

# Picture Show

*B. K. Brown*

and FILM PICTORIAL  
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FORTNIGHTLY  
THREEPENCE



GLYNIS JOHNS  
& GRIFFITH JONES  
*in*  
MIRANDA



# Coming Shortly

ONE NIGHT WITH YOU (directed by Terence Young). *Two Cities*

THIS is a musical comedy, British style. Its best moments are the musical ones, contributed by Nino Martini, who you may remember lent his really glorious tenor voice to the Hollywood successes *Here's to Romance*, *The Gay Desperado*, and *Music for Madame* some ten years ago. Musical comedies do not rely on their plots for their success, and *One Night With You* is no exception. Apart from the adventures that may befall a man and a girl, strangers to each other, who get stranded without money at an Italian railway station, there is no plot. And though this situation has many possibilities, the chief trouble that besets our hero and heroine is that they are hungry and require a respectable lodging for the night, although the film does end—and you knew it would all the time—on a romantic note.

Perhaps I was disappointed that the action at the opening (a delightful burlesque of a film studio staff trying to get a plot for a musical out of the blue, while awaiting the arrival of their tenor star) suddenly developed into a tame story of this same star's adventure that delayed his arrival at the studio. There are a few bright interludes, but not enough of them to knit the story together. They are episodal. Stanley Holloway provides one as a tramp who steals the hero's overcoat and papers and is mistaken for the tenor. His reactions when he is rushed to the studio, the discomfort of being manhandled by the make-up man, and his terror when told he is being "shot" in the morning, contribute some funny moments. Charles Goldner as the excitable Italian film producer adds another laughable character study to his credit. Bonar Colleano also is amusing as an excitable suitor whose crazy behaviour complicates what little plot there is without offering any help to a solution. There is a tiny gem of acting by Miles Malleon as a porter, another from Richard Hearne as a station-master. Hugh Wakefield and Guy Middleton are well cast and have their moments, but Patricia Roc as the girl who caused all the trouble seemed particularly unmoved and even took the indignity of being thrust into prison with a dirty tramp (as well as the tenor) with well-behaved calm. Perhaps if she had entered a bit more into the spirit of this unconventional adventure I should have liked it better.

I would like to draw your attention to three worthwhile films that are among the current reissues:

**NINOTCHKA**, the delightful satire in which Greta Garbo took the role of a Soviet emissary who succumbed to the spell of Paris and Melvyn Douglas, a French count, when she was sent after three commissars who had the delicate task of disposing of Russian crown jewels.

**THE MOON AND SIXPENCE**, with George Sanders as the egotistical genius whose fame came after his death in a South Sea island where he had hidden himself to paint. Herbert Marshall is the writer who tells the story in this film version of the Somerset Maugham story.



Patricia Roc and Nino Martini with Miles Malleon, Bonar Colleano, Guy Middleton, Hugh Wakefield and Martin Miller in the background, in a scene from "One Night With You"

The third is **THE MAN WHO CAME TO DINNER**, from the successful play, with Monty Woolley at his best as the acid-tongued critic and broadcaster, forced by an accident to stay in a house to which he was only invited to dinner.

**THE FIRST GENTLEMAN** (directed by Cavalcanti). *Columbia*

THIS tragic love story of Princess Charlotte of England, who died giving birth to a stillborn heir to the English throne makes no attempt to whitewash her father, the vain, profligate George, Prince Regent of England, so inaptly self-styled "First Gentleman of Europe." True to history he may be, but one feels that only the worst episodes of his life have been dragged into the limelight, and there is little to show how much his actions were influenced by the customs of those times or by the people who fawned round him at his court. However, as far as acting goes, Cecil Parker, grand actor as he is, gives a very fine performance, and Margareta Scott is quite at home as the beautiful and fascinating Lady Hertford. But the sympathy and real interest of picturegoers will be for the love story of the lovely young princess who defies her father's will that she should marry the unworthy Dutch William Prince of Orange, and who falls in love with the fascinating, penniless Prince Leopold of Saxe-Coburg-Gotha and, in spite of treachery and banishment, marries him, this being accomplished with the aid of two delightful accomplices: her confidante and attendant, Miss Knight, and her devoted uncle Edward, Duke of York, afterwards the father of our own Queen Victoria.

The film is a picture version of a play that has been successful on the stage. It owes a lot to its fine cast—Joan Hopkins, very lovely as Princess Charlotte; Athene Seyler as Miss Knight; Cecil Parker and Margareta Scott, whom I have already mentioned; Jean Pierre Aumont as the fascinating Prince Leopold; Amy Frank, Princess Caroline of Wales; Ronald Squire (a lawyer); Jack Livesey; Frances Waring (Queen Charlotte); Anthony Hawkins, Hugh Griffith, Gerard Heinz and George Curzon.

*hand signed*

Jean Pierre Aumont, Joan Hopkins and Cecil Parker in "The First Gentleman"



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# Picture Show Gossip



Valli, Italy's greatest actress, and Louis Jourdan, leading French actor, will make their debut in "The Paradine Case."



Deanna Durbin and Dick Haymes, her leading man, in "Up in Central Park," are all ready for a ride on the merry-go-round, for a scene in the film.



(Left) The cast of "You Were Meant for Me" get together for a little off-stage amusement—they are, left to right, Marion Marshall, Jeanne Crain, Barbara Lawrence, Herbert Anderson, Dan Dailey and John Fountain (in private life he is married to Barbara Lawrence).

**Romance in Filmland.** Lauritz Melchior, the Metropolitan Opera's great tenor, is mighty proud of his wife's beauty, and small blame to him. His adored Kleichen parachuted into his garden twenty years ago, and he married her shortly afterwards. In two years Melchior has become a Hollywood favourite, and he will shortly be seen in "Luxury Liner." This portrait of his wife hangs in their mountain-top home

**VIRGINIA O'BRIEN** has sixteen successful screen appearances to her credit. Two of the earlier of these have recently been reissued—*Two Girls and a Sailor* and *The Big Store*.

Now Virginia is over here delighting audiences at the London Casino with her famous "dead pan" expression while she sings. When I met her at her "arrival party" she told me her early ambition was to become a dancer, but her friends told her her height would be against her success—she is five feet six inches tall—so she gave up the idea and concentrated on her singing lessons. Her "dead pan" expression she owes to her first audition. She was so terrified at the ordeal that "her face froze," as she put it. This so amused her audience that although she got used to singing in public she kept up the expression. Rosa Heppner, who introduced me to her, told me that more screen celebrities are booked for the London Casino. Sophie Tucker is the next to have a month's season there.

**FREDRIC MARCH** and his wife, **FLORENCE ELDRIDGE**, now over here to appear together in *Christopher Columbus*, have made two Universal International films that we have yet to see—*Another Part of the Forest* and *I Stand Accused*. In the latter film Fredric March makes one of the longest monologues since **PAUL MUNI** made the courtroom plea in *The Life of Emile Zola*. *Another Part of the Forest* continues the adventures of the peculiarly selfish and eccentric family introduced by Lillian Hellman in her play, "The Little Foxes." For this Fredric March had to wear moustache and side-whiskers, but these offered no make-up problems. He had already grown them for a stage play in which he was appearing on Broadway, entitled "Years Ago."

**IN** *The Girl Who Stayed at Home*, **ANNA NEAGLE'S** new film production, she portrays four different characters—four young wives meeting their husbands again after lengthy separations brought about by services abroad in the Crimean, Boer, First and Second Great World Wars.

Herbert Wilcox announces that a magnificent supporting cast has been assembled, headed by **HUGH WILLIAMS**, **ISABEL JEANS**, **NICHOLAS PHIPPS** (who wrote the screenplay and scored such an acting hit in *Spring in Park Lane*), **MICHAEL LAURENCE** (his first screen appearance since *Piccadilly Incident*), **HILDA BAYLEY**, **BERNARD LEE** and **CATHERINE PAUL**.

