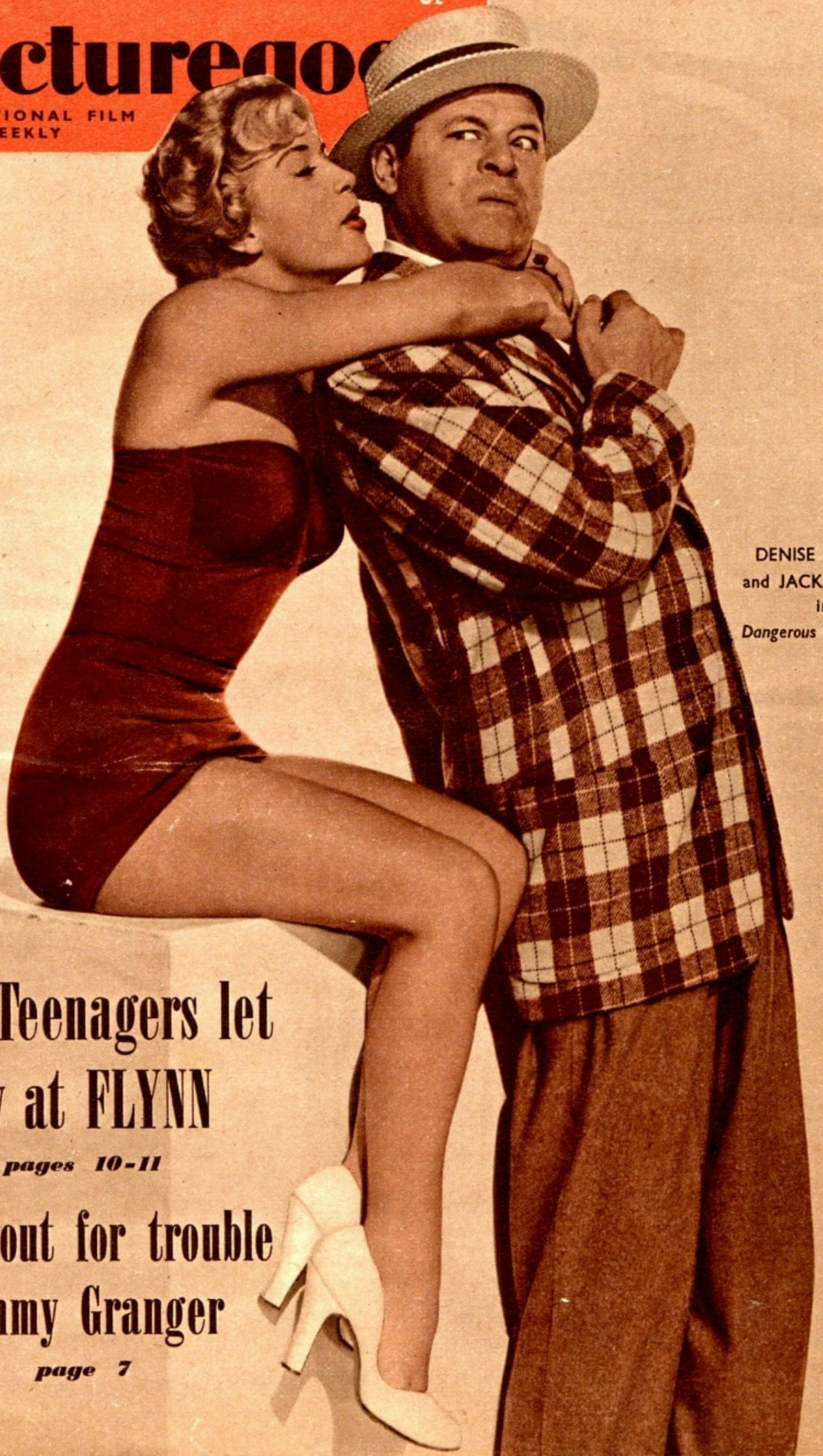


Week ending October 17 1953

EVERY THURSDAY 3<sup>1</sup>/<sub>2</sub><sup>ID</sup>

# Picturegoer

THE NATIONAL FILM  
WEEKLY



DENISE DARCEL  
and JACK CARSON  
in  
*Dangerous When Wet*

**Two Teenagers let  
fly at FLYNN**

*pages 10-11*

**Look out for trouble  
Jimmy Granger**

*page 7*



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# Give them a Screen Encore



John Gielgud as Cassius in *Julius Caesar*. Should other stars repeat their stage successes for the screen?

HOLLYWOOD'S idea of casting the original stage stars in the screen versions of plays deserves applause. Shirley Booth in *Come Back, Little Sheba* and Ethel Merman in *Call Me Madam* are notable examples. British producers might follow suit with Richard Attenborough in a screen "Mousetrap" and Dorothy Tutin and Eric Portman in "The Living Room." Now that John Gielgud has taken the plunge as Cassius in *Julius Caesar*, he, too, might be persuaded to create some of his stage successes for the screen, as Dame Edith Evans did so triumphantly in *The Importance Of Being Earnest*.—*Stephen Maher, Dublin, who is awarded £2 2s.*

scrapped these old clichés that appear in film after film? Examples: "O.K., chaps, this is it," "They went thataway," "That's for Pearl Harbour," "Beat it, sister," and others too numerous to mention.—*Mercia Hunt (Mrs.), Nuneaton, Warwicks.*

● What about "Let's get out'a here"?

### Shetland Look

Many of our film heroes look as though they could do with a good haircut. I am tired of the "Shetland Pony" look. Surely they have not been scared away from the barbers by the recent stories of heavy charges!—*John Hargreaves, London, S.W.4.*

### The Real Trouble

I am very pained to see how many writers to "Focus" criticize British, and over-applaud American films. There is no justification for this prejudice. Surely many of your recent pictures, if not better than the Hollywood efforts, at least challenge their best? Unfortunately I must agree that many British players are not given the full opportunity to show their ability. That is the only real trouble with British films today.—*M. V. Ramamoorthi, Madras Prov., India.*

### Vote For Veterans

Isn't it time Long Service Awards were given to those players who have consistently

given good performances and so helped to develop the cinema? Here is my personal choice—Fredric March, Charles Chaplin, Spencer Tracy, Bing Crosby and Edward G. Robinson. Awards would show that the veteran stars were not forgotten and that their acting would be always remembered.—*D. Dudley, Leeds.*

● A nice idea. And wouldn't Joan Crawford, Gary Cooper and Douglas Fairbanks, jr.—all stars of twenty-five years' standing, or more—rank as Award candidates, too?

### The Hard Way

The modernized, physically comfortable, standardized cinema has taken much of the romance out of picturegoing. The seats may have been hard, but the little picture houses did have a personality of their own. I even remember one where a bell was rung at 9.50 p.m. so that patrons would be in time for a drink at the neighbouring tavern (under the same ownership).—*Ernest Wratten, Stratford, E.15.*

● Romantic, yes. But wasn't it picturegoing the hard way?

### Shocking Show

As a very small girl, I was taken for several consecutive years to see West's "Living Pictures" on its annual visit to Brighton and remember seeing a terrible film showing the arrest and execution by guillotine of a criminal. There was no censor in those days, or perhaps he would have objected to another effort, where a man teaching a girl to cycle tied up her

shoe lace. I shall never forget the shocked "t-t-tts" from the ladies and the chuckles from the men when she displayed an inch or two of ankle!—*H. T. Martin (Mrs.), Lindfield, Sussex.*

### Dark Hint

Why, oh why, must foreign film distributors translate *Les Belles de Nuit* as *Night Beauties*, hardly a delicate title for such a delicate, frothy film?—*Frederick Nash, St. Leonards-on-Sea.*

● René Clair, who directed the film, posed the same question.

### Schoolgirl Star

Why don't we see more of Janette Scott?—*C. Bird (Miss), Countesthorpe, Leics.*

● She has an important part in *Background* and is playing her first grown-up part, although she is not yet fifteen and is still attending school.

### Strangers To Me

Why don't they give a wider showing to the minor epics of the screen, the ones that are hailed by the discerning, but never heard of again, such as *The Stranger Left No Card* and *Sunday By The Sea*? I shall be lucky to catch either of these.—*R. Sinclair Perry, Kingston-on-Thames.*

● *The Stranger Left No Card* will be seen in many cinemas on the same programme as *Moulin Rouge*.

### Pack It Up

Why, oh why, don't producers put something weighty in the suitcases carried by film stars?—*E. B. McDermid (Mrs.), Walsall, Staffs.*

### Remember "Rebecca"?

Following J. B. Priestley's comment that picturegoers want to see the wronged girl in *An Inspector Calls* (PICTUREGOER, September 19), I wonder if he saw one of the most outstanding films of all time—*Rebecca*? She never appeared but her "presence" dominated the film.—*Patrick J. Coyne, Bathgate, W. Lothian, who is awarded £1 1s. for a smart reply to the Priestley challenge.*

● Explaining why he cast Jane Wenham as the wronged girl, Eva—a character playgoers never saw—J. B. Priestley told us: "Picturegoers feel wronged if they don't see someone of obvious importance to the plot."

### Screen Cheer

To elderly people there are no bad films. We can see the most famous books we have read brought to the screen. No matter where an event happens, we see it in the newsreels, and travelogues take us around the world. Films have made a great difference in our sometimes very lonely lives.—*P. Johnston, Dundee, Angus, who is awarded 10s. 6d.*

### Get 'Em Out'a Here

Isn't it time scriptwriters thought up a few new lines and

## My "Digby" Line-up



Digby

Madeleine

Fiona

After reading "John Bull's" serialization of David Walker's "Digby," a humorous tale of an American in Scotland, I felt it was a natural for filming. My casting would be: Digby—Cary Grant; Madeleine—Jane Wyman; Fiona—Audrey Hepburn; Lord Balgersho—David Niven; Colonel Galbraith—Robert Morley; the Rev. Lachlan McLean—George Cole.—*E. B. C., Pontefract.*



Balgersho

McLean

● PICTUREGOER welcomes original letters from readers on star points and all aspects of film-making and picturegoing. Letters intended for publication must bear the name and full address of the writer, but these will not necessarily be published



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THE WORLD'S GREATEST WEEKLY FOR WOMEN

# Woman

## OUT THURSDAY, OCTOBER 22



# Going The Rounds

"Picturegoer's" at-a-glance guide to the films that are showing at the local cinemas now

**AFFAIR WITH A STRANGER**★★★ News-flash nearly wrecks a marriage. Don't expect a *Young Bess* from Jean Simmons. Reviewed PICTUREGOER: September 19. Released: September 21.

**ALWAYS A BRIDE**★★★ Charming confidence-trickster (Peggy Cummins) gets a good haul of laughs. Reviewed: September 5. Released: September 14.

**BATTLE ZONE**★ John Hodiak, Stephen McNally and Linda Christian try to raise a laugh about the Korean showdown. Reviewed: September 12. Released: September 14.

**BEAST FROM 20,000 FATHOMS, THE**★★★ It's fantastic, but it's got quite a kick, too. Reviewed: September 26. Released: October 12.

**BEGGAR'S OPERA, THE**★★★ Laurence Olivier sings in this version of John Gay's satirical opera. It's a gay number. Reviewed: July 4. Released: October 5.

**BY THE LIGHT OF THE SILVERY MOON**★★★ Doris Day in ragtime—a tuneful small-town frolic, with Gordon MacRae. Reviewed: August 29. Released: September 14.

**CALL ME MADAM**★★★★★ Call Ethel Merman madam, too, for her breezy showing in this film version of the stage show. Donald O'Connor and Vera-Ellen go into the dance; George Sanders sings. Reviewed: August 1. Released: September 21.

**CODE TWO**☆☆☆ It's almost a documentary about the Los Angeles motor cops. Watch Keenan Wynn. Reviewed: September 12. Released: September 14.

**DANGEROUS CROSSING**★ Husband on honeymoon disappears from a liner. Moderate mystery. Reviewed: August 1. Released: September 7.

**DESERT SONG, THE**★★★ It's the singing that counts, and Kathryn Grayson sings it well. Reviewed: August 29. Released: August 31.

**EAST OF SUMATRA**☆☆☆ Jeff Chandler's acting is the best thing in this jungle story for juveniles. Reviewed: October 10. Released: October 5.

**FLANAGAN BOY, THE**☆☆☆ Love K.O.'s young boxer. Barbara Payton and Tony Wright come out fighting. Reviewed: August 1. Released: October 12.

**FORBIDDEN**☆☆☆ Lyle Bettger and Tony Curtis at daggers drawn over Joanne Dru. Heavy-going drama. Reviewed: September 19. Released: September 21.

**GENEVIEVE**★★★ A jolly jaunt to Brighton with the old crocks' rally—smooth going, too. Reviewed: June 13. Released: August 24.

**GILBERT AND SULLIVAN**★★★★ It scores on the drama. But the principals are played as naughty little boys. Reviewed: May 16. Released: September 7.

**GLORY BRIGADE, THE**★★★ Korean war story that gets lost along the line of march. Reviewed: August 22. Released: August 24.

**LET'S DO IT AGAIN**★★★ Husband (Ray Milland) starts to stray, so wife (Jane Wyman) starts to stray, too. Gay stuff, with music. Reviewed: September 12. Released: September 14.

**LILI**★★★★ Leslie Caron competes with the puppets in charm. Reviewed: August 22. Released: August 31.

**LITTLE BOY LOST**★★★★ Bing Crosby gives his best-ever performance in this touching story of a father in search of his son (Christian Fourcade). Reviewed: August 29. Released: September 28.

**MALTA STORY**★★★★ Conventional but sincere war-film tribute to the George Cross island. Reviewed: July 18. Released: August 31.

**MELBA**★★★★ The lifeline of opera star Nellie Melba turns out to be a fairy story set to music—and it's well acted by Patrice Munsel, too. Reviewed: September 26. Released: October 12.

**MOULIN ROUGE**★★★★★ A PICTUREGOER Seal of Merit film. José Ferrer as artist Henri de Toulouse-Lautrec paints the can-can Paris of the nineties. Reviewed: March 14. Released: September 21.

**POWDER RIVER**★★★ Rory Calhoun scores the points in this bout of rough stuff out West. Reviewed: August 1. Released: September 7.

**QUO VADIS**★★★ Colossal *Quo Vadis* to the M-G-M studios. Point for picturegoers is that this story of the early days of Christianity now has an "A" certificate. Reviewed: Feb. 2, 1952. Released: September 28.