**A** NEW invention in camera technique which saves both time and money has been used for the first time during the filming of dance sequences for the coming picture, *One Touch of Venus*. The new device called the "dancing tripod," is the invention of Frank Planer, A.S.C. Experiments covered a period of ten years to perfect the invention, which has now been patented. The dancing tripod makes its debut in *One Touch of Venus* in scenes showing **ROBERT WALKER** dancing with **AVA GARDNER**, and **DICK HAYMES** paired with **OLGA SAN JUAN**. It covers every movement made by the dancers.

Slender steel rings encircle the dancing couple and the apparatus moves with them by means of rollers attached to the base. The tripod bearing the camera extends from the carriage, and one of the dancers is attached to the carriage by a corset-like harness. The camera films over the shoulder of one dancer into the face of the partner, also reproducing the background.

**JAMES DONALD**, now to be seen as the aircraft pilot in *Broken Journey*, will next play opposite **VALERIE HOBSON** in *The Small Voice*. By so doing he returns to the man who gave him his first chance in films. That was back in 1942, when **NOEL COWARD** gave him a screen test for a role in *In Which We Serve*. James Donald's part was deleted from the script at the last minute, and he would have been out of the film but for Anthony Havelock-Allan, who, as the picture's associate producer, persuaded Noel Coward to cast him as the ship's doctor. As a result of his work in the Noel Coward film, James Donald was cast in *Went the Day Well*, *San Demetrio*, *London*, and *The Way Ahead*, and was not long afterwards signed to a contract by M.-G.-M. Anthony Havelock-Allan (incidentally he is Valerie Hobson's husband) is the chief of Constellation Films, making *The Small Voice*.

**"I KNOW YOU,"** a comedy-thriller now being made at Denham Studios, provides **MARGARET LOCKWOOD** with a lighter, more sophisticated role than she has recently played. The story has four sequences: starting in Rio de Janeiro, it moves to an Atlantic liner, loiters in Monte Carlo and ends dramatically in London.

Margaret Lockwood, meeting **GRIFFITH JONES** in Rio de Janeiro, marries him, unaware that he is a crook. When she finds out, she persuades him to go to London and give up his

criminal associates. Although promising to do this, he starts a new alliance with **KAY WALSH**, another crook in London, leaving Margaret Lockwood to find a happier romance when she meets **NORMAN WOOLAND**.

**SID FIELD**, back in London after his visit to the United States, is to put King Charles II back on the throne—at Denham Studios. He starts work on his next film for Mr. A. Rank on June 14th. It is a comedy of Oliver Cromwell's day. The story has been specially written for Sid Field by Noel Langley, a satirist whose wit has contrived a situation that emphasises the austerity of to-day by showing the comparable grimness of the Puritan times.

**DEANNA DURBIN** will have three leading heroes with her in *Washington Girl*, a new U.-I. picture now before the cameras. **EDMOND O'BRIEN**, **DON TAYLOR** and **JEFFREY LYNN** are the men in this comedy drama of an attractive telephone operator in Washington's White House.

Deanna, I hear, will sing five songs in this film—"On Moonlight Bay," "I'll See You Home Again, Kathleen," "Let Me Call You Sweetheart," "On Wings of Song" and "It's a Big, Wide, Wonderful World." Included for comedy, she will sing "Largo Al Factotum," an aria for baritone from "The Barber of Seville."

**PERC WESTMORE**, who is the famous make-up expert at Warner Bros. Studios, has named his ten favourite Hollywood actresses. They are:

- JOAN CRAWFORD**—for "all-out glamour."
- ANN SHERIDAN**—for personality.
- CLAUDETTE COLBERT**—for poise.
- EVE ARDEN**—for her feet.
- IDA LUPINO**—for her sense of humour.
- LINDA DARNELL**—for her eyes.
- LAUREN BACALL**—for her voice.
- ANITA LOUISE**—for her hands.
- GREER GARSON**—for her hair.
- ROSALIND RUSSELL**—for her walk.

**SEVERAL** interesting debuts are made in **LAURENCE OLIVER'S** film presentation of *Hamlet*, **TERENCE MORGAN**, as Laertes, makes his first screen appearance. For **PETER CUSHING**, who has appeared in Hollywood productions, it is his British screen debut. He plays the role of Osrlic. **JEAN SIMMONS** and **STANLEY HOLLOWAY** play in Shakespeare



for the first time, and ex-film actor **ANTHONY BUSHELL** has a new role—behind the cameras as assistant producer to Laurence Olivier.

"THE GREATEST SHOW ON EARTH" will be the title of a Technicolor film written round the mightiest circus organization in the world—Ringling Brothers and Barnum and Bailey. David Selznick, who is to produce, I hear, will feature the entire resources of the show together with an all-star cast of personalities under contract to him, including **GREGORY PECK, JOSEPH COTTEN, JENNIFER JONES, LOUIS JOURDAN, VALLI, DOROTHY McGUIRE, SHIRLEY TEMPLE, JOHN AGAR, ROBERT MITCHUM, GUY MADISON, RORY CALHOUN, RHONDA FLEMING** and many others. Production is to commence shortly and will be filmed under the big tent in Florida, the winter quarters of the circus, and during its annual engagement at Madison Square Garden, New York, as well as at Selznick Studios in California.

**WALTER BRENNAN** is playing two roles in RKO Radio's *Blood on the Moon*, but you may not recognize him in one of them. His regular role is that of an embittered homesteader who is fighting the cattle baron of the story on which the film is based. In the other role he squats in front of an Indian wigwam, made up as an old squaw, while **ROBERT MITCHUM, BARBARA BEL GEDDES, ROBERT PRESTON** and **PHYLLIS THAXTER** ride through the scene. He portrayed the squaw partly for the fun of it, but mostly because it offered his only opportunity to appear in a scene with his daughter **RUTH BRENNAN**, who plays an Indian girl.

**TWENTY-THREE-YEAR-OLD GLYNIS JOHNS** plays the most important role of her career as the half-fish, half-human heroine in Gainsborough's *Miranda*, now in the cinemas. Daughter of well-known actor **MERVYN JOHNS**, Glynis was born in Pretoria, South Africa. She was brought to this country when she was five to begin preparatory education at Clifton High School, Bristol. She studied ballet as a child and made her first stage appearance when she was thirteen in a Christmas show at the Garrick Theatre. Her most recent films include *Frieda* and *An Ideal Husband*. By the way, the mermaid's tail Glynis Johns wears in *Miranda* was specially created by experts who designed swimming suits for the Royal Navy's war-time "frogmen." It weighs about twelve pounds and is made of sorbo-rubber and whalebone, with fins of processed nylon.

**SYNTHETIC** snow has always been one of the greatest film-making problems. Scores of different ideas have been tried, but without complete satisfaction. When it came to making

*Scott of the Antarctic*, the Technicolor film at Ealing Studios, which consists largely of snow and ice settings, exhaustive tests of artificial snow were made for a long time beforehand. Syd Pearson, one of the "back room boys" on special effects at Pinewood, was brought in, and the result was the invention of "Fuff."

"Fuff" is a remarkable process for several reasons. It can be used as deep snow in blocks or can be ground to any degree to give snowstorms from blizzards to light falls. To differentiate between the snow in its solid and flaky forms, the studios call it "Gru" when used as falling snow.

Its basis is plastic. Syd Pearson was shown the prototype of the material some months ago by the Expanded Rubber Company, and it was at his request that they developed it. It is now being manufactured especially for *Scott of the Antarctic*.

Other types of snow are also being used. One is genuine snow, synthetically manufactured and identical to that produced by nature. Also used is a special type of common salt, treated chemically to remove the element which is liable to attack electrical equipment and used for static dressings only.

So you'll see "Fuff" in *Scott of the Antarctic* as well as **JOHN MILLS, DEREK BOND, REGINALD BECKWITH, HAROLD WARRENDER** and **JAMES ROBERTSON JUSTICE**.

**BORIS KARLOFF** believes that actors make a big mistake in holding out for star roles in Hollywood. "It's a short-sighted attitude, in my opinion," he says. The tall, soft-spoken actor, whose name has become synonymous with "menace," would rather have a comparatively small but "meaty" part in a good picture than a major role in a bad one. He demonstrated his belief in this policy by appearing in *Personal Column*.