**RED BERET, THE**★★★ Good scenes of the Paratroopers in training and action—with Alan Ladd. Reviewed: September 5. Released: September 28.

**ROMAN HOLIDAY**★★★★★ PICTUREGOER Seal of Merit picture that brings us a new star—Britain's Audrey Hepburn. There's Greg Peck at his best, too. Reviewed: September 5. Released: October 5.

**SAINT'S RETURN, THE**☆☆☆ Louis Hayward, back as the Simon Templar character, sorts out an ingenious muddle. Reviewed: October 3. Released: October 12.

**SALOME**★★★ Sanctified strip-tease with the message that Salome was a good girl at heart. Blame the script, not Rita Hayworth. She looks ravishing. Reviewed: July 18. Released: September 7.

**SOMBRERO**★★★ Feudin' and lovin' down Mexico way. It's a disappointing dish from the five stars. Reviewed: October 10. Released: October 12.

**STRANGER LEFT NO CARD, THE**☆☆☆ Unusual featurette, starring Alan Badel, that packs as much suspense as many a full-length picture. Reviewed: September 19. Released: September 21.

**TAKE ME TO TOWN**☆☆☆ Ann Sheridan returns as a show girl with a past in a pleasant little second feature. Reviewed: July 11. Released: October 5.

**WHITE WITCH DOCTOR**★★★ Corn in the Congo, but Robert Mitchum and Susan Hayward serve it up. Reviewed: September 12. Released: October 12.

**WILL ANY GENTLEMAN?**★★★ British comedy in colour that is light, bright and lively. Reviewed: August 22. Released: August 24.

## Starting the Rounds

A close-up look at the main features due to go out on release next week

**LAUGHING ANNE**★★★ It's all smiles for Margaret Lockwood, too, for she's the real skipper of this nineteenth-century rough-and-tumble about a singer out Suez way. Strange, isn't it, that after so many indifferent films Maggie can still come up laughing? Is she Lucky Lockwood? —see pages 8 and 9. Reviewed: October 10. Release: October 19.



**RETURN TO PARADISE**★★ Some say that Gary Cooper should give up playing the romantic hero, but Elspeth Grant wants him to keep at it—see page 12. Reviewed: October 10. Release: October 19.



**MASTER OF BALLANTRAE, THE**★★★★ This historical spectacle proves that Errol Flynn knows how to carry a sword. But do today's teenagers carry a torch for Master Flynn? See pages 10 and 11. Reviewed: page 20. Release: October 19.



## COVER POINT

★ DENISE DARCEL and JACK CARSON, PICTUREGOER'S cover stars, will be seen together in *Dangerous When Wet*, which is due for a December release. It's a swimming story, featuring Esther Williams. She's not the only swimmer, though—Denise has a go at the Channel, too. As for Carson, he—as you'd expect—plays a slightly crazy character. This time, he's an ebullient tonic water salesman

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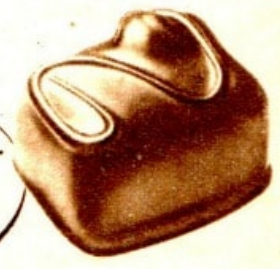


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TWENTY ONE

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## Watch Out Jimmy

Here's a big welcome home to Stewart Granger. But there's a warning, too—some may be looking for trouble

by DENIS MYERS

**W**ELCOME, Jimmy. But watch out. We're glad to see you back. Especially as it's to be not one of those fleeting visits of concentrated mobbing, diplomatically planned press receptions and undiplomatically impromptu remarks from a star in a hurry.

Instead, we'll have our Stewart Granger here for some while to make a picture—*Beau Brummel*. And, for the most part, he'll be without his Jean. For Jimmy's leading lady may well be his—and Jean's—friend, Liz Taylor. If she's well enough.

Now all this is M-G-M's business. But it ties up with my warning to you, Jimmy, to watch out. Look at it this way:

Granger is the man who always stands to be shot at. He's had the best, and the worst, press handling in his time. He used to be called "difficult" because he hit back at his critics.

And you may be sure that some of the gossips are getting ready to bait the man who makes such good copy when he says what he pleases. The same gossip-traders, of course, who would be soothed into cooing helplessness if the irresistible Jean Simmons were around to guide her ever-loving husband.

### Their Bad Luck

So, you see, Granger would do well to watch that quick-to-take-offence attitude. He once said that he wouldn't change his manner towards "people who dream up scandal over a typewriter."

Well, we don't blame him.

But unfortunately film stars are news, and blunt ones with a gift for being emphatic are bigger news.

They can be depended on to explode into the headlines.

And this is always Jimmy's danger. He means well, and at heart he's a regular fellow.

But the things the boys can quote him on! Hence my

warning. Think it, Jimmy—and then don't say it.

There's another reason for my warnings, too. "*Beau Brummel*" will be made at the M-G-M studios at Elstree. And when Hollywood stars come there to work a strange veil of secrecy seems to be officially drawn over them.

Which makes things a bit edgy as far as press and public reaction is concerned. Perhaps, with the unassailable Clark Gable, who was practically kept in purdah when he made *Never Let Me Go*, it was relatively unimportant. Maybe with Carlos Thompson—one of Metro's latest finds—and *The Flame And The Flesh*, it couldn't have been helped.

### Result Of Stardom

But with Stewart Granger, the star who was once reported to have refused the car sent for him by a studio because it wasn't a Rolls-Royce; with Granger, who has yet to live down the embarrassing statement of a Hollywood columnist that he is the "greatest discovery since sliced bread," any attempts to close-guard him from the limelight may rebound on him.

People will say he has "gone Hollywood," in more senses than one. And that's something British picturegoers don't forgive.

He hasn't, of course. Rather the reverse. The £40,000 Beverly Hills home that went with his first Hollywood impact in *King Solomon's Mines* had to go—in another sense. Jimmy and Jean have a two-bedroomed cottage.

The "restored" dark brown hair with the grey temples is not Jimmy's idea—it's studio orders and he does what he's told. "We've only five years of you as a teenagers' idol," M-G-M is reported to have told him. "Grey hair is old in their view."

Actually, Granger is just in his forties, but he is still the



We're pleased to have you back, Jimmy. So don't let anyone spoil your visit

screen hero. He has some of the Errol Flynn attraction, as well as the Flynn "take-me-or-leave-me" attitude. (Like Flynn, he has also declared: "I can't act.")

He doesn't believe that, really, although he will still declare that Jean can act him off her little finger.

He doesn't believe in oddities. Confront him with that pretty strange film, *The Wild North*, and he will shrug: "It made a lot of money." He has few

friends—and keeps them. He bawls the studio technicians out, and is liked by them. If he was Britain's Bad Boy to many people, he is Hollywood's good boy to most, and an international screen star who will undoubtedly stay just that.

But, do look out, Jimmy. Don't be too good . . . or too bad. Don't work up that fighting spirit for those who, attacking you, ask for it.

Glad to see you with us—and among us. See what I mean?



# VIEWS-REEL

## Split Over The Split Bill

FILM chiefs are having their say on the future of double-bill programmes. Some producers declare that they're still going to turn out supporting features. Others—including M-G-M and the Cinemascope-committed Twentieth Century-Fox—will ignore the Bs, being convinced that one good film is all picturegoers want.

Who's right?

Surely, it's those who will carry on B-picture production. For the double bill is the traditional shape of picturegoing—and will continue to be so until that happy day when first-rate first features are so numerous and regular that they can stand by themselves.

But before the B-makers start glowing with satisfaction, let them listen to someone else's say—the picturegoers' say.

Picturegoers are protesting that double-bill films are showing a marked decline in quality.

Big pictures are what filmdom needs. But until they are plentiful, good doubles.

### Mervyn Le Joy

VETERAN director Mervyn LeRoy—he made "Quo Vadis," is just starting "The Student Prince"—says he's embarking on a "Crusade For Gleedom" in the Hollywood studios.

His explanation: "Fear has replaced fun... We have all become so grim that we don't have time to laugh."

May Mervyn's crusade conquer. The screen has been light on comedy for some time. We want more laughs—and fewer war films.

### Bogey Stories

THE parting of Humphrey Bogart and Warner Bros. has its sadly nostalgic side. Star and studio have together provided some good pictures in the past seventeen years.

But there's a bright side. Not only in that Bogey will still be seen in other people's films, but also in that it was stories over which he and Warners disagreed.

It's pleasant to hear of people in Hollywood who regard story-suitability as more important than long contracts and steady money.

### Personal Touch

WHAT'S happened to personal appearances these days? By and large the custom seems to be dying in Britain.

Yet in the States, personals are still considered an important form of picturegoer-star contact. Here's Universal-International, for instance, arranging for nearly twenty stars to visit more than fifty cities in the next three months.

And somehow we don't think these U-I efforts will follow the pattern of personals we've known over here—a few words mumbled into a microphone.



# Is she

# Lucky

Margaret Lockwood lost a big chance with Carol Reed. Could he now be her big star chance?

Samples of the Lockwood of *Laughing Anne*. "There's still the star personality—in the jungle scenes, with Ronald Shiner. But is her acting act still there, too?"





Samples of the Lockwood luck: *Lorna Doane*, her first—would it have been better if she'd waited? *The Man In Grey* and *The Wicked Lady*—disasters for Maggie, the star? *Trent's Last Case*—will the Wilcox luck help to change the course of Lockwood's?

# Lockwood?

**She's had some bad luck—mainly because she's gone all out for acting. Now, with her better luck in "Laughing Anne" wouldn't it be better if Maggie aimed at being the star?**

by JOHN HUNTLEY

**B**ASICALLY, there are two extreme groups of people who appear in films—actors and film stars. Put it another way. There are those whose main line is acting—the Marlon Brandos, the Bette Davises and the Laurence Oliviers. And there are those whose personalities come first—the Clark Gables, the Rita Hayworths, the Bing Crosby.

Their screen careers take very different shapes: an out-and-out actor can usually take more setbacks; but those who are selling their personalities first must depend more on good luck—in getting the right parts in the right stories with the right directors.

In between these two extreme groups lies a large number of film players who either have worked out a successful formula for combining the two themselves, or have been knocked into shape by a keen director or producer with enough enthusiasm to take the time and trouble. And there are a few who have never had the good fortune to meet the right sort of expert to help them decide which group to aim at.

To this last small section belongs Margaret Lockwood.

## She's Wilful

Here is an unmistakable screen personality, a natural as a film star—but she has too much interest in acting. And that's been at the back of her bad luck in her career as a star.

It all started with Margaret Lockwood herself—you see, she has a mind of her own. As a quiet, relaxed personality, she might have been launched as a star overnight. But as it happened, she fought for—and

won—a small part in *Lorna Doone*, in 1934.

The assistant director on that picture was a young man called Carol Reed and when he got his first break with *Midshipman Easy*, he gave her another small part.

This was really bad luck; had she met Reed ten years later, when he'd become Britain's top director, things could have been very different—Maggie might have been given that all-star launching she needed.

## Argued With Reed

Even so, Reed *did* see that this girl had something, if only it could be channelled in the right direction. He tried in *Bank Holiday* and, in 1939, threw in all his skill with *The Stars Look Down*. But she fought and argued with him, telling him flatly: "My rôle is far too unpleasant for me to portray."

Reed knew what he was doing. But in those days, he was still getting his initiation into large-scale production problems and was unable to cope with this intense personality. Hitchcock tried with *The Lady Vanishes*, swamping her with his technical slickness until she produced the performance he wanted.

In Hollywood, she learnt the dangers of appearing with a child star—Shirley Temple—in *Susannah Of The Mounties*, then returned to British studios to look after some much-subdued and friendly heroines in *Dear Octopus* and *Quiet Wedding*.

Then it happened. I have always looked upon "The Wicked Lady" and "The Man In Grey" as disasters, not because of the tradition they

established, or the type they cast for Margaret, but simply because she began to put acting first again just at the time when a reputation as a personality star was within her grasp.

In these novelettish, romantic, larger-than-life characters, the full stream of her stage background, quelled temporarily by Reed, Hitchcock and the rest, came flooding back as she played the whole, colourful thing out for all it was worth.

## Switch To Comedy

She made a name for herself, all right, but wasn't Maggie wrong in thinking that it was her acting and not her personality that was causing the furore? For it certainly seemed that she set a course for the out-and-out actor group; she acted hard in *Bedelia*, harder in *Hungry Hill* and still harder in *Jassy*.

But drama didn't pay off. So she turned to comedy—still with that accent on acting. You see, not being a comedienne, she had to go on acting hard in *Cardboard Cavalier*; there were custard pies to be received, screams of laughter on the set from morning until night. "I can't understand why it received some bad notices," said Margaret afterwards.

But surely we do not have to look far to find an answer. You can't act comedy; you have to feel it. There is little laughter on the set when a really good comedy is being made; it is far too serious a business.

This was the beginning of the real crisis. More poor pictures, the stage, television, "Peter

Pan," "Pygmalion," anything to break the jinx, to find the right part.

There was that long screen break and then "Trent's Last Case." Even the luck of the Wilcoxes didn't seem to change Maggie's run of strange luck.

## True Star Light

Or did it? When you see *Laughing Anne*, her latest picture for Wilcox, which goes on release next week, take a good look at Margaret Lockwood. The old star quality, the personality waiting to be projected, is still there—in some of the singing scenes, for example, or in the climax in the jungle at night and occasionally under the infectious influence of Ronald Shiner's brand of humour.

Yet there's still the suggestion that Maggie's going in for the big acting act. Look at the scene where she puts butter on her face to act as cold cream. It starts well, but suddenly she gives a little, over-played theatrical grimace that spoils the whole flavour of the gag. And her laugh; so natural off-set in the studio, but has it now become too calculated?

No doubt, Maggie's had some bad luck. But she's had some good fortune, too. She's been able to stand many hard knocks that would have K.O.d other stars. *Because we all like her.*

And you know what? The best luck I wish her now is something that occurred to me while I watched that jungle scene of hers. It reminded me of Carol Reed and what he did to Kerima in *Outcast Of The Islands*. For this man took someone who couldn't act at all and made her give a performance.

Now wouldn't it be deservedly good luck for Margaret if he took the Lockwood who insists on acting and turned her into a personality star again?

## Still talking about "The Beggar"

Take Three on *The Beggar's Opera* disagreement between Lionel Collier and Margaret Hinxman

SORRY, Lionel Collier. You've spout forward your opinion about "The Beggar's Opera" (Picturegoer, October 10). But I'm sticking to mine. I'll agree that the action stuff is fine—so is that of the average, good-class Western. The difference is we just take it for granted in a Western.

I think that "The Beggar's Opera" is one of those problem



pictures. Either you like it—or you don't. It's a film to start people arguing, as it had us arguing.

Now let's call a truce. Dull—or delightful? What do you think, picturegoers? M.H.





The escape from the castle. "Flynn has been doing this sort of thing in forty pictures."

# Do They Go For The

"Picturegoer" finds an answer by inviting two teenagers to see "The Master Of Ballantrae" and then let fly at Errol Flynn

by DONALD HUNT



The two teenagers who put Errol Flynn on trial for PICTUREGOER—Hazel Mooring and Pamela Fox



Hazel: "Nothing half-hearted about the romance." Pamela: "Those shoulders!—there's a dream boat"

**B**ACK to the battlements, sword waving and that don't - push - me - around gleam in his eye is Errol Flynn, the king of the cutlass, in one of next week's releases, *The Master Of Ballantrae*. It's the old Flynn formula all over again, all flashing blades, lost causes and women in distress.

Just the sort of swashbuckle, in fact, that thrilled the young — and not-so-young — of the thirties. Now how does this same flashing Flynn go down with today's teenagers—mere babes when women first raved about Errol?

To sample the teenage taste for the old master of swashbuckle I went along with two young picturegoers to see *The Master Of Ballantrae*. They agreed to talk about Flynn—with no holds barred.

### Meet The Judges

So meet the two who are ready to let fly at Flynn: Seventeen-year-old Pamela Fox, an accounts clerk from Fulham; hairdresser Hazel Mooring, eighteen, of Beckenham.

Now an outline of what they saw:

In this adaptation of the Robert Louis Stevenson story, Flynn plays James Dunne, the heir to Ballantrae, as granite-ribbed a castle as ever loomed

The Master of Ballantrae turns pirate and confides in a dancing girl (Gillian Lynne). "The old Flynn formula"



Hazel: "The film sags a bit when he's not around." Pamela: "I've had little time for costume dramas"



Hazel: "Flynn gives the story authority." Pamela: "He had me biting my nails all the way"



Hazel and Pamela (in chorus): "We don't usually go in for this business but, please, could you tell us . . . ?"





Captured by the Redcoats. "Ever since his first film, *The Case Of The Curious Bride*, Flynn has been capturing picturegoers"



Scrap at sea. "Too old at forty-four? If it's action that's wanted, the answer seems to be—send for Flynn"

## Youngsters OLD MASTER?

over the Highlands. But James wants adventure, not the quiet routine of castle life, so he takes a chance with Bonnie Prince Charlie in his attempt on the English throne.

However, even with James ranged against them the hated Redcoats win, and soon our James is on the run, two jumps ahead of some ugly-looking bayonets.

Escaping to sea, he takes to piracy and eventually comes home loaded with loot—to find that his brother is about to marry the girl he left behind him.

### What They Said

The old Flynn formula? Of course, and now over to Pamela Fox and Hazel Mooring to hear them discuss it.

**PAMELA:** "Up to now, I've never had much time for costume dramas. But then, this is the first time I've seen Errol Flynn. Right away I'll say that I'm a convert—maybe this is a particularly expert example, maybe it's Flynn, but it certainly had me biting my nails all the way."

**HAZEL:** "You know, I saw him once before, about three years ago, in *Rocky Mountain*. That was a spy story about the American Civil War, and I enjoyed it moderately. Now whether it's because the story's on home ground, so to speak, or whether I've developed a taste for this cut-and-thrust stuff, I wouldn't know, but I certainly go for this."

**PAMELA:** "I expected Flynn to be more artificially smooth. I somehow expected all that experience of playing romantic cloak-and-dagger dramas to show itself in a sort of slick polish

that wouldn't really convince. But there's no suspicion of it. Despite the rather corny flavour of the story, he gives it a conviction that gets you."

**HAZEL:** "Don't you think it's just because he *has* played that part so often that it has such an air of authority?"

**PAMELA:** "Maybe that's it. Certainly the younger men can't get their personality across with such a devastating punch. And I tell you what—most of the romantic types are either too small or too gangling to look good in period costume. But Flynn—there's a dream-boat for you! Those shoulders!"

**HAZEL:** "I must say the picture sags a bit when he's not on the screen. Probably because he's the adventurous type by nature, playing a rôle that's tailor-made for his own personality. I thought once or twice that without him the picture gave the impression of a highly coloured charade, but it whipped into life again as soon as Flynn reappeared and started that sword waving."

**PAMELA:** "I think there's a lot of room for these storybook pieces done the Flynn way. Maybe it's not history, maybe it's all larger than life, but put over in this ripping pace it grips all the way. *He* believes in it—and that made me go all the way with him."

### More Smiles, Please

**HAZEL:** "Really it boils down to a big personality turning a storybook character into something real and exciting. Sometimes I think too many of the films we see are underplayed, as though the actors are so anxious to give a picture of real-life folks

that they deliberately tone down the performance."

**PAMELA:** "The real-life stuff's all right in it's way, but it's exhilarating to step right out into make-believe. I think picturegoers of years ago had a better deal than we get today. They got much more of this romantic make-believe. I'm all for seeing this bright, colourful stuff—if it's done the Flynn way."

**HAZEL:** "And there's nothing half-hearted about the romance, either."

**PAMELA:** "Yes, but I think it could easily be over-done. And that's where this sincerity of Flynn's pays dividends, to my mind. It certainly gets me."

**HAZEL:** "I'll tell you one thing that disappointed me a little. He's got a wonderfully warm,

engaging smile—but why don't we see it more often? Why so determinedly grim?"

**PAMELA:** "Yes, I felt the same thing. That intense fierceness grips all right, but it could get a little monotonous."

So there you have it. After twenty years on the screen, starting with a piece called *The Case Of The Curious Bride*, and a list of forty or more films of highly coloured skulduggery to his credit, Errol is still at the top of the line as far as these two critics-for-the-day are concerned.

Whether it's piracy on the Spanish Main, outlawry in the depths of Sherwood Forest or intrigue at the court of Good Queen Bess, Errol, apparently, is just the boy to pull it off.

Maybe the records, totting up the years and the figures in their coldly factual way, rate him as a kind of Father O'Flynn, but the younger generation isn't going to be as easily sold on statistics as all that.

Ask Hazel and Pamela. The only figures they've got any time for are his seventy-four inches, one hundred and eighty pounds of steel and whipcord.

Final shot in this double take on Errol came as his two young followers were leaving the cinema.

"Do tell us, we've never gone in for this business of collecting photographs of the stars before, but where could we get one of Errol...?"

Too old at forty-four? Not in the name's Flynn!

## THE NOT-SO-CRAZY CANOVA

Zany Judy has tuned down that hillbilly roar for these "Army Capers"



**T**HE Queen Of The Cowgirls is back. You know her—the screwball tomboy with the homely face and the kind of walk Marilyn Monroe need never worry about.

Ten years ago, Judy Canova cashed in on the hillbilly craze and rode the zany comedy range in several screen successes.

Now she's back on a different trail in "Army Capers," one of next week's releases.

She's still the same Judy—the corncob comedienne with more heart than brains—but she has tamed down her style.

The knockabout gags are still there in this wacky comedy about feuding families and women rookies. But it's a less crazy Canova. She gets the laughs in some Pearl White roughhouse routine, but doesn't allow her warm, human personality to be swamped.

It's a shrewd move. Although she was voted "Queen Of The Air" in 1949, Judy's ugly duckling act hasn't made much impact in Hollywood recently. Now that the "big heart" appeal of Ethel Merman is paying off so well maybe this is just the time for a second run of the Canova brand.

SARAH STODDART



# He's 52—and he's Wonderful

Clara Bow was kidding when she said "Cooper's wonderful." Now ELSPETH GRANT says the same thing about that "Return To Paradise" man—and really means it

**T**HE first woman who said to Gary Cooper: "You're wonderful—just wonderful!" was kidding—and he knew it. The woman was silent star Clara Bow and she was laughing madly about the agonized efforts of twenty-five year old Gary Cooper, all jutting elbows and knocking knees, to play a love scene with her in a film called *Children Of Divorce*.

And the bashful Cooper, sweating and scarlet-faced, protested that it scarcely seemed decent to kiss the girl with a crowd of people and the camera snooping on them. Anyway, he hardly knew her.

Clara was in stitches, Cooper was in despair, and the director, Frank Lloyd, was in a rage.

Half a dozen times during this picture, Lloyd sacked Cooper—and each time he brought him back, for he had vowed he'd make an actor out of him.

He had seen Cooper steal an entire picture, *Wings*, with a two-minute appearance as an airman going to his death—and he had recognized in the lean, awkward, six feet three inches bit-player the indefinable something that is star quality.

That was a long, long time ago. The star of *Return To Paradise*, one of next week's releases, has come a long way since then.

And I want to say, here and now, to Mr. Cooper at fifty-two: "You're wonderful—just wonderful!" And I mean it.

## He's Worn Well

Since his first big part—second male lead in *The Winning Of Barbara Worth*, 1926, starring Ronald Colman, Cooper has worked hard and he has worn well. Like the best leather, properly cared for, he has acquired a finer polish and greater suppleness with the years.

He achieved success early on and he is still a top box office star. He seems to have inspired in picturegoers a deep and affectionate loyalty. How?

Perhaps through his air of simplicity and honesty, the im-

pression he creates (as he did in such dissimilar films as *Mr. Deeds Goes To Town* and *High Noon*) of being an essentially good man, prepared to suffer for the things he believes to be right.

Is it his sincerity that keeps him at the top? Is it because there's nothing shoddy in his make-up? Or because, though he's inarticulate and shy, we see him as a chivalrous defender of the weak?

## "Can't Act" Snarl

Those people to whom another's success is more painful than an impacted wisdom tooth say acidly that Gary Cooper can't act. He doesn't himself seem sure whether he can or not.

In any case, he appears perfectly easy and completely natural on the screen—and that is what the best actors strive to do.

If Cooper is being only natural, I congratulate him. I lean to the theory, though, that Cooper has a technique, acquired in the silent days, when an actor simply *had* to "project." But whatever it is he has, whether technique or personality, it has seen him triumphantly through close on a hundred films.

The people who have dealt with him in pictures describe him as the most tractable of stars. He has never cut up temperamental or refused to work with any director, player or cameraman.

For Cooper's a good business man. When terms of a contract are being discussed he's courteous, not very talkative but quite, quite firm. He gets what he wants.

## Thanked Producer

He has been in some pretty bad pictures—I wouldn't say that *Return To Paradise* is all that hot.

But, if a picture does turn out badly, Gary Cooper blames nobody. If it turns out well, he's not only pleased—he's grateful.

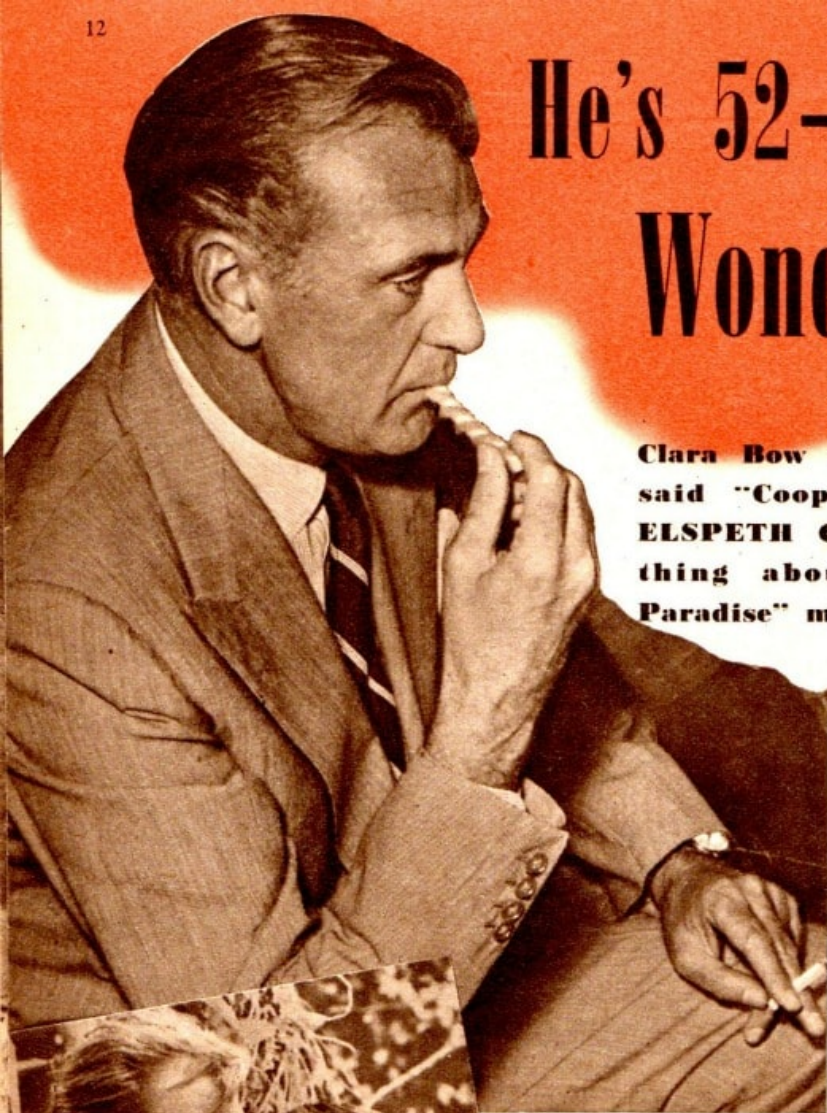
It's on record that, after the preview of *Task Force*, he approached the producer, Jerry Wald, shook his hand and said: "Thanks very much." "For what?" asked Wald, cagily. "For a good picture," replied Cooper.

Wald looked dazed. "This," he said, "has never happened to me before. Most stars seem to think *they've* made the picture."

Perhaps such a simple thing as saying "thank you" would only occur to a simple man, unspoiled by success.

I'm told Gary Cooper has set aside a one million dollar trust fund for his old age.

Old age? For a legion of picturegoers, Cooper never can be old.