"I took the small role because I judged it by quality rather than length," he declared. It was in this film, you may remember, that **GEORGE SANDERS, LUCILLE BALL** and **CHARLES COBURN** co-starred. But he was in good company, for among the supporting artistes were **SIR CEDRIC HARDWICKE, JOSEPH CALLEIA, ALAN MOWBRAY** and **ALAN NAPIER**.

**THEY'RE** saving sugar in Hollywood—by using a new kind of plastic glass in scenes in which mirrors, windows, vases and other ware are broken to fragments. Until recently a considerable amount of sugar was used in making ersatz breakables, to avoid serious injury to film players who had to leap through windows or suffer a chandelier on the cranium; the new plastic is said to be cheaper, to produce duller fragments and to eliminate the risk of cuts altogether—at least, **DENNIS MORGAN** found

this to be the case when diving through a pane in his coming film, *Cheyenne*.

**THE** gold cocktail dress worn by **VIRGINIA FIELD** in Paramount's *Dream Girl* was fashioned by designer Edith Head from a bolt of pure gold material presented to Virginia Field by the Maharajah of Cooch-Behar, a childhood friend. The circumstances surrounding the receipt of the gift make an interesting story.

During World War II, the Maharajah turned his palace over to American flyers for use as a rest camp, and during this period became friendly with singer **TONY MARTIN**, then a sergeant in the U.S. Army. Knowing that Tony was a friend of Virginia Field, the Indian prince asked him to present the bolt of cloth to her upon his return to America.

**THE** return of **JEANETTE MACDONALD** to the screen in *The Birds and the Bees* after a five-year absence is no one-picture return. She will next make *Sun in the Morning*, a story written specifically for the picture by the noted authoress of *The Yearling*, Marjorie Kinnan Rawlings.

The resumption of her career by Jeanette MacDonald, who previously made thousands of admirers by her outstanding pictures with **NELSON EDDY** and **MAURICE CHEVALIER**, will be welcomed by them, and I hear it was the many letters written to M.-G.-M. that prompted the studio to seek her for the new role, possibly the most dramatic in which she has appeared.

For *Sun in the Morning*, Jeanette MacDonald will enact the part of a concert star who loses interest in life and in her music after the death of her son. Retiring to a desolate mountain area, she gradually learns to live again through the influence of another young boy. This friendly orphaned child even leads her to continue her career.

**CLAUDE JARMAN, Jr.**—"Jody" of *The Yearling*—will appear as the boy, and **LASSIE**, the talented collie star, also has a leading role.

**VAN JOHNSON** will never forget a dramatic critic who described his first public appearance on the stage. The critic, who was also somewhat of a prophet, dismissed Van's performance in a Sunday School Dramatic Club production with these lines: "Van Johnson played his role as though his life depended on it, as though he simply had to act in order to live. Perhaps he might even take up acting as a career. Who knows?"

Van Johnson still chuckles over the criticism of his first attempt at being an actor, which, he revealed recently, was accomplished under rather trying conditions. The play was a mystery melodrama, in which he appeared as a tough police inspector. But Van admits that he was no veteran. In the first place, though still in his teens, he was supposed to be a policeman of about fifty, and all without benefit of any expert make-up to help create the illusion. Adding to Van's unhappiness was the fact that he was playing before an audience who had known him all his life. Any actor agrees that such an audience is the hardest to impress. The people will applaud all right, but the actor must work twice as hard to make them think he is somebody else.

Since then Van's acting career has been progressively noteworthy, and that anonymous critic must be feeling happy over his prediction, for with each new film role Van Johnson proves convincingly that he has attained his acting goal. Van has appeared in many outstanding films, including "The Human Comedy," "A Guy Named Joe," "The White Cliffs of Dover," "Thrill of a Romance," "Week-end at the Waldorf" and "Till the Clouds Roll By." His latest film is "The Bride Goes Wild."

**RONALD COLMAN** expects to be on hand for the London premiere of *A Double Life*, the film which brought him the Academy "Oscar" for the best actor performance of 1947. The actor and his wife, **BENITA HUME**, are planning to leave Hollywood for England in order to attend the June opening of his film. It will be Ronald Colman's first visit to England in fourteen years.

FAY FILMER

## PICTURE QUIZ



1. There have been three film versions of an Austrian operetta that was first performed at Daly's Theatre in London in 1922. The 1927 version (in circle) known as "The Lady in Ermine," starred Corinne Griffith and Francis X. Bushman. The latest version (left) "That Lady in Ermine," stars Betty Grable and Douglas Fairbanks Jr. The 1930 version (below) starred Vivienne Segal and Walter Pidgeon, and was made under the operetta's original title. Do you know what it was?



2. John Payne and Susan Hayward are snapped between scenes of "The Saxon Charm," in which they play husband and wife. To whom are they married in real life?



ANSWERS  
1. "The Lady of the Rose"  
2. John Payne is married to Gloria de Haern. Susan Hayward is married to Jess Barker

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# Miranda

A "FISHY" STORY—BELIEVE IT OR NOT

MIRANDA was a mermaid, one of those creatures of myth and legend that scientists and the twentieth century together have decreed do not exist and to the best of their ability have explained away any evidence to prove their past existence.

Dr. Paul Marten certainly did not believe that they existed—until he was blackmailed into taking Miranda home with him despite the fact that she knew that he had a wife. He had, of course, read stories about mermaids, but not one of them had ever warned him of their blackmailing proclivities, and he could only assume that seawater is apt to make rusty spots on morals, just as it does on metals. He knew, roughly speaking, that they were half-woman, half-fish; and he knew, also, which half was which because they sat on seaweedy rocks, combing their long hair, singing strange, exciting songs that lured mariners to their doom. What he learned was that though a mariner might catch a mermaid by her fishtail half, the better half, being woman, was much more likely to catch the mariner. Dr. Paul Marten was no mariner, but he was caught just the same.

He was a successful doctor with a taste for fishing that was not shared by his otherwise sympathetic and understanding wife Clare, who, having dutifully sat with him in a boat while he caught fish for a fortnight for two successive years, decided on this occasion that she would rather sit in comparative comfort alone in their luxurious Thames-side flat while Paul fished alone. She had no idea then, of course, that he would be caught by a mermaid because she, too, had been brought up in the modern way of disbelieving everything you couldn't see through a microscope or feel through a seismograph. And Miranda, of course, needed neither microscope nor seismograph for her presence to be noted, while the disturbance she caused was the kind for which neither medical nor physical science has found any prevention or remedy.

Paul was hooked, so to speak, during the first week of his holiday. He thought that he was going to be drowned, for Miranda pulled him into the sea, then swam off with him to her cave. There she announced her determination to keep him there. There was a larger number of superfluous mermaids than earthly spinsters, it seemed, and what mermen there were could appeal only to the most unexacting mermaidens. Of these Miranda was certainly not one. She had no reason to be, for besides being a most charming mermaid, she was also well-read and sophisticated as mermaids go, having read with avidity all the magazines, newspapers and novels she found floating in the wake of passing liners. When Paul first opened his eyes and saw her, he thought he was still unconscious and that she was a beautiful dream. He was lying with his head in her lap—if a fishtail can be said to have a lap. Miranda was singing, soft and clear and beautiful as the sound of bells through the water. He might have thought he was in heaven listening to an angel, had he had enough imagination or belief, but he decided that he was in hospital and that his disordered mind had made the nurse look like Miranda. He rapidly realised his mistake. Miranda's cave, though romantic, was also dark and damp, and her suggestion that he should stay there struck a dismal chill into him.

As the only alternative was to swim by himself through a dark rock tunnel and what looked like a whirlpool that was the entrance and exit to the cave and he was no swimmer, he may be forgiven for his weak capitulation in promising that in return for being given his freedom, he would take her with him when he returned to London, a place Miranda had always longed to see.

## The Second "Catch"

WHEN Clare Marten learned by telephone that her husband was bringing a patient back from Pendower with him to stay in their flat so that he could keep her under observation, she was a little annoyed, although he assured her that the patient was an unusual case. She immediately visualised a fragile, querulous old lady, demanding constant attention and hot water bottles. She hoped that Betty, their maid, and Charles, their chauffeur-butler—both young, smart and efficient—would not give notice. She

was pretty certain that if one did the other would also, because they were "walking out" together, and such a couple would be very hard to replace, even though the flat was easy to run and the pay good. So when Betty mentioned that Charles hoped that he would not have to wheel the patient out in her bath chair, Clare promised that she would speak to the doctor about it.