"Gary doesn't seem sure whether he can act or not. But he always seems at ease and completely natural, which is what the best screen players all try to do"



"Despite tropical settings and colour, I wouldn't say *Return To Paradise* is all that hot. But I congratulate Gary Cooper"





**Donovan Pedelty Reporting  
From Hollywood**



That Victor Mature-Susan Hayward kiss for *Demetrius And The Gladiators*. What are they thinking of? "Nothing," says Susan. "Keeping in profile," says Vic

**"THE ROBE"—part two**

**A kiss posed a problem for Mature in "The Robe" sequel: Papa sparks a plan**

**W**HAT do stars think about while kissing one another for the camera?

This poser came up the other day on the set of *Demetrius And The Gladiators*—sequel to *The Robe*. The picture is finished, but Victor Mature and Susan Hayward were called back for added scenes.

Just before Vic set out on his London trip, director Delmer Daves decided to "beef up" a love scene.

☆ ☆ ☆

He did it by putting a troupe of Greek dancers, a pool and some peacocks on the wide Cinemascope screen behind the foreground couch on which Roman-kilted Vic Mature sat, facing camera, kissing Susan, who was lying prettily down.

The kiss went on a long time and naturally the question arose.

☆ ☆ ☆

Said Susan afterwards: "I doubt if women think of anything in an embrace, and actresses are women."

Said Vic: "Just before the scene the cameraman came over and asked me to be sure I was

keeping in profile during the kiss. I kept wondering if I was."

☆ Dolores Dorn, the girl who was rejected by Warners' casting director, Solly Bianco, in his office, and then discovered by him in the coffee shop across the street, has gone from a test for a part in "The Bounty Hunter" to a leading rôle in "The Phantom Ape."

**Papa's Gamble**

**O**NE man in Hollywood claims he has a solution for its troubles: Set up a workshop for geniuses. Give them money, equipment, studio and crew. Leave each of them to turn his pet project into a picture.

Result, says Herbert J. Yates, president of Republic, will be a series of smash hits.

He means it so much he is going to gamble his life work on it.

☆ ☆ ☆

Republic, built up from one small sound stage to eleven big ones on a twenty-year chain of production-line Westerns, is now going to be a share-the-profits workshop for any genius with a dream.

Says Yates: "The present formula of picture making belongs to an antiquated era. The future of this business [Republic] depends on the sympathetic understanding by the company of the creative work of independent producers, directors and artists, working in an atmosphere free of interference."

It is a bold plan—cannily based on hard experience. "Papa" Yates says films he has shared in, such as John Ford's *The Quiet*

*Man* and Herbert Wilcox's *Laughing Anne*, could never have been made under the old formula of studio supervision.

"We need," he insists, "to unshackle the great talent in our industry . . . rid the independent producer of the headaches of financing . . . guarantee him an equitable share without long drawn-out quibbling . . . give the creators every chance to bring pictures to the screen as they were visualized."

☆ ☆ ☆

The result, he predicts, will be "a continuous supply of big box-office pictures."

Another result may be that such English directors as Carol Reed, David Lean, Charles Frend and John Paddy Carstairs will come here occasionally to make a picture with all the extra advantages a big Hollywood studio can bestow.

■ Mara Corday, let out by Hal Wallis, has been signed to a long-term U-I contract. She is to start her new career in "Johnny Dark."

**Crime—Ban Code**

**T**HE Hollywood Production Code (by which U.S. films are self-censored) has just been brought up to date.

The Johnston Office is careful

**Did You Know . . .**

. . . THAT George Sanders, who started his stage career as a singer, played fifty-four film parts before he got his first big singing rôle—in "Call Me Madam?" You didn't? Well, that's the sort of star fact that PICTUREGOER packs. You can keep your overseas friends in the picture on screen news and views all the year round through our Christmas Overseas Subscription scheme. Just forward your friend's name and address with £1 ls. 8d. (or 19s. 6d. for Canada) to The Publisher, Odhams Press Ltd., 57 Long Acre, London, W.C.2, marking your envelope "Christmas Subscription." We will send a coloured greetings card on your behalf—and copies of PICTUREGOER throughout the year.

to assure us that this is not the result of any *Moon Is Blue* blues.

Newly allowed in U.S. scenarios: social drinking, black-white marriages, methods of smuggling.

Newly banned: "Any picture that exploits the career of a notorious criminal of current or recent times."

Under this rule film gangsters will in future be all fictional. The object: "No glorification of crime, even by implication."

**Dining With Leo**



When M-G-M staged a party for its sales force, half the stars in Hollywood came along, reports "Picturegoer's" on-the-spot cameraman, Jay Scott. His shots show: 1, Jane Powell, Fred Astaire and Greer Garson. 2, Joan Crawford with Fredric March. 3, Barbara Stanwyck and Bill Holden. 4, Louis Calhern and Ann Miller. 5, Howard Keel and Vera-Ellen.

**GLAMOUR** by Gloria Grahame  
**ACTION** by Alan Ladd in *Shane*, the new-look Western that goes on release next week.  
**ADVENTURE** by Jeanne Crain and the makers of *Duel In The Jungle*.  
 You'll find them—and all your favourite features—in "Picturegoer" next week. Don't delay. Order your copy now.









## Pier Angeli

*This special portrait comes from M-G-M's Hollywood studios. Pier, of course, is one of the stars of "Sombreiro," which is now going the rounds of local cinemas*



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# COUNTESS

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Countess works in a completely new way. You'd say it would be impossible for the same cream to sleeken bushy hair, and yet give body to thin hair—but Countess does both! It's magic, modern magic from the world of science.

It makes the hair stronger—yet soft as gossamer. It puts spring and liveliness into the hair—yet prevents wispiness! It makes curls curlier—yet takes the woolliness out of frizzy hair! Even if damage has been done by perming, dyeing or bleaching, hair handles like rich silk and has the sheen of gloriously healthy hair when you use Countess.

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There are ten treatments in every 3s. 6d. tube of Countess—so each treatment costs only a few pence. And when you set your hair you'll need no setting lotion or brilliantine—Countess makes them unnecessary! Get your tube to-day.





How they filmed Everest—Part 2

# Shooting On The Run

No time to pose the shots. Just a quick take—then they were off again. Stobart had to make his film in a mountainside hustle

by ERNIE PLAYER

**T**OM STOBART made his film in a hurry. The expedition he was covering was always on the move. There was no pause for shooting *The Conquest Of Everest* scenes.

"Everest," says cameraman Tom, "is too high and too long drawn out for fun."

That's what they call "characteristic British understatement."

The mountain was not much fun for any member of Col. (now Sir John) Hunt's expedition. For Stobart, after his three-month stay in hospital, it became a near-nightmare.

At random, here's just one of his early difficulties:

"When I first went up" (the Khumbu glacier), "trying to cling to the tail of the reconnaissance party to film the climb, it seemed a great adventure to reach Camp 2.

"Later on it became an unloved highway through which one slogged with misery and not a little fear, punctuated with the usual snowstorm and roar of avalanches off the Lho La.

"As a cameraman I wanted to linger, but much of the route was overhung, and the others impatiently urged me on."

### Others Helped Out

He had at least one big stroke of luck. Remember that he'd taken four miniature cameras as well as two "master" cameras. These smaller cameras he intended to hand over to chosen other members of the party to get whatever footage they could. And his big stroke of luck was to hand one to George Lowe.

Lowe, a twenty-eight year old

New Zealander, was tough, strong and quick-thinking. He showed an immediate interest in cinematography. To Lowe goes the credit of getting considerable footage around the mountain's 26,000-foot line.

Credit British workmanship, too, for the toughness of those miniature G.B.-Bell and Howell cameras, no bigger than a man's hand. They worked perfectly.

For Stobart, trying to get pictures was like trying to keep pace with an assembly belt going just a little too fast. He soon found that, by the time he had put up a camera on its tripod, taken the shot and packed up again, everyone else had gone on far ahead.

When the climbers were in the

### Over the top

Sidney Bonnett, Gaumont-British News cameraman—he shot some of the material for the colour feature "A Queen Is Crowned"—knows from personal experience that Tom Stobart couldn't have had a comfortable time when filming Everest.

For Bonnett was one of the first men to fly over the mountain, twenty years ago—in an open cockpit plane.

From Bonnett's material, and from that taken on two other flights—total footage, 4,000 ft.—the feature "Wings Over Everest" was compiled.

icefall, enormous pinnacles of ice threatened to fall all the time. Stobart got his pictures, despite "chivvy" from the others.

His own Sherpa fell sick, and Tom had to carry thirty pounds of gear himself.

The climb went on. Higher and higher, tougher and tougher. At length, Camp 4; and the day when the final assault parties set their faces towards the peak.

Everyone else, and the world, too, waited.

Hunt and a Sherpa fought their way back, followed by Evans and Bourdillon—all with blackened faces where the skin between mask and goggles had been nipped by frostbite.

But—no news of Hillary and Tensing.

Stobart tells the dramatic

climax. "... Three dots were seen coming down the Lhotse face. Lowe, Tensing and Hillary? I packed my cameras and started up for Camp 5.

"They were coming down at a fast rate. I wanted to film them at the first fixed rope on the mountain face, and I went all out—past Camp 5, leaving some Sherpas to brew tea—and tackled the slope above.

### Silent Thumbs Up

"Suddenly the party came over the slope above me. I waved and started to climb up the slope. All I got was a silent thumbs up and the famous Tensing smile.

"I was so out of breath and so overcome that I could scarcely get my camera out for a shot. Then I tied on to their rope, and we went down to break the news to John Hunt and the others."

There's a footnote to that, which emphasizes Stobart's keen conscientiousness. He realized that he must get on film the reactions of Col. Hunt and the waiting party. He was bursting to tell the big news, but had to restrain himself to get authentic shots.

Now—cut. To London at the moment when the news of the triumph broke.

In the office of Countryman Films, they sprang into action. They knew that Stobart must be enabled to return with his precious film at the earliest instant. But what about shooting the reception the Everest men would get on reaching civilization?

Leon Clore, of Countryman, packed a toothbrush and camera. He flew to Katmandu to get those scenes himself, leaving Stobart free to hurry home.

To be concluded next week



Hillary's party returns from the summit. Stobart was "almost overcome"



Above: The party welcomes Hillary back from the assault. Below: London sees the famous Tensing smile when the expedition arrives in Britain



**Tom Stobart stepped in when the expedition was in trouble. On the lower slopes, a sudden snowfall hit the party. Sun-glare on the snow hurt the eyes. With adhesive tape from his film tins, Stobart made two hundred pairs of sunglasses.**





# A Wave Of Adventure

by JOHN FITZGERALD

The man who talked films on TV tells you about two stories of love and the sea that start on the local cinema rounds next week



## LAUGHING ANNE

Adventure, romance and colour. Those are the ingredients of the pictures I've chosen to tell you about this week. First, let's look at *Laughing Anne*. Frankly, I liked it, particularly because it brings back Margaret Lockwood—and it shows us that she's still an actress with a gilt-edged kind of star value. After all, it's not often we have the experience of seeing two of Hollywood's top leading men—Forrest Tucker and Wendell Corey—in support of a British actress



SKIPPER DAVID (WENDELL COREY), whose wife has just left him, goes to a rum palace to drown his sorrows. Here he meets a hostess called Laughing Anne (Margaret



Lockwood). After some trouble with Jem Farrell (Forrest Tucker), the prizefighter who owns the saloon, Anne stows away on David's ship and is found by Nobby (Ronald Shiner).



The skipper tells Nobby to put Anne to work in the galley. Dressed in seaman's clothes and without her vivid make-up, she becomes a very different person. Pretty soon she's the life and



soul of the little ship and on Christmas Day, off Hong Kong, David succumbs to her charms. Next morning, David's determined to marry



Anne—but she's disappeared. She has gone back to Farrell, the morose cripple who feeds her. Six years later we find David cruising up a river to collect a cargo of money. Once



again he meets Anne, no longer laughing, who's now the mother of a small boy called Davey. David, believing the boy to be his son, persuades Anne to join him when he returns. But,



when David has gone, Anne learns that Farrell is plotting to rob David's boat when it comes down-river. She makes quite a fight to save David though. Laughing Anne is quite a girl!

## RETURN TO PARADISE

Adventure story number two has a top-rating in star value, too. For it's Gary Cooper's film. There is another attraction, though—the Pacific island setting. On this island, the natives are forced by a fanatical missionary to live sober and dreary lives. Being out after curfew, love-making, singing, and even washing—all are taboo. Along comes Cooper—as a carefree tramp. That's the background. Now for the highlights of the story:



THE ARRIVAL OF MORGAN (Gary Cooper) upsets the harshly puritan law and order of Pastor Cobbett's (Barry Jones) island. Beachcomber Morgan soon shows the



pastor that he won't be pushed around. Morgan starts house-building, but Cobbett's wardens pull down the framework. Calmly, Morgan loads his old shotgun, walks over to the



church and shoots out the stained glass windows. Then, aided by a spirited young girl, Maeva (Robert Haynes), he begins to rebuild his house. But the chief warden beats up



Maeva. Next day, she tells Morgan, and Morgan deals with the guilty man. Cobbett claps Maeva into jail. Morgan breaks in—and



sparks off a revolt that puts the wardens adrift on the ocean. Morgan is a hero. And Maeva insists on living with him. But Morgan feels the wanderlust again and builds himself



a boat from an old wreck. Before he can go, Maeva dies in childbirth. Years later—in the second World War—Morgan returns to the island. His name is a legend. He finds his



daughter, Turia (Maira MacDonald) as wilful as her mother was. Some American flyers land in the lagoon and Turia falls in love. But Daddy has forgotten his own youth by now



# Don't make a pet of Petula

It's the dog they call "Raving Beauty." It's featured with Petula and Wilfred Pickles in their film *The Gay Dog*

**P**ETULA CLARK was reading a film script. Once again, she found, she had been cast as the "sweet little girl friend."

"I won't play it," said Pet. She didn't. And, as a result of her refusal, she was suspended by her film studio.

"They were quite within their rights in suspending me," she says. "I'm not resentful about it." And—to show that she means that—Petula is now at work in *The Gay Dog*, with Wilfred Pickles.

All the same, Pet maintains that she has spent long enough in the screen's "kindergarten" and that it's high time she graduated.

Is she right? Let's examine her case. It's certainly true that a lot of film people insist on regarding Petula as "the girl who sings on the radio."

But is there any reason why a girl who is well known as a singer cannot also be a good actress?

Petula thinks not. She points to the fact that her ambition to become a first-rate actress was born when she was six years old—and says her singing was only a means to that end. Film people reply that Petula is very young and of very youthful appearance.

The facts? Petula will be twenty-one in a few weeks' time. Youthful appearance? Petula has a thirty-four inch bust, a twenty-two inch waist and a thirty-four inch hip measurement.

Her height? Five feet one and a half inches—half an inch taller than Joan Greenwood and just a fraction shorter than Glynis Johns.

Experience? Ten years and

**They keep on finding those "sweet young thing" rôles for Clark. Isn't it time they noticed she's a big girl now?**

by **PAT OSBORNE**

twenty-odd films. Ability? Without exception, every director she has worked with has said "this girl is an actress."

How about box office appeal? Well, what with her films, TV, radio spots and gramophone records her name is almost a household word throughout Britain—not to mention the Dominions and America.

So surely there's only one possible verdict: here is a young woman with good looks, ability, experience and box office appeal.

But was she right in refusing a rôle that gave her no chance to make the most of her talents?

### *Her Heart's In It*

In film business, it's hard to be sure about a question like that. But one thing is sure. Suspension didn't force Petula to "toe the line."

Variety, cabaret, radio and television were ready to welcome her back. But Petula's heart is in film-making.

"I just feel that films are my life and making them is the thing I can do best," she explains.

And she scoffs at the theory that there are no suitable parts. "What about *Peregrine's Progress*?" she demanded.

She had a point there. For



"*Peregrine's Progress*" seems to have just the rôle for Petula—a young gipsy girl who sings for her living. Petula chose this subject in "The Film Part I Would Most Like To Play" series in the B.B.C.'s "Film-time."

She suggested Dirk Bogarde as the man to play Peregrine, opposite her.

A scene was broadcast. And the story won verbal bouquets from listeners—and Bogarde.

Both of these players are under

contract to the same company: and it's difficult to accept that there is no suitable story to team them in.

Anyway, Petula has set her small chin and vowed: "No more rubbishy parts." And I think that few will blame her. I certainly don't.

Possibly we shall be seeing a new screen Petula soon.

At least, it seems reasonably certain that Pet won't be a sweet young pet in the film she's making with Pickles.

## **Ladd Stars In This House Of Wax**

**ALAN LADD** has a solid new stand-in to play a no-talking, no-shooting, no-action rôle.

The stand-in has just settled down to a marathon stand on a crowded—but strangely silent—London stage.

The stand-in is wearing the costume Ladd wore in "Shane." After a few months, he'll take a costume change and return in suit, mackintosh and slouch hat—the outfit Ladd wore so often in earlier films.

Who is the stand-in? A wax model, unveiled by Bob Hope, in Madame Tussaud's, the London waxworks.



Ladd's hair was curled in Shane-style for the model-making



To make sure the stand-in measured up to its rôle, Ladd posed for casting



The hands were cast from Ladd's own by Vera Bland—and here is the wax Ladd





Going to the pictures? New



Shades of *The Third Man* (left) with Claire Bloom and James Mason in this taut scene from *The Man Between*. Above: Germany's Aribert Waescher gives "a menacing performance"



Geoffrey Toone is a British Army doctor in Berlin; Hildegard Neff is his wife. "The playing is impeccable"

# It's Back To The Harry Lime Theme

Carol Reed's "The Man Between" echoes his "Third Man": "The Master Of Ballantrae" is typical Flynn

after refugees. She quickly discovers that his wife is under the influence of a sinister-looking character whose permanent address is on the east side, who has Moscow in his soul and who bears a fleeting resemblance to Jimmy Mason. Woman-like, the English missy proceeds to fall heavily in love with the man, only to discover that he is in fact her sister-in-law's husband, long believed dead, and now threatening her for his own purposes as an agent. All this puts missy deep into the espionage net herself, and the Reds duly kidnap her. She is soon on the run, along with her clip-voiced man, and there is some clever skating around an "A" certificate in the night before she, at least, is able to get across the frontier that divides the winter snow.

It's a slight story for a long film and not without a loose end here and there. And an odd story, in some ways, too, for so much of it has happened before the film is allowed to start—so that there is far more retrospective dialogue than the average film director allows himself.

Reed certainly has allowed himself a lot of time in which to deploy so very attenuated a story.

But his handling, as usual, is masterful. He is a remarkable craftsman, and every scene carries weight, makes its point and moves on smoothly to the next.

And, as usual with Reed films,

the playing is impeccable: that man could get a good performance out of a blood orange. Jimmy Mason dominates the film as the footpad from the Russian Zone. There is likely, I suspect, to be much popular admiration for young Claire Bloom, whose Madonna-like face is beautiful in repose. The others include Hildegard Neff, in a tailor-made part, and Aribert Waescher, a German actor, who gives a menacing performance as a Russian agent.

Perhaps the only star to challenge Mason is the city of Berlin itself, hysterical, suspicious, forever alive with menace. C. C.

Ivo, JAMES MASON; Susanne, CLAIRE BLOOM; Bettina, HILDEGARDE NEFF; Martin, GEOFFREY TOONE; Halendar, ARIBERT WAESCHER.

BRITISH. LION - LONDON FILMS. BRITISH. "U." 102 MINS. PRODUCED AND DIRECTED BY CAROL REED. PHOTOGRAPHED BY DESMOND DICKINSON. MUSIC: JOHN ADDISON. SCREENPLAY: HARRY KURNITZ. RELEASE: NOVEMBER 2.

## The Master Of Ballantrae ★★★

Errol Flynn Roger Livesey  
Anthony Steel

AN outstanding actor? Mmm, maybe. An outstanding man of action? Certainly. Errol Flynn takes to the Highlands to prove that he has few peers in swordplay and spectacle.

You'll find Flynn completely in his element in this colourful,

actionful adaptation of Stevenson's romantic story. He helps to make it irresistibly entertaining.

He plays Jamie, the older of Lord Durrisddeer's two sons. James tosses a coin with his brother, Henry (Anthony Steel), to decide who shall join Bonnie Prince Charlie's rebellion. And, of course, the coin chooses Jamie.

A hunted rebel, Jamie believes that Henry has betrayed him, when the real betrayer is a passionate village girl (Yvonne Furneaux) jealous of Jamie's love for Lady Alison (Beatrice Campbell).

Accompanied on a tempestuous course by an Irish soldier of fortune, admirably played by Roger Livesey, Jamie becomes a pirate chief and returns home to claim Lady Alison—and meet more trouble.

Anthony Steel is fair as Henry; Beatrice Campbell is suitably dignified as Lady Alison and Yvonne Furneaux puts the necessary venom into the rôle of the village girl.

Spectacularly, the production is first rate and the colour is particularly effective. L. C.

James Durie, ERROL FLYNN; Francis Burke, ROGER LIVESEY; Henry Durie, ANTHONY STEEL; Lady Alison, BEATRICE CAMPBELL; Lord Durrisddeer, FELIX AYLMER; MacKellar, MERVYN JOHNS; Arnaud, JACQUES BERTHIER; Jessie Brown, YVONNE FURNEAUX; Mendoza, CHARLES GOLDNER; Major Clarendon, RALPH TRUMAN; Matthew Bull, FRANCIS DE WOLFF; Capt. MacCauley, MOULTRIE KELSALL.

WARNER BROTHERS, BRITISH. "U." 88 MINS. TECHNICOLOR. DIRECTOR: WILLIAM KEIGHLEY. PHOTOGRAPHED BY JACK CARDIFF. MUSIC: MUIR MATHIESON. SCREENPLAY: HERB MEADOW. RELEASE: OCTOBER 19.

## Double Bill

**The Man From The Alamo** ☆☆☆  
Julia Adams Glenn Ford  
Chill Wills

OF all the stock yarns in the Western stable, the one about the misunderstood guy who makes those who called him coward eat



**Films get the rating you can rely on from Lionel Collier and his team of top-line critics**

their words is probably the most familiar. Here it is again—in a fresh and manly form.

John Stroud, the young Texan hero, is the dead-shot of a bedraggled bunch holding an outpost against Mexican invaders. When annihilation is inevitable, John's pals appoint him to inform their kin.

On reaching his home, John discovers that his wife and son have been murdered by Yankee marauders, disguised as Mexicans. Before he can look round he's accused of deserting his post. Luckily, he breaks jail and sets out on the trail of revenge.

Glenn Ford does a good acting job as the courageous, though maligned, John. His subtle and powerful portrayal, to say nothing of finely photographed covered wagon thrills and sweeping exteriors, gives the venerable tale just the lift it needs. R. H. B.

**John Stroud**, GLENN FORD; **Beth Anders**, JULIA ADAMS; **John Gage**, CHILL WILLS; **Lt. Lamar**, HUGH O'BRIEN; **Jess Wade**, VICTOR JORY; **Dawes**, NEVILLE BRAND; **Cavish**, JOHN DAY; **Ma Anders**, MYRA MARSH; **Kate Lamar**, JEANNE COOPER; **Carlos**, MARK CAVELL; **Mapes**, EDWARD NORRIS; **Sergeant**, GUY WILLIAMS.

G.F.D. - UNIVERSAL - INTERNATIONAL. AMERICAN. "U." 79 MINS. TECHNICOLOR. PRODUCER: AARON ROSENBERG. DIRECTOR: BUDD BOETTICHER. PHOTOGRAPHED BY RUSSELL METTY. MUSIC: FRANK SKINNER. SCREENPLAY: STEVE FISHER AND D. D. BEAUCHAMP. RELEASE: NOVEMBER 16.

**Woman They Almost Lynched** ☆☆

Audrey Totter John Lund  
Joan Leslie Brian Donlevy

**PERIOD**: the American Civil War. Place: a lawless border town between Arkansas and Missouri that has proclaimed itself neutral and allows neither Union nor Federal troops within five miles of its borders.

The town has become a refuge for renegades, deserters and top-ranking gunmen, including young Jesse James and Quantrill.

The mayor, who lives on lynch law, is a tough woman played forcibly by Nina Varela. She owns a mine that supplies lead to the Union troops, but her foreman, John Lund, is an undercover Confederate helping his side.

It's a pity Lund couldn't have smiled a little more, especially when he fell in love with a charming newcomer to the town, played by Joan Leslie. But there's nothing to smile about when the foreman has to shoot his girl's brother in self-defence.

There is a lot of gunplay, fights

and all the main ingredients of a Western melodrama, but the picture is apt to outstay its welcome. Brian Donlevy is suitably tough as the ruthless Quantrill, but the youthful Jesse James, played by Ben Cooper, appears to have missed his vocation. Judging by the heart of gold he carries in this film he should have been a Sunday school teacher.

If it's noise and action you want, this is the film for you.

L. C.

**Lance Horton**, JOHN LUND; **Quantrill**, BRIAN DONLEVY; **Kate Quantrill**, AUDREY TOTTER; **Sally Maris**, JOAN LESLIE; **Jesse James**, BEN COOPER; **Frank James**, JAMES BROWN; **Delilah Courtney**, NINA VARELA; **First Woman**, ELLEN CORBY; **Second Woman**, FERN HALL; **Mrs. Stuart**, MINERVA URECAL; **Cole Younger**, JIM DAVIS; **Bitterroot Bill**, REED HADLEY; **Glenda**, ANN SAVAGE; **Jenny**, VIRGINIA CHRISTINE; **Rose**, MARILYN LINDSEY; **John Pablo**, NACHO GALINDO; **Captain**, RICHARD SIMMONS; **Sergeant**, GORDON JONES; **Bartender**, FRANK FERGUSON; **Driver**, POST PARK.

REPUBLIC. AMERICAN. "U." 89 MINS. DIRECTOR: ALLAN DWAN. PHOTOGRAPHED BY REGGIE LANNING. MUSIC: STANLEY WILSON. SCREENPLAY: STEVE FISHER. IN RELEASE.

**The Case Of Express Delivery** ☆☆

Donald Houston Clifford Evans

**YOU** have to understand that this thirty-five minute British-made featurette is aimed at the U.S. market to appreciate the reason for the Americanized dialogue and accents, and the careful disguising of the home-made look.

Not that this alien gloss does any harm to this tautly produced thriller. Donald Houston plays a garage hand who cultivates a talent for stealing cars when his girl friend (Sandra Dorne) shows a preference for high life. He gets mixed up in a smash-and-grab gang, which leads him to the dock.

It's efficiently directed and has some gripping moments. The story attempts nothing new, but good acting makes flesh-and-blood characters out of the police and crooks.

Donald Houston gives a subdued and sincere study, and there's excellent work from Clifford Evans as the police inspector and Maurice Kaufmann as a big-time crook. Sandra Dorne and Avis Scott, as gangsters' molls, are allowed to look, as well as to play, their parts. S. S.

**Detective Inspector Stryker**, CLIFFORD EVANS; **Wally Ross**, DONALD HOUSTON; **Sergeant Sam Hawker**, GEORGE WOODBRIDGE; **Johnny Brent**, MAURICE KAUFMANN; **Eileen Brent**, SANDRA DORNE; **Eric Brent**, AVIS SCOTT; **Mrs. Ross**, ELSIE WAGSTAFF; **Lugs Lewis**, PATRICK JORDAN; **Knocker White**, PERCY HERBERT; **Inspector**, DUNCAN MCINTYRE; **Detective Inspector**, BARRY KEEGHAN; **Spiu**, CONRAD PHILLIPS.

REPUBLIC. BRITISH. "A." 35 MINS. ASSOCIATE PRODUCER: WILLIAM N. BOYLE. DIRECTOR: ARTHUR CRABTREE. PHOTOGRAPHED BY BASIL EMMOTT. MUSIC: LAMBERT WILLIAMSON. SCREENPLAY: GUY MORGAN. IN RELEASE.

**Army Capers** c☆

Judy Canova Stephen Dunne

**JUDY CANOVA**, once described as the Gracie Fields of the Middle West because of her flair for clowning and amazing vocal acrobatics, is still a clever and versatile performer. But nothing short of a miracle could make this

tame and protracted "girls in uniform" comedy get the big laughs, although it does muster a few smiles.

Seen as a zany W.A.C. who luckily forestalls a bunch of crooks out to grab the plans of a guided missile, Judy never lets up, but her energy and talent are entirely wasted on chestnuts. R. H. B.

**Judy Canova**, HERSELF; **Lt. Tom Mayfield**, STEPHEN DUNNE; **Grandfather Canova**, GEORGE CLEVELAND; **Donis Vail**, JUNE VINCENT; **W.A.C. Sgt. Kearns**, IRENE RYAN; **Mr. Prentiss**, ROY BARCKROFT; **Mr. Reibington**, ALLEN JENKINS; **Jud Canova**, GEORGE CHANDLER; **Betty Canova**, ELIZABETH SLIFER; **Col. Mayfield**, THURSTON HALL; **Recruiting Sergeant**, SARAH SPENCER; **Sgt. Malone**, DICK WESSEL; **Lizzie**, PATTEE CHAPMAN.