Miranda's arrival was heralded by the delivery of a barrel of oysters and a box of fish, addressed to Miss Trewella. It caused dismay in the kitchen, where the attention to a special diet would cause havoc with routine, and Clare once again had to smooth troubled waters.

Clare was a little surprised when Paul arrived alone, and her heart sank when he told her that he had left Charles to bring the patient home by a roundabout route, as she wanted to see Buckingham Palace. The old lady must be eccentric as well as incapacitated. She was not reassured when Paul went on to say that Miss Trewella's trouble was mainly mental. Not eccentric, but dotty, amended Clare, and it was with some reluctance that she agreed to help when Paul, saying that Miss Trewella needed to be taken out of herself, appealed for assistance. That and a fish diet, he assured her, should work wonders. But her worst fears were then superseded by an entirely new set as she learned that "old" Miss Trewella was only twenty-four, that Paul called her Miranda and Miranda called him Paul. And it was not until Paul was telephoning Nurse Carey, whom he wanted to have daily charge of the patient, that Clare realised that Miss Miranda Trewella would be staying with them for a whole month. She was so angry that Paul wondered what she would have said if he had told her that he had telephoned her own special dressmaker, Manell, for a complete wardrobe for Miranda—partly to hide the fishtail and partly because Miranda's own costume of long golden hair, although extremely becoming, was quite inadequate for the social whirl she wanted.

Miranda, as a matter of fact, would not have exchanged her tail for a pair of legs at any time during her stay on land. To walk about on her own two feet seemed to her to be stupidly unnecessary when there were so many strong men to carry her because she had a tail.

Charles, like Paul, had been quite bowled over by Miranda, and though she was a little odd, he came to the conclusion that that was part of her charm. Miranda felt that Charles was a little odd, too, because he said that it was very sad that she couldn't walk, when it was plain that he enjoyed carrying her as much as she enjoyed being carried; but he was very nice, she decided—he had beautiful big ears, a nice broken nose, and wonderful muscles in his arms, and he seemed to like being told so.

Betty gaped as she let them into the flat and had her first glimpse of "old" Miss Trewella, borne in Charles' arms, with her arms round Charles' neck. And she fumed at the smug, knowing glance Charles cast at her.

In fact, the emotional disturbance Miranda caused to both sexes in the flat was tremendous—but the emotions weren't quite the same.

The only woman who shared the men's appreciation of Miranda's charms was Nurse Cary, and that was because she was short, stout and homely faced, with a frizz of grey hair under her nurse's cap and a few eccentricities of her own. She had been widowed some years previously, and was still relieved when she thought of it, so that romantic complications did not trouble her. She was also a woman of high moral principles, and when Paul, somewhat diffidently, said that the patient was young, attractive, fascinating, and not the invalid she was supposed to be, a look of indignant reproof appeared on Nurse Cary's face and, rising to her feet, she announced that she had never cared for that sort of thing and had no intention of starting now. On learning that she had jumped to the wrong conclusion, she agreed to take on the case, although still with some reluctance, since Paul pointed out that Miranda's stay was more of a social occasion than for medical treatment. But her reluctance disappeared when Paul took her to Miranda's room and opened the door of the adjoining bath-room to show her her patient. Miranda was lying happily in the bath, and over the side of it hung the end of her tail, which



Betty gaped as she let them into the flat and had her first glimpse of "old" Miss Trewella, borne in Charles' arms, with her arms round Charles' neck (Glynis Johns), Charles (David Tomlinson), Betty (Yvonne Owen)



Nigel gazed at Miranda enraptured, his appreciation not entirely engendered by his artist's eye, as Isobel was quick to note (Paul (Griffith Jones), Nigel (John McCallum), Isobel (Sonia Holm))



"I suppose any man is capable of a little lapse," Isobel tried to comfort Clare (Clare (Googie Withers))

Paul took Miranda to the opera alone, as Clare pleaded a headache





was too long to fit in. Nurse Cary clasped her hands and beamed ecstatically.

"A mermaid! Oh, the enchanting creature! All my life I've longed to meet a mermaid!" she exclaimed.

And a weight of anxiety lifted from Paul's heart. Nurse Cary was the soul of discretion. His secret would be safe with her.

### The Third "Catch"

MIRANDA had decided that to celebrate her first night in London she would like to go to the opera, and as Paul had the use of a friend's box at Covent Garden Opera House, Clare had visited the flat above to invite her friend Isobel to join them with her fiance, Nigel. Isobel accepted with alacrity as soon as she heard that the "old lady" was only twenty-four and very pretty, and that her special blend of girlish innocence and guile had already wrought havoc with the two masculine hearts in Clare's home. She felt that a study of Miranda's technique would be valuable. She had only just become engaged to Nigel, and as it had taken her three years to achieve it, a little less delayed action to any of her future efforts would make life easier, she felt.

So about seven o'clock they met in the Martens' sitting-room for drinks and sandwiches before setting out. Isobel was dark and pretty, poised and sophisticated. She had a slightly malicious sense of humour and a tongue to match it, although Clare knew her well enough to realise that she had a warm heart. Her triumph at having at last screwed Nigel to the proposing point, however, made her casually possessive and patronisingly critical towards Nigel, an attitude that Clare thought most unwise, for Nigel was already showing signs of restiveness and, as Clare reflected, Miranda had not yet appeared. Nigel was an artist and Clare could not quite make out whether he was deliberately slovenly in dress to proclaim his artistic temperament, or whether he was genuinely indifferent about it. Anyway, she felt that it was a little unnecessary for Isobel to call attention to his crookedly tied tie in front of them, while at the same time she felt a glow of pride in Paul, who was immaculately groomed and tailored in white tie and tails. With some complacency she thought that they were a handsome couple, for she was rather pleased with her own striking black-embroidered white gown.

And then her complacency vanished. Charles carried Miranda in, and both Clare and Isobel felt several years older and considerably more jaded. Miranda was radiant, as excited and happy as a ten-year-old child going to a fair. Her gown, made with an off-the-shoulder line that revealed her beautiful neck and shoulders, as white as the foam against the sea-green satin, had obviously been made by a master designer. Round her neck were several rows of pearls whose value Clare did not care to calculate, although to Miranda, of course, they had cost nothing but the time she had spent diving for them and stringing them. Paul took Miranda from Charles with tender care. Miranda looked round the party with a wide-eyed expectancy that Paul and Nigel found enchanting and Isobel and Clare found peculiarly irritating. Her eyes went back to Nigel admiringly. He was as tall as Paul, broader, dark and very good-looking in a careless, easy-going sort of way.

Nigel, in turn, gazed at her enraptured, his appreciation not entirely engendered by an artist's eye, as both Isobel and Clare were quick to note, and he was plainly fascinated by the relish with which she ate one of the special raw fish sandwiches Clare had had prepared for her, and which he had accidentally sampled just before she appeared, and drank a glass of salt water instead of a cocktail. Anything that was out of the ordinary appealed strongly to Nigel—and it was seldom that anything out of the ordinary was as lovely as Miranda.

The conversation proved difficult. To Clare it seemed as if every topic that was started took a wrong turning. Nigel had just said that he loved the sea and Miranda had also claimed a fondness for it when Clare, with some asperity and not a little wishful thinking, asked if Miranda was homesick already. Miranda gasped.

"What do you mean? Homesick for what?" she asked sharply.

"Cornwall," returned Clare, wondering how she had upset Miranda.

"How could I feel homesick with friends all round me?" returned Miranda, looking rather mischievously from Isobel's hostile face to Clare's surprised one.

"Miranda doesn't want to think of Cornwall while she's in London," Paul broke the conversation curtly, and his tone silenced Clare.

Nigel dragged in the weather, and he and

(Continued in third column)

## BIRTHDAY FORECASTS

by  
MADAME  
FRANCESCA



Birthdays from May 22nd to June 4th, both dates inclusive

**May 22nd.** You are likely to have quite a lot of responsibilities unexpectedly thrust upon you. Don't neglect your own personal interests and do all you can to avoid conflict with business associates. Tact will be your best policy during the next twelvemonth.

**May 23rd.** Your affairs are unlikely to progress as expected and you should be prepared for a change towards the end of this year. You'll see life through different eyes in a few months' time—and it will look good! Much that you've wanted will start to materialise.

**May 24th.** Opportunities to make more money are likely to come your way very shortly, but some personal ambition may have to be postponed for the time being. Friendships and affairs of the heart may cause difficulties and complications. You are apt to develop a feeling of restlessness and dissatisfaction; you'll gain nothing by giving way to your feelings.

**May 25th.** Whatever you do, don't jump to conclusions! Think carefully before speaking your mind and avoid false accusations. Ignore this advice and you may lose a valuable friend. Watch expenditure! Save rather than spend. The possibility of marriage is strongly indicated for those who are free.

**May 26th.** Your affairs should improve as the year advances. Your entire life is likely to be changed by events which take place during the next twelvemonth. Make up your mind to look on the bright side of things and keep away from pessimistic people.

**May 27th.** This is not an exceptionally eventful year, but you will probably discover that minor events will lead to things of the greatest importance. Pay attention to detail and try to avoid muddles both in business and private life. A friendship should bring happiness.

**May 28th.** If there is something you dearly want, now is the period when you should try to achieve your ambition. Make plans immediately, and during the next twelvemonth you will discover opportunities to improve your position in all directions. Travel, make changes, attempt the difficult.

**May 29th.** A much-welcomed change is likely to start the ball rolling in the right direction, and your personal success is likely to arrive unexpectedly. Be ready for almost anything and make the most of your chances. Things should start to happen before the end of July. A change of residence seems highly probable.

**May 30th.** Don't ignore the importance of people higher up! Influential friends will prove most helpful, and your interests will be taken up by somebody in authority. A really worth-while opportunity might easily make the present period a time you will long remember.

**May 31st.** You'll travel, make changes and meet many new and interesting people. Don't be afraid to take a few chances. If single, marriage highly probable. The unexpected happens again and again in 1948-49.

**June 1st.** The financial outlook is exceptionally bright and your personal affairs are likely to improve considerably. Don't worry if you find yourself in a rut; this won't be for long!

**June 2nd.** This will be a progressive year if you play your cards properly. But don't take chances, and see that you don't over-spend. Relatives may cause complications in home life, but a business friendship will be strengthened. Watch health.

**June 3rd.** This is a period when you should make the fullest use of all your abilities. Combine hard work with enterprise and you will achieve more than you expect. You will be in great demand, and there will be a great deal of social and business activity.

**June 4th.** The planetary influences are most propitious for social activities and affairs of the heart. If single, an engagement or marriage is likely. Life holds many surprises for you in 1948-49, and you should be ready to accept whatever opportunities come your way.

### BIRTHDAYS IN SCREENLAND

May 22nd. Sir Laurence Olivier, 1907.

May 23rd. Marius Goring, 1912; Herbert Marshall, 1890; Frank McHugh, 1899; George E. Stone, 1903.

May 24th. Lilli Palmer, 1914.

May 26th. George Formby, 1904; Bob Hope, 1904; Al Jolson, 1886; Paul Lukas, 1897; John Wayne, 1907; Charles Winninger, 1884.

May 27th. Vincent Price, 1911.

May 28th. John Payne, 1912.

May 30th. Douglas

Fowley, 1911; Jimmy Lydon, 1923.

May 31st. Don Ameche, 1910.

June 1st. Frank Morgan, 1890; Robert Newton, 1905.

June 2nd. Johnny Weissmuller, 1904.

June 3rd. Paulette Goddard, 1911; Leo Gorcey, 1917.

June 4th. Rosalind Russell.



LILLI PALMER

Miranda found that they shared a liking for rain. By this time Nigel was seated on the sofa beside Miranda and Paul was sulking. It was therefore with considerable relief that Clare heard him suggest that it was time to be on the move. Nigel jumped to his feet.

"I'll carry Miranda down," he said.

"No—that's all right," said Paul politely.

"I'd like to," insisted Nigel.

Miranda's wide eyes went from one to the other and a mischievous twinkle came into them, for as the two stood there wrangling, Charles walked in, picked her up in his arms, and was on his way out with her before either of them realised that she was gone. They followed in a crestfallen manner that infuriated Isobel and Clare.

"What do you think of her?" asked Clare, as they got their wraps.

"She's certainly a man's woman," remarked Isobel with a rueful grimace.

"Her dress—"

"Come from Manell, of course," said Isobel with certainty. She had an expert eye and could place nearly all the best designers' dresses at a glance. "She is incredibly pretty," she added generously.

"She's pretty incredible," retorted Clare, and they followed in the wake of their infatuated menfolk, feeling that it would take more than music to soothe their savage breasts.

In the interval, the same sort of comedy was played. Paul and Nigel nearly came to blows over who would get a drink for Miranda, and Clare at length, unable to stand it any longer, took Paul off with Isobel, leaving Nigel and Miranda alone.

By the time Paul came back, Miranda had told Nigel that he was very nice, that she knew him very well, a matter of instinct, that they had a lot in common, and expressed astonishment that Isobel had resisted him for three years, and had got his promise to paint a portrait of her and keep it a dead secret. It was with satisfaction that Paul saw Nigel's head, which had been very near Miranda's, jerk away as he entered the box, and he almost had to shoo him out of the box to join Clare and Isobel at the bar for a drink.

"Paul—Isobel and Clare keep giving me funny looks," said Miranda, as she sipped her lemonade. Paul scowled. In his opinion, it was Nigel who had been giving Miranda funny looks.

NEXT morning, Nurse Cary took Miranda to the Zoo. Miranda's friendliness was a little embarrassing, for she smiled openly at every young man she thought looked agreeable, and Nurse Cary was thankful when she pushed the chair against the railing of the sea lion's enclosure for the display of equatic agility that they give at feeding-time. Intense excitement preceded the keeper's appearance, and when he began to toss the fish to the sea lions, Miranda's mouth began to water. It was all she could do to restrain herself leaping over the railings into the pool with them. She had a healthy appetite. A sea lion flapped near the railings and barked hungrily. The keeper flung a fish, but his aim was a little inaccurate. It fell just over the railings, and Nurse Cary, hearing a gasp from the crowd, was just in time to see the fish's tail disappear inside Miranda's mouth, while Miranda licked her lips and looked like the cat that had eaten the canary. The sea lion, obviously annoyed, barked angrily at Miranda, his large soft eyes fixed on her reproachfully. Miranda barked back. For a few moments Nurse Cary, petrified with amazement, listened while Miranda and the sea lion exchanged a series of obviously insulting remarks. Then she pulled herself together and abruptly wheeled Miranda away, while the crowd roared its delight at this unexpected interlude.

But if Nurse Cary was shocked by this, she was horrified by the afternoon's engagement. Ostensibly she was taking Miranda to the Victoria and Albert Museum. In reality Miranda was going to Nigel Hood for her first portrait sitting. Nurse Cary did not like the deception and said so. And to save her conscience, it was arranged that she should go to the museum while Miranda had her sittings.