REPUBLIC. AMERICAN. "U." 75 MINS. DIRECTOR: WILLIAM WHITNEY. PHOTOGRAPHED BY JACK MARTA. MUSIC: R. DALE BUTTS. SCREENPLAY: ARTHUR T. HOKMAN. RELEASE: OCTOBER 19.

**The Girl On The Pier** ☆

Veronica Hurst Ron Randell

**IT** really isn't good form for a murder-film maker to keep us waiting for the kill. But it takes an unconscionable time to get around to it in this one.

The trouble is that most of the action is taken up by the love affair of a not very credible seaside town reporter and with the machinations of the crook.

Only a police inspector's crime-conscious son smells murder in the air. He gives a warning—too late.

There's a lot of slow motion stuff on a pier, accompanied by trite dialogue working up to a conventional and not very thrilling chase.

The acting just about passes muster. The best performance comes from Ron Randell as an ex-convict intent on blackmail and amorous adventure.

Except for some amusing domestic asides this picture has not a lot to recommend it. L. C.

**Rita Hammond**, VERONICA HURST; **Nick Lane**, RON RANDELL; **Chief Inspector Chubb**, CHARLES VICTOR; **Clara Chubb**, MARJORIE RHODES; **Joe Hammond**, CAMPBELL SINGER; **Kathy Chubb**, EILEEN MOORE; **Ronnie Hall**, BRIAN ROPER; **Charlie Chubb**, ANTHONY VALENTINE; **Detective-Sergeant Webb**, STEVE CONWAY.

APEX - A. MAJOR PRODUCTION. BRITISH. "A." 65 MINS. PRODUCER: JOHN TEMPLE-SMITH. DIRECTOR: LANCE COMFORT. PHOTOGRAPHED BY BILL McLEOD. MUSIC: ERIC ROBINSON. SCREENPLAY: GUY MORGAN. IN RELEASE.



Glenn Ford and Julia Adams in *The Man From The Alamo*, "the stock tale of the 'coward' who makes good"



Errol Flynn, of course—in *The Master Of Ballantrae*. "And he proves he is the tops when it comes to swordplay"



Judy Canova never lets up in *Army Capers*, a story of girls in uniform. "A pity she has to serve chestnuts"

**Picturegoer hands out**



**AN ORCHID** to complete a bouquet for Claire Bloom, whose English rose in *The Man Between* makes a brave show against the hot-house charm of Hildegard Neff

**AN ONION** to Anthony Steel, for giving a performance in *The Master Of Ballantrae* that reminds us, but this time somewhat unhappily, of a "Wooden Horse"





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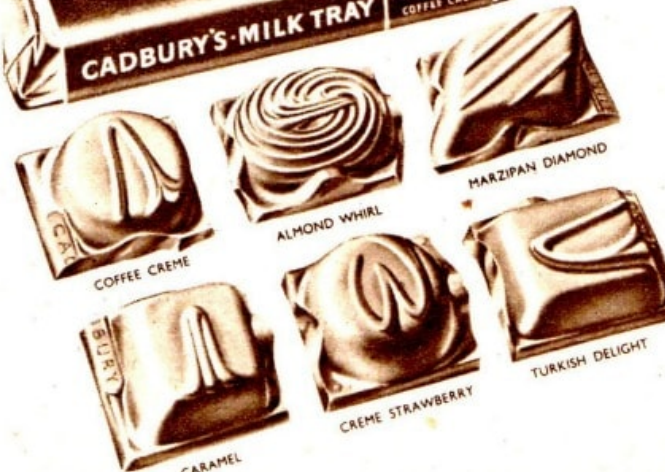


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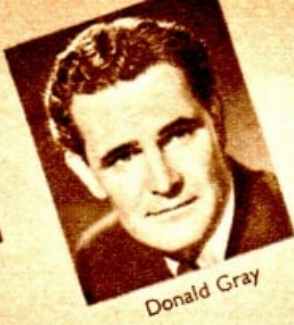
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# Picturegoer's BRITISH FILM AND TV WHO'S WHO (Part Four)



Peter Graves



Donald Gray



Dulcie Gray



Nadia

**PETER GRAVES.** Romantic player in the Ivor Novello tradition. b. London Oct. 21, 1911. f. *Kipps*, 1940. p.f. *King Arthur Was A Gentleman*, *Miss London Ltd.*, *Bees In Paradise*, *Give Us The Moon*, *Waltz Time*, *I'll Be Your Sweetheart*, *Gaiety George*, *The Laughing Lady*, *Mrs. Fitzherbert*, *Spring In Park Lane*, *The Lady With A Lamp*, *Derby Day*. TV: "Gay Rosalinda" (1950), "The Glorious Days."

**DONALD GRAY.** Since 1946 has been a radio actor and guest TV announcer. Lost an arm in the war. b. Fort Beaufort, Cape Province, South Africa, March 3, 1914. f. *Strange Experiment*, 1937. p.f. *Murder In The Family*, *Sword Of Honour*, *The Four Feathers*, *Well Meet Again*, *Saturday Island*.

**DULCIE GRAY.** Stage success in "Brighton Rock" brought her to the screen. b. Kuala Lumpur, Malaya. f. *2,000 Women*, 1943. p.f. *Madonna Of The Seven Moons*, *They Were Sisters*, *Wanted For Murder*, *The Years Between*, *A Man About The House*, *Mine Own Executioner*, *My Brother Jonathan*, *The Glass Mountain*, *The Franchise Affair*, *Angels One Five*, *There Was A Young Lady*. TV: "The Will" (1949), "Crime Passionel," "Milestones," "Art And Opportunity," "A Fish In The Family." m. Actor Michael Denison, 1938. h. Gardening.

**ELIZABETH GRAY:** TV's blonde, blue-eyed "Down You Go" girl. b. London, June 25, 1920. r.n. Elizabeth Tyrrell-Gray. TV: "Libel" (1948), "And No Birds Sing," "Face To Face," "Petticoat Influence," "The Noble Spaniard," "Down You Go." h. Music, writing children's stories.

**NADIA GRAY:** Red-haired, green-eyed Rumanian princess of Russian parentage who's been French, Lapp and Russian on the screen. b. Bucharest, Rumania, Nov. 27, 1923. r.n. Nadia Kujnir-Herescu. f. *L'Inconnue D'un Soir*. p.f. *The Spider And The Fly*, 1949. *Night Without Stars*, *Valley Of Eagles*, *Top Secret*. m. Prince Cantacuzino (dis.). h. "Collecting languages."

**SALLY GRAY:** Film glamour girl who started on the stage in a minstrel show. Golden hair, hazel eyes. b. London, Feb. 14, 1917. r.n. Constance Vera Stevens. f. *Cheer Up*, 1935. p.f. *Calling The Tune*, *Cafe Collette*, *Over She Goes*, *Mr. Reeder In Room 13*, *Saturday Night Revue*, *Hold My Hand*, *Lightning Conductor*, *Q Planes*, *The Lambeth Walk*, *Saint In London*, *Window On London*, *The Saint's Vacation*, *Dangerous Moonlight*, *Carnival*, *Green For Danger*, *They Made Me A Fugitive*, *The Mark Of Cain*, *Silent Dust*, *Obsession*, *Escape Route*. m. Lord Oranmore and Browne, 1953.

**WILLOUGHBY GRAY:** Old Vic character actor who has recently specialized in TV. b. London, 1917. f. *The Mark Of Cain*, 1948. p.f. *Guilt Is My Shadow*, *Shadow Of The Past*, *Woman With No Name*, *Top Secret*. TV: "Mourning Becomes Electra" (1947), "Henry IV," "Pygmalion," "Reunion," "The Linden Tree," "Deep Waters," "Ten Minute Alibi," "The Voysey Inheritance," "Portrait Of Peter Perowne," "The Passionate Pil-

grim," "The Honours Of Scotland," "The Story Of Treasure Seekers," m. Dancer Felicity Andreae, 1945. h. Heraldry, making model soldiers.

**JOAN GREENWOOD:** The slight, fair-haired girl with the husky voice. A Leslie Howard discovery. Green eyes. b. Chelsea, London, March 4, 1921. f. *The Gentle Sex*, 1943. p.f. *Latin Quarter*, *The Man Within*, *October Man*, *Saraband For Dead Lovers*, *Whisky Galore!*, *Kind Hearts And Coronets*, *Flesh And Blood*, *The Man In The White Suit*, *Young Wives' Tale*, *Mr. Peek-a-Boo*, *The Importance Of Being Earnest*. TV: "The Importance Of Being Earnest" (1949), "The Truth About The Truth," "What's My Line?" "A Doll's House," "The Boxer And The Ballerina." h. Circuses, ballet dancing.

**JOHN GREGSON:** Looks a Scot, often plays the Scot in films, but is a Lancashire lad. Rugged and romantic. Brown hair, hazel eyes. b. Liverpool, March 15, 1919. f. *Saraband For Dead Lovers*, 1948. p.f. *Scott Of The Antarctic*, *Whisky Galore!*, *Treasure Island*, *The Lavender Hill Mob*, *Angels One Five*, *The Brave Don't Cry*, *Venetian Bird*, *The Titfield Thunderbolt*, *Genevieve*. TV: "An American Gentleman" (1953), "William's Other Anne," "Captain Brassbound's Conversion," "The Passionate Pilgrim." m. Actress Thea Grayson, two children. h. Theatre-going and playing cards.

**JOYCE GRENFELL:** Tall character actress with a distinctive style and a brilliant wit. Lyric writer and poetess. b. London, Feb. 10, 1910. f. *The Lamp Still Burns*, 1943. p.f. *The Demi-Paradise*, *White The Sun Shines*, *Poet's Pub*, *A Run For Your Money*, *The Happiest Days Of Your Life*, *Stage Fright*, *The Galloping Major*, *Laughter In Paradise*, *The Magic Box*, *The Pickwick Papers*, *Genevieve*. TV: "Ballet 'How'" (1946), "Starlight," "Tuppence Coloured." m. Reginald Pascoe Grenfell. h. Writing.

**MARJORIE GRESLEY:** Went from Drury Lane to radio and pre-war TV. b. Doncaster, Yorks, Oct. 22, 1909. f. *Life And Death Of Colonel Blimp*, 1946. p.f. *Demobbed*, *The Mark Of Cain*, *Mr. Perrin And Mr. Traill*, *Tony Draws A Horse*. TV: "The Happiest Days Of Your Life," "Indoor Fireworks," "Prison Without Bars," "My Dear Petitioner," "Law And Disorder." h. Interior decorating and reading.

**HUGH GRIFFITH:** Character actor, often plays the old gent. The "Begger" of *The Beggar's Opera*. b. Marian Glas, Angiesey, N. Wales, May 30, 1912. f. *The Silver Darlings*, 1947. p.f. *The Three Weird Sisters*, *The First Gentleman*, *London Belongs To Me*, *The Last Days Of Dolwyn*, *Kind Hearts And Coronets*, *A Run For Your Money*, *Gone To Earth*, *The Galloping Major*, *Laughter In Paradise*, *The Titfield Thunderbolt*, *The Beggar's Opera*. TV: "The Wandering Jew," "Maria Marten," "Tragic History Of Dr. Faustus," "The Skipper's Yarn," "Escapade," "The Broken Jug," "Thames Tug." Is married. h. Breeding corgis, wine tasting.

**KENNETH GRIFFITHS:** Made an impression in *The Shop At Sly*

*Corner*. f. *The Farmer's Wife*, 1941. p.f. *Love On The Dole*, *Hard Steel*, *The Shop At Sly Corner*, *Forbidden*, *Bond Street*, *Blue Scar*, *Waterfront*, *High Treason*, *Starfish*. TV: "The Shop At Sly Corner," (1946).

**ALEC GUINNESS:** Britain's top character man. PICTUREGOER Annual Award in 1951, for *The Mudlark*. b. London, April 2, 1914. f. *Great Expectations*, 1947. p.f. *Oliver Twist*, *Kind Hearts And Coronets*, *A Run For Your Money*, *Last Holiday*, *The Card*, *Malta Story*, *The Captain's Paradise*. m. Actress and authoress Merula Salaman, 1938. One son.

**GRETA GYNT:** Tall, sophisticated blonde beauty from Norway. Blue eyes. b. Slemdal, nr. Oslo, Nov. 15, 1916. r.n. Margrethe Johanne Woxholt. f. *Second Best Bed*, 1939. p.f. *The Middle Watch*, *Crooks Tour*, *Mr. Emmanuel*, *Dear Murderer*, *Easy Money*, *I'll Get You For This*, *Soldiers Three*, *Whispering Smith Hits London*, *I'm A Stranger*, *The Ringer*, *Three Steps In The Dark*. TV: "Dangerous Corner" (1949), "Summer Lightning," "It Is Midnight Dr. Schweitzer." m. (1) Agent Christopher Mann (dis.). (2) Wilfred Orchard (dis.). (3) Noel Holland, 1948. h. Dress designing.

**PEARL HACKNEY:** While principal dance girl at the Windmill, teamed up with comedian Eric Barker. Comedienne and script-writer, former Sadler's Wells dancer. TV: "Merry-go-Round" (1947), "The Eric Barker Half Hour." m. Eric Barker. One daughter, Petronella.

**CAMERON HALL:** Veteran character actor, appeared on TV before the war. b. Hull, Yorks, Jan. 6, 1897. f. *Spellbound*, 1940. p.f. *South American George*, *Hard Steel*, *Beware Of Pity*, *I See A Dark Stranger*, *My Brother Jonathan*, *The History Of Mr. Polly*, *Man On The Run*, *The Blue Lamp*, *Madeleine*, *Cosh Boy*, *The Stranger Left No Card*, *The Bosun's Mate*. TV: "Morning Departure," "Arms And The Man," "Quineys," "Deep Waters," "The Queen Of Spades," "Smith," "Family Affairs," "The Eric Barker Half Hour," "1066 And All That," "Reggie Little At Large," "The Honours Of Scotland," "Billy Bunter At Greyfriars."

**PETER HAMMOND:** Scenic artist turned actor. Well known as "the boy next door" of the Huggett films. b. Westminster, London, Nov. 15, 1923. f. *They Knew Mr. Knight*, 1945. p.f. *Holiday Camp*, *Here Come The Huggetts*, *Fly Away Peter*, *Vote For Huggett*, *The Huggetts Abroad*, *Morning Departure*, *The Reluctant Widow*, *Come Back Peter*, *Father's Doing Fine*, *Alf's Baby*. TV: "Magic" (1946), "The Flashing Stream," "An English Summer," "Art And Opportunity." m. Maureen Glynnne, 1948. One daughter. h. Painting, particularly in oils.

**JIMMY HANLEY:** Fair-haired star of many British films. b. Norwich, Norfolk, Oct. 22, 1918. f. *Red Wagon*, 1933. p.f. *Boys Will Be Boys*, *The Way Ahead*, *The Gentle Sex*, *Henry V*, *29 Acacia Avenue*, *The Captive Heart*, *Holiday Camp*,

*Here Come The Huggetts*, *Boys In Brown*, *The Blue Lamp*, *Room To Let*, *The Galloping Major*. m. Film actress Dinah Sheridan (dis.).

**JOAN HARBEN:** From Itma's "Mona Lott" to straight acting on TV. Sister of Philip Harben. b. London, Feb. 22, 1909. f. *The Man In The White Suit*, 1951. TV: "The Guardsman" (1948), "Robert's Wife," "The Governess," "Down Our Street," "A Soldier For Christmas," "The Importance Of Being Earnest," "Neighbours," "The Way Of The World," "The Inch Man," "Tell Her The Truth." m. Actor Clive Morton. One daughter.

**PHILIP HARBEN:** TV's bearded maestro of the kitchen. Son of actress Mary Jerrold. b. London, 1906. Married.

**GILBERT HARDING:** TV and radio's gravel-voiced hard-hitter — now making films. b. Herford, June 5, 1907. f. *The Gentle Gunman*, 1952. p.f. *The Oracle*, *Gilbert Harding Speaking Of Murder*. TV: "What's My Line?" "A Little Of What You Fancy." h. Cooking.

**JOYHARRINGTON:** Shakespearian actress and TV producer. b. London, Feb. 22, 1914. f. *Our Hearts Were Young And Gay*, 1944. p.f. *My Name Is Julia Ross*, *Adam And Evelyne*, *Madness Of The Heart*. TV: "Cry Havoc" (1947), "Love From A Stranger," "Contrasts," "Variety," "The Long Christmas Dinner," "The Thief, The Gang And Jeremiah." Produced: "Sarah Simple" (1949), "Ladies In Waiting," "Mystery At Mountcliffe Chase," "Jan And His Clogs," "Mr. Dooley Jr.," "Robin Hood," "Victoria Of England."

**GORDON HARKER:** Cockney character actor of more than fifty films since silent days. b. London, Aug. 7, 1885. f. *The Ring*, 1927. p.f. *Third Time Lucky*, *The Ringer*, *The Calendar*, *Britannia Of Billingsgate*, *Friday The Thirteenth*, *Boys Will Be Boys*, *The Amateur Gentleman*, *Inspector Hornleigh*, *Once A Crook*, *Saloon Bar*, *29 Acacia Avenue*, *Her Favourite Husband*, *The Second Mate*, *Derby Day*. TV: "Pygmalion," (1948), "The Case Of The Frightened Lady." m. Christine Barry, 1938.

**KATHLEEN HARRISON:** The screen's "Mrs. Huggett"; the homely Cockney of nearly sixty films. b. Blackburn, Lancs, Feb. 23, 1898. f. *Hobson's Choice*, 1931. p.f. *Aren't We All*, *The Ghoul*, *Broken Blossoms*, *Convict 99*, *I Killed The Count*, *Tilly Of Bloomsbury*, *Major Barbara*, *In Which We Serve*, *Dear Octopus*, *Wanted For Murder*, *I See A Dark Stranger*, *Holiday Camp*, *Oliver Twist*, *Here Come The Huggetts*. Now *Barabbas Was A Robber*, *Trio*, *The Magic Box*, *Scrooge*, *Pickwick Papers*, *Golden Arrow*, *Turn The Key Softly*. Married. three children.

**REX HARRISON:** Distinguished star of British and American films. b. Cheshire, March 5, 1908. f. *School For Scandal*, 1929. p.f. *Storm In A Teacup*, *The Citadel*, *Major Barbara*, *The Rake's Progress*, *Anna And The King Of Siam*, *The Ghost And Mrs. Muir*, *The Foxes Of Harrow*, *Unfaithfully Yours*, *The Long Dark Hall*, *The Four Poster*. m. Noel Marjorie Collette Thomas (dis.). (2) Lilli Palmer, 1943. Two sons. h. Golf, tennis, riding.



Sally Gray



Joan Greenwood



John Gregson



Joyce Grenfell



Alec Guinness

ABBREVIATIONS: b.—born  
TV—principal Television shows

r.n.—real name f.—first feature film p.f.—principal films include  
m.—married to dis.—marriage dissolved h.—hobbies





Rex Harrison

Diane Hart

William Hartnell

Richard Hearne

Audrey Hepburn

Stanley Holloway



Eileen O'Herlihy

**DIANE HART:** Breezy, husky-voiced actress who made a hit in *Happy Go Lovely*. Started in show business as a comedian's stooge. Dark hair and eyes. b. Bedford, July 20, 1926. f. *Britannia Mews*, 1949. p.f. *Happy Go Lovely*, *You're Only Young Twice*, *Something Money Can't Buy*, *Father's Doing Fine*, *Pickwick Papers*. TV: "The Middle Watch" (1946), "The Six Wives Of Calais," "The Chiltern Hundreds." m. Actor Kenneth MacLeod, 1950.

**WILLIAM HARTNELL:** Tough sergeant rôle in *The Way Ahead* started this former jockey's apprenticeship on a long line of screen tough guys. b. London, Jan. 1908. f. *I'm An Explosive*, 1931. p.f. *The Bells Go Down*, *The Way Ahead*, *Odd Man Out*, *Brighton Rock*, *Now Barabbas Was A Robber*, *Lost People*, *The Dark Man*, *The Magic Box*, *The Holly And The Ivy*, *Pickwick Papers*, *The Ringer*, *Will Any Gentleman?* TV: "Seagulls Over Sorrento" (1953). m. Heather McIntyre. One daughter. h. Fishing.

**LAURENCE HARVEY:** Husky young actor with the dark "quiff." The latest film "Romeo." b. Yonishkis, Lithuania, Oct. 1, 1928. r.n. Laurence Skikne. f. *House Of Darkness*, 1948. p.f. *Landfall*, *Man On The Run*, *Cairo Road*, *The Black Rose*, *There Is Another Sun*, *Scarlet Thread*, *I Believe In You*, *A Killer Walks*, *Women Of Twilight*, *Innocents In Paris*. TV: "As You Like It" (1953).

**JACK HAWKINS:** Why he wasn't a star years before *State Secret* is still a state secret. b. London, Sept. 14, 1910. f. *The Lodger*, 1932. p.f. *Autumn Crocus*, *The Small Back Room*, *State Secret*, *The Black Rose*, *The Elusive Pimpernel*, *No Highway*, *Home At Seven*, *Angels One Five*, *Mandy*, *The Planter's Wife*, *The Cruel Sea*, *Twice Upon A Time*, *Malta Story*, *The Intruder*. TV: "The Will" (1949). m. Actress Jessica Tandy (dis.). (2) Doreen Lawrence. Three children. h. Riding, fishing.

**HELEN HAYE:** Veteran of the stage since 1898, and of the screen since the early thirties. b. Assam, India, Aug. 28, 1874. f. *The Skin Game*, 1931. p.f. *Congress Dances*, *Elizabeth Of England*, *Wings Of The Morning*, *The Man In Grey*, *Kipps*, *Dear Octopus*, *Fanny By Gaslight*, *Mrs. Fitzherbert*, *Anna Karenina*, *Third Time Lucky*, *Conspirator*, *The Angel With A Trumpet*. TV: "A Hundred Years Old" (1946), "Martine," "The Silver Cord," "And No Birds Sing," "Anastasia." m. Ernest Attenborough.

**JAMES HAYTER:** The screen's "Mr. Pickwick." b. Lanoula, India, April 23, 1907. f. *Sensation*, 1936. p.f. *Nicholas Nickleby*, *October Man*, *Vice Versa*, *Quartet*, *The Blue Lagoon*, *Passport To Pimlico*, *Morning Departure*, *Night And The City*, *Robin Hood And His Merry Men*, *Pickwick Papers*, *The Four-sided Triangle*, *Will Any Gentleman?*, *Always A Bride*. TV: "Spring Meeting" (1946), "Pinewright's Progress," "Toad Of Toad Hall," "Tell Her The Truth," "It's An Ill Wind," "Holiday In Biarritz." m. (1) Marjorie Lane (dis.). (2) Mary Shaw. Four children. h. Inventing gadgets.

**HY HAZELL:** Long-legged recruit from musical comedy and pantomime.

Ash-blonde, hazel eyes. b. Streatham, London, 1920. f. *Paper Orchid*, 1946. p.f. *Meet Me At Dawn*, *Just William's Luck*, *Celia*, *The Body Said No*, *The Lady Craves Excitement*, *The Franchise Affair*, *The Night Won't Talk*, *The Yellow Balloon*. TV: "Music Hall" (1949), "Jack And Jill." m. Edward Jenkins, 1950. h. Music, Charles Dickens.

**JEANNE HEAL:** One of TV's ace interviewers. Studied architecture and was a journalist before going in for entertainment business in 1948. b. Cambridge, 1916. Married. Two children.

**RICHARD HEARNE:** The irrepressible "Mr. Pastry," comedian and dancer of TV. f. *Miss London Ltd.*, 1943. p.f. *The Butler's Dilemma*, *Woman Hater*, *Helter Skelter*, *Something In The City*, *Madame Louise*, *Miss Robin Hood*. TV: "Variety" (1946), "Paging You," "Evening Dress Only," "The Handle Bar," "Mr. Pastry At Home," "Operation Diplomat," "Dick Whittington," "Face The Music," "The Gay Parade." m. Actress Yvonne Ortnier. h. Collecting antique furniture.

**THOMAS HEATHCOTE:** An Olivier protégé who's becoming a TV star. b. Simla, India, Sept. 9, 1917. f. *Hamlet*, 1947. p.f. *Dance Hall*, *Malta Story*, *The Red Beret*, *The Sword And The Rose*. TV: "Antigone" (1949), "Skipper Next To God," "The Black Butterfly," "The Bridesman Danger," "The Reigate Squires," "Music At Night," "The Little Red Monkey," "All On A Summer's Day," "King In Motley," "The New Shilling." Married. One daughter. h. Cricket, gardening.

**ROBERT HELPMANN:** Ballet-dancer, choreographer and actor. b. Mount Gambier, South Australia, April 9, 1911. f. *One Of Our Aircraft Is Missing*, 1942. p.f. *Henry V*, *Caravan*, *The Red Shoes*, *The Tales Of Hoffmann*. TV: "Box For One" (1953). h. Riding, tennis.

**GLADYS HENSON:** Character actress—the motherly Cockney type. r.n. Gladys Gunn. f. *The Captive Heart*, 1946. p.f. *Frieda*, *It Always Rains On Sunday*, *London Belongs To Me*, *The History Of Mr. Polly*, *Train Of Events*, *The Cure For Love*, *The Blue Lamp*, *Cage Of Gold*, *Highly Dangerous*, *Happy Go Lovely*, *Lady Godiva Rides Again*, *I Believe In You*, *Derby Day*, *Those People Next Door*. TV: "The Light Of Heart" (1948), "Trespass," "The History Of Mr. Polly," "Atalanta," "The Morning Star," "All On A Summer's Day." m. Comedian Leslie Henson (dis.).

**LESLIE HENSON:** He's spent forty years in the fun business. b. London, Aug. 3, 1891. f. *All's Buton*. p.f. *Broken Bottles*, *Tons Of Money*, *A Warm Corner*, *The Sport Of Kings*, *The Girl From Maxim's*, *Oh Daddy*, *The Demi-Paradise*. TV: "Variety" (1946), "Cabaret Cruise," "Leslie Henson's Party," "Bob's Your Uncle," "Stars In Your Eyes," "My Dear Petitioner." m. (1) Madge Saunders (dis.). (2) Gladys Gunn (dis.). (3) Martha Day, 1944. One son. h. Motoring.

**AUDREY HEPBURN:** One of the big discoveries of postwar films. *Roman Holiday*, her latest film, has

been awarded a PICTUREGOER Seal Of Merit. b. Brussels, 1929. f. *Laughter In Paradise*, 1951. p.f. *Young Wives' Tale*, *The Lavender Hill Mob*, *Secret People*, *Roman Holiday*. TV: "The Silent Village," (1951).

**EILEEN HERLIE:** Dramatic actress. She "queened" it in *Hamlet*. b. Glasgow, Scotland, March 8, 1920. r.n. Eileen O'Herlihy. f. *Hungry Hill*, 1947. p.f. *Hamlet*, *The Angel With A Trumpet*, *The Story Of Gilbert And Sullivan*, *Isn't Life Wonderful?* TV: "The Little Foxes" (1951), "This Is Show Business." m. (1) Phillip Barrett (dis.). (2) Witold Kunczewicz. h. Sailing, music.

**JOYCE HERON:** TV and West End stage actress. b. Port Said, Egypt, Nov. 6, 1916. f. *Women Aren't Angels*, 1942. p.f. *The Twilight Hour*, *The Agitator*, *Don Chicago*, *The Body Said No*, *She Shall Have Murder*. TV: "All God's Chillun Got Wings" (1946), "Five Ways To Paradise," "Cry Havoc," "Richard Of Bordeaux," "Henry IV," "Emma," "The Ends Of The Earth," "And No Birds Sing," "The Secret Flame," "The Gay Lord Quex," "The Second Man," "The Troubled Air," "Trouble In The Sun." m. Ralph Michael. h. Dress designing.

**CHARLES HESLOP:** Fifty years in light comedy; made an experimental TV appearance in 1930; has been regularly on TV since 1937. b. Surrey, June 8, 1883. f. *Flying Fortress*, 1942. p.f. *The Peterville Diamond*, *Don't Say Die*. TV: "Sea Fever," "Cabaret," "Bardell Against Pickwick," "Close-up," "Farjeon Revue," "Hay Fever," "1066 And All That," "A Word In Your Eye," "Evening Dress Only," "The Magistrate," "The Taming Of The Shrew," "Madame Pepita," "The Practical Joker." m. Maud (Maidie) Field.