Miranda was having the time of her life. If Paul was busy, there was Nigel—and if Nigel was busy, there was Charles, all her adoring slaves. Never were they all three busy together, and never was her outrageous flattery too much for any of them. She told them all that she loved the way they said "Miranda," and the secret of her charm was that at the time she was utterly sincere. Whether she was encouraging Charles to think things he shouldn't think during the drives into the country on which he frequently took her, whether she was telling Nigel that his painting of her was wonderful, or whether she

(Continued on page 14)



# Round the British Studios

WITH  
*Edith Mepean*

MARGARET LOCKWOOD was looking through the script of her latest film, "I Know You," in her dressing-room, erected on the studio floor at Denham, when last I met her. Harold Huth, director of her latest Burnham film, was also there, and Maurice Denham, discussing points and arranging the minutest details, whilst the set was changing over for the following sequences of the film. Griffith Jones, pleased with the success of his work in *Miranda*, was telling me that once again he has a tough role. But handsome "Griff" prefers it this way! "I am not keen to play the same type of part all the time," he told me, "a change is good for everyone. Romantic roles are interesting, but one often has a greater chance of acting in more exciting parts." But no matter whether he is the lover or the crook, be it on the stage or screen, Griffith Jones always gives an interesting performance. Margaret Lockwood is slimmer, if possible even prettier, these days. Her dark hair was arranged in enchanting curls in the nape of her neck, her favourite pearl ear-rings adorning the lobes of her ears. She was wearing her studio working clothes, blue slacks, and a white sweater. After some months away from the studios, Margaret was telling me how delighted she was to be back at work again, for "Maggie," as she is affectionately known to her friends, is a real enthusiast—picture-making is one of her greatest pleasures in life; possibly it is this enthusiasm which has placed her on the glittering heights of stardom. She is delightful to work with, good-tempered, ever eager to do her best. She is particularly happy about the plot of *I Know You*.

I saw a shot taken where Maurice Denham, a highly placed official at the Embassy in Rio de Janeiro, warns Margaret against a handsome crook (played by Griffith Jones). And as Maurice Denham tells Margaret all about the discoveries which have been brought to the notice of the Embassy about this same crook's shady tricks and disreputable ways, Maurice suddenly notices a brand new wedding-ring on her finger, and realises to his horror that his warning has come too late and Margaret has married a dangerous rogue. Maurice Denham has given us some remarkably clever studies in many of our recent productions. His fine acting in *Blanche Fury* attracted much attention. *Double Pursuit* is another of his outstanding pictures.

ON the lot of the London Film Studios at Shepperton I saw the house built for scenes in the Anatole de Grunwald production "The Winslow Boy," a clever composite set, and a meticulous, carefully stocked garden with gay flowers, smoothly laid lawns and herbaceous borders, typical of a Wimbledon garden. Here I met my old friend Anthony Asquith, in his element directing the film version of the much-discussed play. Neil North is the brilliant boy actor who takes the name part in the film and who faces the gruelling cross-examination by Robert Donat as Sir Robert Morton, K.C.

It was a pleasure also to meet Sir Cedric Hardwicke again working in our studios. He takes the role of the Winslow boy's father, and lovely Marie Lohr is the boy's mother.

In striped trousers, bowler hat and black coat, Cedric Hardwicke was due to commence sequences concerning his Wimbledon home. But, as is frequently the way with the vagaries of our climate, there was some waiting for shooting to commence. I looked around for the reason. Everything and everybody seemed ready. The crowds and children were in 1912 costumes, the sun shone brightly—but to-day sunshine was not required and, believe it or not, the unit was waiting for a shower of rain!

Anthony Asquith was saying that they had a busy time filming the House of Commons for some of the most dramatic scenes. Many interesting location sequences will be seen in the picture; some were carried out at Holy Trinity Church, Putney, showing the worshippers, in 1912 fashions, entering for morning service.

The fashions of this period, by the way, bear a curious resemblance to the so-called New Look of 1948!

HERBERT LOM is not being permitted much time out of the studios these days. Following his roles in *Good Time Girl* and in *Snowbound*, he is at work again, this time in the Alliance Studios, who are making the new British film *The Brass Monkey*, which will be released by United Artists. Carole Landis is one of the stars; she made her first film appearance in Westerns, and has been soaring to greater heights and greater popularity with every picture. Carroll Lewis and Avril Angers are also in the film, which is directed by Thornton Freeland. Exterior shots were made on the s.s. *Mauretania*.

MARGARET RUTHERFORD, the popular stage and film actress for whom Noel Coward created the role of Madame Arcate in "Blicke Spirit," is one of our most distinguished stage and film actresses. She was telling me how much she

Margaret Lockwood is working on a new film at Denham, "I Know You." Griffith Jones plays the role of a crook who meets Margaret in Rio de Janeiro and marries her



BRITISH STARS AND THEIR PETS. "Bunch" with Smoky and Hamlet. "Bunch" is the six-year-old daughter of film star John Mills. Smoky is the cat and Hamlet the dog, and the three of them were "snapped" at home sharing a chair. "Bunch" whose real name is Juliet, was born in November 1941, and she has a famous mother as well as a famous father—Mary Hayley Bell, the playwright. "Bunch" has already three films to her credit; she made her debut with her father in "In Which We Serve," and has also played in two other films of his "So Well Remembered," and "The October Man." She has a little sister, Hayley Catherine Rose Vivien, who was born on April 18th, 1946

enjoyed her eccentric characterisation as the worldly Nurse Cary in the comedy-fantasy *Miranda*. Her first stage appearance was in an Old Vic pantomime. Repertory seasons followed and, later, West End appearances in "Wild Justice," "The Master Builder," "Short Story," "Farewell Performance," amongst others. Her films include *Talk of the Devil* and *Dusty Ermine*. But her recent work is considered to be her finest. Do you remember her as the international bird-lover of Terence Rattigan's screen play *English Without Tears*?



Marie Lohr, Sir Cedric Hardwicke, Basil Radford and Neil North in a scene from "The Winslow Boy" which is an Anatole de Grunwald production directed by Anthony Asquith



Maurice Denham in "Double Pursuit." In "I Know You" he is an embassy official in Rio de Janeiro

Robert Donat has one of the finest roles of his career as Sir Robert Morton in "The Winslow Boy"



# SECOND SHOWING



Kathleen Ryan as Kathleen and the dying Johnny (James Mason) in "Odd Man Out"



Michael Redgrave and Richard Attenborough in "The Man Within"

Katina Paxinou, Ingrid Bergman, Gary Cooper and Arturo de Cordova in "For Whom the Bell Tolls"



HERE are seven really outstanding productions of the past few years which are again in the cinemas. That, at least, has been one good effect of having no new Hollywood films imported. Many really fine films that would otherwise have been put on one side and forgotten after their first country-wide showing, in order to make room for new productions, have been brought out again—some of them after what must be a record time, for it was only last year that we saw *Odd Man Out* and *The Man Within*. Each of them, brilliantly cast and produced as they were, was notable for the dominating performance. James Mason gave a memorable performance as the Irishman, hunted through the Dublin streets by the police after the failure of a bank robbery, the proceeds of which were designed to finance a band of rebels. Two of the Irish players in it, W. G. Fay and F. J. McCormick, who breathed such life into their roles as the priest and the little old bird seller, have since died. It is another blessing the film has given us that the stage could not—a stage performance can be recalled only by those who have seen it, but the film can continue to show the actual performance.

In *The Man Within* Richard Attenborough presented a picture of an arrant coward—moral and physical. The significance of the title, taken from a verse of *The Song of Solomon*, will become plain if you look it up in chapter VI. Beautifully contrasted was Michael Redgrave's performance as the smuggler captain who had befriended the boy in childhood, brought him up, only to earn his envious hatred because he had strength, wisdom and tenderness the boy knew he could never develop, and to be betrayed by him.

Another fine drama, American this time, and much older, was *For Whom the Bell Tolls* and here again, the brilliance of the casting and vivid characterisations of a band of Spanish guerrillas are as memorable as the fine acting of its stars. Do you remember that dramatic scene in which the guerilla leader, played by Akim Tamiroff, loses the reins of leadership to his wife. It was the first film to be made in Hollywood by Katina Paxinou, the foremost actress of the Greek theatre, who later came to England to play the sinister governess, Madame La Rougierre, in *Uncle Silas*.

Newcomers Alan Ladd and Veronica Lake made a hit in *The Glass Key*, in 1942, in which Brian Donlevy was a political boss.

*Blue Skies* had a dozen delightfully tuneful tunes in it, and enjoyable team work by Fred Astaire and Bing Crosby, as a rival dancer and singer—and it gave Joan Caulfield her first really important heavy role.