**JOHN HEWER:** Appeared in Service shows during the war, then turned professional in cabaret and revue. b. Leyton, London, Jan. 13, 1922. f. *Oliver Twist*, 1948. p.f. *The Red Shoes*, *Once A Jolly Swagman*, *The Dark Man*, *Assassin For Hire*, *Colonel March Investigates*. TV: Announcer in children's TV. Appeared in "Going Places" (1947), "Cinderella," "Saturday Special," "Tuppence Coloured."

**JOAN HICKSON:** Character actress of many films. f. *Widow's Might*, 1934. p.f. *Don't Take It To Heart*, *The Guinea Pig*, *Seven Days To Noon*, *Hell Is Sold Out*, *The Card*, *Tall Headlines*, *Curtain Up*, *Come Back Peter*, *Hindle Wakes*, *Deadly Nightshade*, *Rough Shoot*. TV: "The Corn Is Green" (1946), "Busman's Honey-moon," "When We Are Married," "Family Affairs," "Over The Odds," "Miss Hargreaves," "Home And Beauty," "The Broken Jug." Married.

**WINIFRED HILL:** Friendly face of TV. b. London, Nov. 27. TV: "Peter And Paul" (1946), "Maria Marten," "Sweeney Todd," "A Woman Of No Importance," "Jenny Villiers," "Spring 1600," "The Dybbuk," "The Gay Lord Quex," "All On A Summer's Day," "Bishop's Treasure," "This Is Show Business," "Kaleidoscope," "London Town," "Cranford Mystery Story," "Rising Twenties," "The Release," "Guilty Party." Married.

Daughter Rosemary is also a TV player. h. Theatre.

**WENDY HILLER:** Stage actress who made an impression in her first film, Shaw's *Pygmalion*. The "Eliza Doolittle" of films. b. Bramhall, Cheshire, Aug. 15, 1915. f. *Pygmalion*, 1938. p.f. *Major Barbara*, *I Know Where I'm Going*, *Outcast Of The Islands*, *Single-Handed*. m. Playwright Ronald Gow, 1937. h. Gardening.

**THORA HIRD:** Cockney and Lancashire specialist, but claims to have played everything from children to old women. b. Morecambe, Lancs, May 28, 1916. f. *The Black Sheep Of Whitehall*, 1941. p.f. *Went The Day Well*, *2,000 Women*, *My Brother Jonathan*, *Maytime In Maysfair*, *Boys In Brown*, *The Frightened Man*, *The Long Memory*, *Time, Gentlemen, Please*, *The Great Game*, *Street Corner*, *Turn The Key Softly*. TV: "Shipwreck" (1947), "Mock Auctions," "Mary Rose," "The Winslow Boy," "What Happens To Love," "The Love Match." m. James Scott. Daughter is Janette Scott, child actress. h. Collecting old brass.

**MCDONALD HOBLEY:** "Mac" to all viewers, made his debut as announcer with re-opening of the TV service in 1946. Before that had been on the stage. b. Port Stanley, Falkland Islands, 1917. f. *No Place For Jennifer*, 1950. p.f. *Wings Over The World* (commentary), *Master Detective*, *These Happy Breeds*, *The Kitties Are Coming* (commentary). Married. One daughter.

**VALERIE HOBSON:** One of British studios' best-dressed stars. For some time was fashion adviser to "Picturegoer." Has made over thirty films. Brown hair, grey eyes. b. Larne, N. Ireland, April 14, 1918. f. *The Path Of Glory*, 1934. p.f. *Strange Wives*, *The Bride Of Frankenstein*, *The Secret Of Stamboul*, *The Drum*, *This Man Is News*, *Q Planes*, *The Silent Battle*, *The Adventures Of Tartu*, *Great Expectations*, *Blanche Fury*, *The Small Voice*, *Kind Hearts And Coronets*, *Train Of Events*, *Interrupted Journey*, *The Rocking Horse Winner*, *The Card*, *Who Goes There!*, *Meet Me Tonight*, *The Voice Of Merrill*, *Where The Heart Is*. m. Film director Anthony Havelock-Allan (dis.). Two children. h. Painting, embroidery, collecting model houses.

**ANN HOGARTH:** Creator of TV's "Muffin The Mule." Began her career as theatre stage manager. Started a marionette company with her husband in 1932. b. Hindhead, Surrey, July 19, 1910. TV: Children's TV since 1937. m. Jan Bussell, 1933. One daughter.

**STANLEY HOLLOWAY:** Original member of the famous Co-optimists show. Has been making films and broadcasting for more than thirty years. b. London, Oct. 1, 1890. f. *The Rotters*, 1921. p.f. *Major Barbara*, *This Happy Breed*, *Caesar And Cleopatra*, *Nicholas Nickleby*, *Hamlet*, *The Winslow Boy*, *Passport To Pimlico*, *The Lavender Hill Mob*, *Lady Godiva Rides Again*, *Happy Family*, *The Titfield Thunderbolt*, *The Beggar's Opera*. TV: "Starlight" (1949), "Stars In Your Eyes." m. Violet Lane, former concert artist, 1939. Three daughters and a son by a previous marriage.

Part Five next week

Gilbert Harding



Jimmy Hanley



Peter Hammond



Henry Lane goes **UNDERGROUND** to meet the men making Britain's first full-length 3-D film

# Mr. Smith has the last word

"Million Dollar Diamond" is Britain's first depthie. And when they're shooting it, Charlie-with-the-3-D-know-how is the man who matters

"Picturegoer" photographs by Allen Newton

EVERYONE agrees that *Million Dollar Diamond* is Charlie Smith's picture. Dennis O'Keefe, co-director and star, may decide such - and - such. Philip Friend and Margaret Sheridan, featured players, may suggest a variation. But—what does Charlie say?

"Usually it's 'No,'" grins producer Steven Pallos. "We wait while Charlie sits in a dream. Then he looks up and shakes his head."

Who is Charlie?

Mr. Smith answers in person. The time, 2.40 a.m. The place, the booking-hall of St. John's Wood Underground Station. Personnel and paraphernalia recreate another rush-hour. Gibraltar Films has taken over from London Transport, to make the

first British full-length feature in 3-D. Raincoat-clad Charlie sits by the camera. His eyes twinkle amiably behind spectacles. "I'm a stereo technician," he says.

He's to this 3-D production what a Technicolor consultant was when Technicolor pictures were first made: the man with the know-how of the unfamiliar. Guided by slide-rule, tape measure and formulae, he tells whether a shot is possible or impossible.

EVERYONE agrees with another thing: "No gimmicks." Says Dennis O'Keefe: "We'll have 3-D effects, yes, but as part and parcel of the story."

Interjects producer Pallos:



Charlie Smith measures up the shot, shakes his head and tells co-director O'Keefe that it simply can't be done

"Before you shoot you must ask yourself: 'Would this look good in 2-D?'"

He stops suddenly. The escalators are rumbling into motion. Villain Eric Berry, clutching stolen diamonds, pre-

pares to scurry forward. The camera crew stands by.

All eyes turn to Charlie Smith. Slowly he returns from a mental world of mathematics. "Yes," he nods. And his picture goes ahead.

other famous London spots, which I've never troubled to visit before."

But if he was a bit weak on his London his six and a half years' stay in Hollywood has given him a wide experience of film making. Listen:

"HOLLYWOOD is running out of good stories. I'm still not convinced that it is fully aware that the script's the thing. Producers have insisted too much on the happy ending. They ought to have served up varied endings, keeping picturegoers in suspense about whether their favourite stars were going to find happiness or not at the fade-out."

## Friend of London

Sussex-born Philip didn't know his way around town too well—until a picture put him city-wise

TO Sussex-born Philip Friend, making *Million Dollar Diamond* has been an education. "I've discovered London," he confessed.

"We've been on location to the Tower, to Limehouse, and to



Making *Million Dollar Diamond* has been a "discovery" for Philip Friend

## 20 Year Flashback

### Jack was the boy for laughter



Jack's *The Boy*: Hulbert played a policeman, Cicely a Cockney

AT this time, in 1932... British film comedy caught on with picturegoers. It was "Jack's The Boy" that raised the laughs. Jack Hulbert played a policeman who captured, by accident, a gang of smash and grab burglars, and Cicely Courtneidge was a lively Cockney character.

"Extremely good light-hearted entertainment," said "Picturegoer." Audiences agreed. And Jack and Cicely were soon established as a favourite fun team.

That same week saw the closing episode in the sad career of one of the silent screen's top personalities—Pola Negri. Sound didn't suit Pola. She tried a comeback, though, in "A Woman Commands." But she no longer commanded box office takings and soon retired.

## Actor By Accident

O'Keefe came into filmdom as a cutter. A spot of luck made him a star. Now "Million Dollar Diamond" makes Dennis a director by design

DENNIS O'KEEFE, actor by accident, is not only starring in, but also co-directing *Million Dollar Diamond*, with Montgomery Tully. And to be a director is a notion he has cherished for years.

Actor by accident? O'Keefe confesses that he entered filmdom as a technician, not aiming at going before the camera at all.

"I was a cutter, assistant director, and other things besides," he recalls. "In 1937, I fell into a lucky spot and they made me a star. The money was

good, and who's to refuse that?"

"But I've always wanted to get back to the other side of the camera. For the past five years I've been trying hard to get a picture to direct.

"I've been asked to make one in the States after this, and another in Spain. Maybe I'll shoot the one in Spain before I go home.

"That's how it goes—make a start and you're in." But do sixteen years as an actor provide sufficient qualification for directing? O'Keefe admits that he has



"I wanted to direct," says Dennis

a lot to learn about photographic composition. Otherwise, he is confident about it.

So keep an eye on Dennis, director by design.



Running a Universal Club means  
**more MONEY...**  
**more FRIENDS...**

*and a much more interesting life!*

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# The Baer beat the bull—by K.O.

Buddy left the boxing ring for a fight with no holds barred—the Quo Vadis arena contest with a charging bull that took a long, long count



There was no referee to break the Quo Vadis clinch of Baer and the bull

HOW did they make that Quo Vadis scene in which the giant wrestles with a bull and breaks its neck? And who played the giant? —W. Wilmore, Worcester.

★ M-G-M brought boxer Buddy Baer from the square ring to the Roman arena to film the scene. Buddy, of course, is something of a giant himself. Younger brother of ex-world champion Max Baer, Buddy is over 6 ft. 6 ins. in height and weighs 19 st. 4 lbs. In the "Quo Vadis" story, Baer plays the slave-protector of Lygia (Deborah Kerr), and saves her from death by slaying a bull in the arena. When they shot the scene, Baer did go into a clinch with a bull. His fight record now reads—seventy-four professional bouts—won sixty-six, including twenty-two knock-outs; one bout with a bull, won by knock-out. Baer, of course, has made several films, including "Two Tickets To Broadway," "Flame Of Araby," 1952.

HAVE Robert Mitchum and Kirk Douglas ever played together in a film?—S. Vinton, Newcastle upon Tyne.

★ Yes. They both appeared in "Build My Gallows High," 1947.

THERE is a screen song that begins: "How can I believe you when you say you love me, when I know you've been a liar all your life?" Which film was it sung in? And who sang it?—A. Nuttall, Bolton, Lancs.

★ Fred Astaire and Jane Powell sang the number in "Wedding Bells."

WAS a film ever made of the story, "Christ In Concrete"? A. Bridges (Miss), Colchester, Essex.

★ Yes. The film, which starred Sam Wanamaker, was called "Give Us This Day," 1949.

LIFELINE, please, of Vincent Price.—Eileen Wright (Miss), Tipton, Staffs.

★ Vincent Price, the "House Of Wax" man, is a descendant of Peregrine White, the first white child

born in America after the "May-flower's" landing. He decided to become an actor when he left his St. Louis school and came to England to study history at London University. He made his stage debut in "Chicago" at London's Gate Theatre, and played Prince Albert in "Victoria Regina." He played the part again on Broadway and made his screen debut in "Service De Luxe," 1938. Since then, he has been featured in many Hollywood pictures. Among the more recent are: "The Bribe," "The Three Musketeers," "Rogue's Regiment," (1949), "Bagdad," "Champagne For Caesar," "The Baron Of Arizona," (1950), "His Kind Of Woman," "Adventures Of Captain Fabian," (1951), "The Las Vegas Story," (1952).

ALAN LADD played a special Agent in search of art treasures. Name the film, please, and also the actress who co-starred with Ladd.—P. Dyett, Bedford, Middx.

★ The film: "After Midnight," 1949. The actress: Wanda Hendrix.

IN which film did Clifton Webb tip a bowl of porridge over a baby's head?—A. Curran (Miss), Feltham, Middx.

★ Oddly enough, the film was called "Sitting Pretty," released in 1948. Robert Young and Maureen O'Hara played the child's parents.

★ ★ ★ ★ ★

**YOUR FILM AND TV INFORMATION**

INFORMATION, please, about the television personality with the Continental style—Hélène Cordet.—George B. Read, Shoreditch, London.



★ Blonde Hélène Cordet is a Frenchwoman. She began her show business career in 1940, although she had never sung or acted before. Then she was persuaded to sing "Boom" for an audience of soldiers and was so successful that she got the idea of becoming a cabaret artist. Since then, she has regularly appeared in night clubs and in TV's "Café Continental" and she recently appeared in the TV play "Taking Things Quietly." Hélène made her screen debut this year in "The Limping Man" with Moira Lister and Lloyd Bridges.

DETAILS, please, of Robin Bailey, who was seen in the TV play, "The Guilty Party."—Alison L. Ross, West Hallam, Derbyshire.

★ Bailey was born at Hucknall, Nottingham in 1919. He worked in the post office and played in amateur dramatics. Then, in 1938, he won a part with the Nottingham Court Players. His films include "School For Secrets," 1946, "His Excellency," "Gift Horse," "Folly To Be Wise," 1952, "Single-Handed," 1953.

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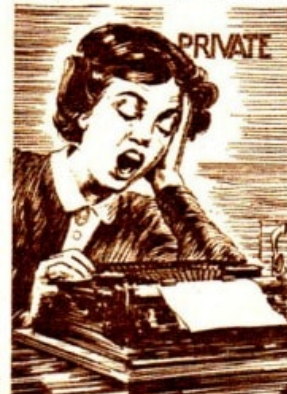
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