*Bedelia* was one of Margaret Lockwood's best "wicked woman" roles, and still is; and the problem revived in *Men of Two Worlds*—of persuading superstitious natives to be inoculated against sleeping sickness was memorable for the performance of Robert Adams as the Negro who, in adopting the white man's science, finds that he is still bound in spirit by the jujū of his native gods, and outcast by his tribe.



Bing Crosby, Fred Astaire and Joan Caulfield in "Blue Skies"

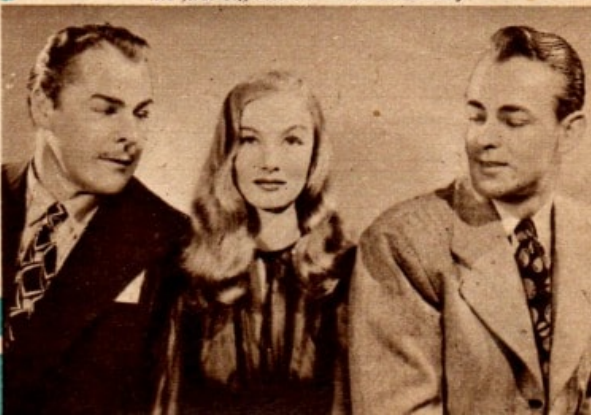


Arnold Marle, Phyllis Calvert and Eric Portman in "Men of Two Worlds"



Ian Hunter, Margaret Lockwood and Barry K. Farnes in "Bedelia"

Brian Donlevy, Veronica Lake and Alan Ladd in his first big role in "The Glass Key"







# BROKEN JOURNEY

Over the snowy Alps, bad weather closes in on a Dakota aircraft and its ten passengers. The starboard engine fails, and the crew of three know they face disaster. Captain Fox (right) commands the aircraft. He is hard and practical and prefers reliable machines to uncertain humans. Bill is in love with air hostess, Mary Johnstone, but she is still brooding over the loss of her fiance on the last day of war



(Top right) The crash landing on a glacier slope, Anton Perami, an opera-singer is concerned only with the effect on his voice and the delay in reaching the festival where he is to sing. Fading film star Joanna Dane, becomes panic-stricken and collapses, while her latest favourite, a wealthy young idler, Richard Faber, tries to calm her

Anxious discussion between Jimmy Marshall, a young ne'er-do-well, Kid Cormack, middle-weight boxing champion of the world, Harry Gunn, his domineering manager and Joanna Dane

(Gainsborough-G.F.D.)

Director: Ken Annakin  
British. Certificate "A"  
Running time 89 minutes

## THE CAST

Mary Johnstone	Phyllis Calvert
Joanna Dane	Margot Grahame
Bill Haverton	James Donald
Perami	Francis L. Sullivan
Edward Marshall	Raymond Huntley
Jimmy Marshall	David Tomlinson
Richard Faber	Derek Bond
Fox	Guy Rolfe
Anne Stevens	Sonia Holm
John Barber	Grey Blake
Kid Cormack	Andrew Crawford
Harry Gunn	Charles Victor
Joseph Romer	Gerard Heinz
Lilli Romer	Sybilla Binder
Frau Romer	Amy Frank
Lieutenant Albert	Michael Allan
Mr. Barber	R. Stuart Lindsay
Mrs. Barber	Mary Hinton
Opera House Director	Jan van Loewen
First Guide	Arthur Coulet
Second Guide	Leo Bieber

Although this drama opens with a spectacularly exciting crash in the Alps, it fails to maintain its excitement, and contents itself with a recital of the mental and emotional reactions of its assortment of thirteen people, comprising passengers and crew, as they await what appears to be death by freezing unless rescue arrives in time. The characters are mostly stock theatrical characters and fail to arouse much reaction except boredom.



John Barber, stricken by infantile paralysis, kept alive in an iron lung, is travelling for a "cure." With him is his nurse, Anne Stevens, in love with him. He sacrifices his life for the others, by giving up the electric battery so that S O S messages may continue



Attending Barber's simple burial—Edward Marshall, who has just helped his brother out of yet another scrape, Jimmy, Mary, Faber, and Joseph Romer, a displaced person, who after fourteen years in concentration camps, is flying to meet his wife and son





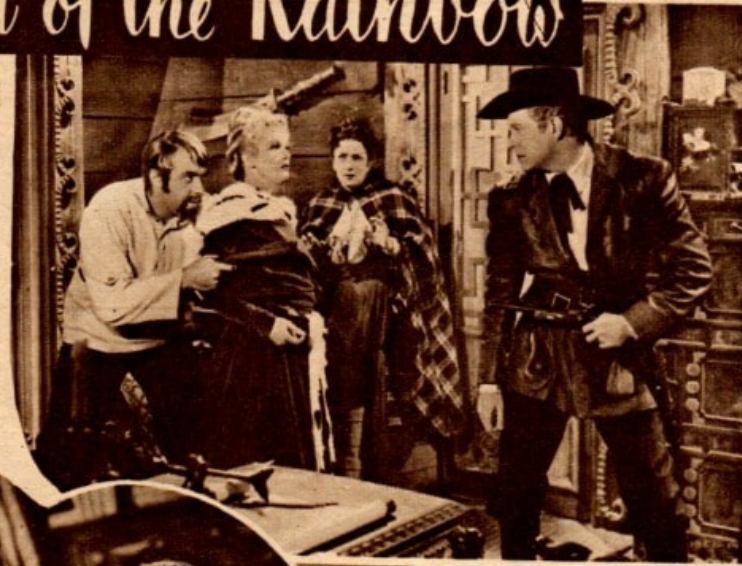
# End of the Rainbow

Jim Laurence, former United States Army cavalry officer, offers his administrative services to the Russian governor of Fort Ross. This post brings him into contact with the beautiful and mysterious Natalie Alanova

Jim has occasion to remonstrate with one of the guards, Volkoff, who then becomes his sworn enemy



On the right, we see Elsa Lanchester as Princess Tanya, Nelson Eddy as Captain James Laurence, Ilona Massey as Natalie Alanova, and Hugo Haas as Prince Nikolai Balinin



Natalie is at Fort Ross to try to bring about the escape of her beloved prisoner husband, Count Igor, in order to save her father's life. Jim falls in love with Natalie but when he learns why she has come to Fort Ross he misunderstands and orders her away. Natalie takes no notice of Jim's order to leave and gives her jewels to Igor and Volkoff to finance their getaway. While trying to escape Igor is killed by the governor, and Natalie is able to explain everything to Jim and promises to marry him.



(Republic-Br. Lion)  
 Director: Allan Dwan  
 American. Certificate "A"  
 Running time 90 minutes  
 Music: "Nearer and Dearer," "Tell me with your Eyes," "Weary," "Raindrops on a Drum," "One More Mile to Go," "Love is the Time" (all by Rudolf Friml), Russian Church Music from the Easter Service—"Slava" (Praise), "Pashka Nova" (New Easter)

## THE CAST

Captain James Laurence	.. Nelson Eddy
Natalie Alanova	.. Ilona Massey
Count Igor Savin	.. Joseph Schildkraut
Princess Tanya	.. Elsa Lanchester
Prince Nikolai Balinin	.. Hugo Haas
Baroness Kruposny	.. Lenore Ulric
Volkoff	.. Peter Whitney
Olga	.. Tamara Shayne
Kyryl	.. Erno Verebes
Baron Kruposny	.. George Sorel
Dovkin	.. Rick Vallin
Noble Ladies	.. Countess Rosanska, Dina Smirnova, Antonina Barnett, Lola de Tolly, Myra Sokolskaya
Noble Gentlemen	.. George Blagoi, Sam Savitsky, Igor Dolgoruki, Nestor Eristoff

The American G.I. Chorus  
 This film is set in the early nineteenth century when the Russians attempted to set up a colony in North America and establish a trading and supply post. Nelson Eddy plays the role of a former U.S. Cavalry officer who offers his services to the Russian governor.

In the Centre Section:  
 \*BROKEN JOURNEY  
 \*END OF THE RAINBOW

# The



Alan Curtis, Cliff Clark and James Burke

## PHILO VANCE'S GAMBLE

(P.R.C-Pathé)  
 Director: Basil Wrangell  
 American. Certificate "A"  
 Running time 61 minutes

Philo Vance	.. Alan Curtis
Laurian March	.. Terry Austin
Ernie Clark	.. Frank Jenks
Tina Cromwell	.. Tala Birell
Oliver Tennant	.. Gavin Gordon
Inspector Heath	.. Cliff Clark
Gegee Desmond	.. Toni Todd
Lieut. Burke	.. James Burke
Robert (Butler)	.. Francis Pierlot
D. A. Stone	.. Joseph Crehan
Charles O'Mara	.. Garnett Marks
Mr. Willetts	.. Grady Sutton
Guy Harkness	.. Charles Mitchell
Norma Harkness	.. Joanne Frank

Alan Curtis gives a convincingly tough and cool portrayal of the celebrated sleuth of fiction, Philo Vance, as he delves into the mystery of the death of a double-crossing jewel smuggler of which he is suspected by both the police and the smuggler's accomplices. There are plenty of other deaths, a liberal amount of humour, and it is well set and briskly directed.



Lynne Carver, Douglas Fowley and Johnny Mack Brown in

## DRIFTING ALONG

(Monogram-Pathé)  
 Director: Derwin M. Abrahams  
 American. Certificate "U"  
 Running time 59 minutes

Steve	.. Johnny Mack Brown
Pawney	.. Raymond Hatton
Pat McBride	.. Lynne Carver
Jack Dailey	.. Douglas Fowley
Smith	.. Smith Ballou
Zeke	.. Milburn Moranti
Pedro	.. Thornton Edwards
Lou Woods	.. Steve Clark
Slade	.. Marshall Reed
Sheriff Devers	.. Jack Rockwell
Joe	.. Lynton Frost
Gus	.. Terry Frost
Red	.. Leonard St. Leo
Ted	.. Ted Mapes
Curt Barrett and the Trailsmen	..

Although this Western has nothing new in the way of plot, which deals with a cowboy saving a girl from being cheated out of her ranch by cattle rustlers, it is fast-moving, alternates battle and ballad with agreeable liveliness, and is set against some well-photographed picturesque backgrounds. Johnny Mack Brown gives an agreeable portrayal and is well supported.

## AVALANCHE PATROL

(G.F.D.)  
 Produced and photographed by Jack Swain  
 British. Certificate "U"  
 Running time 24 minutes

The Guide	.. Hugo Lehner
The Commentator	.. H. E. Marion-Crawford

Filmed in the Matterhorn district of Switzerland, this documentary shows us the work of the men who patrol the Alps to watch for avalanches and break them up before they reach dangerous proportions.



# Fortnight's Films

\*\*\*Excellent

\*\*Very Good

\*Good

## MIRANDA

(Gainsborough-G.F.D.)

Director: Ken Annakin  
British. Certificate "A"  
Running time 80 minutes

Adapted from the stage play by Peter Blackmore

Miranda	..	Glynis Johns
Clare Marten	..	Googie Withers
Paul Marten	..	Griffith Jones
Nigel Hood	..	John McCallum
Nurse Cary	..	Margaret Rutherford
Charles	..	David Tomlinson
Betty	..	Yvonne Owen
Isobel	..	Sonia Holm
Inn Landlord	..	Lyn Evans
Cockle Stall Keeper	..	Maurice Denham
1st Fisherman	..	Howard Douglas
2nd Fisherman	..	Anthony Drake
3rd Fisherman	..	Philip Ray
Manell	..	Brian Oulton
Manell's Secretary	..	Zena Marshall
Museum Attendant	..	Stringer Davis
Railway Carman	..	Hal Osmond
1st Man at Stall	..	Charles Rolfe
2nd Man at Stall	..	Charles Paton
Stage Manager	..	Charles Penrose
Commissionaire	..	Frank Webster
Nigel's Landlady	..	Toni McMillan
Opera Waitress	..	Thelma Ray
Prima Donna	..	Joan Ingram
Lift Boy	..	Gerald Campion

Delightfully witty and amusing fantasy of the romantic and domestic complications caused by a mermaid's stay in a doctor's flat. Glynis Johns is a charming mermaid, and there is a well chosen and very efficient cast. Deft direction and attractive settings add to its gay entertainment.



Gabriel Dell, Billy Benedict, Leo Gorcey, David Gorcey, Bernard Gorcey, Hunts Hall and Bobby Jordan in

## NEWS HOUNDS

(Monogram Pathé)

Director: William Beaudine  
American. Certificate "U"  
Running time 67 minutes

## \*\*\*ODD MAN OUT

(Two Cities-G.F.D.)

Director: Carol Reed

British. Certificate "A"

Running time 116 minutes

From the novel by F. L. Green

First released March 1947

James Mason, Robert Newton, Robert Beatty, F. J. McCormick, Fay Compton, Beryl Reesor, Cyril Cusack, Dan O'Herlihy, Roy Irving, Maureen Delany, Kitty Kirwan, Min Milligan, Joseph Tomelty, W. G. Fay, Arthur Hambling, Kathleen Ryan, Dennis O'Dea, William Hartnell

This vivid, tensely dramatic story of a manhunt in the Dublin streets, with its brilliant character cameos, masterly direction and imaginative photography should be seen by all who missed it the first time. It is still one of the best British pictures ever made.

## \*\*\*FOR WHOM THE BELL TOLLS

(Paramount)

Director: Sam Wood

American. Certificate "A"

Running time 125 minutes

Photographed in Technicolor

From the novel by Ernest Hemingway

First released July 1944

Gary Cooper, Ingrid Bergman, Akim Tamiroff, Arturo de Cordova, Joseph Calleia, Katina Paxinou, Vladimir Sokoloff, Mikhail Rasumny, Fortunio Bonanova, Eric Felday, Victor Varconi, Lilo Yarson, Alexander Granach

A tender, tragic, emotional love story is beautifully woven into the tough fabric of Spanish guerrilla warfare. Brilliantly acted and superbly photographed, it is well worth another visit.

Slip	..	Leo Gorcey
Sach	..	Hunts Hall
Bobby	..	Bobby Jordan
Gabe	..	Gabriel Dell
Whitey	..	Billy Benedict
Chuck	..	David Gorcey
Jane Ann Connelly	..	Christine McIntyre
John Burke	..	Tim Ryan
Clothes Greco	..	Anthony Caruso
Mark Morgan	..	Bill Kennedy
Dutch	..	Ralph Dunn
Mame	..	Nita Bieber
Big Tim Dolan	..	John Hamilton

As noisy and irrepressible as usual, the Bowery Boys, headed by Leo Gorcey and Huntz Hall as a budding reporter and cameraman, get to grips with a gang of racketeers. There are the usual amusing mistakes in the use of long words, and plenty of squabbles and fights, and it moves fast



Eddie Dean in

## WILD WEST

(PRC Pathé)

Director: Robert Emmett Tansey

American. Certificate "U"

Running time 71 minutes

Photographed in the New Cinecolor

Original songs: "Ride on the Tide of a Song," "Journey's End," "I Can Tell by the Stars," "Elmer the Knock-Kneed Cowboy"

Eddie	..	Eddie Dean
Soapy	..	Roscoe Ates
Carrie Bannister	..	Sarah Padden
Stormy	..	Al La Rue
Skinny Bannister	..	Robert "Buzzy" Henry

Florabelle Bannister	..	Louise Currie
Mollie Bannister	..	Jean Carlin
Bill Butler	..	Lee Bennett
Drake Dawson	..	Terry Frost
Judge Templeton	..	Warner Richmond
Chief Black Fox	..	Chief Yulachie
Rocky	..	Bob Duncan
Doctor	..	Frank Pharr
Half Breed Charlie	..	John Bridges
Kansas	..	Al Ferguson
Cactus	..	Bud Osborne



On the leisurely side, this period Western tells the story of three cowboys who come to the rescue of a pioneering engineer who is trying to bring the telegraph to the Wild West against the opposition of superstitious Indians and crooked cattlemen. Its action is mixed with music, romance and comedy on the approved lines, and it is attractively set and photographed.

The late President Roosevelt with his wife Eleanor, and his mother, driving through the streets of New York—(below) a typical study of Franklin Roosevelt in "The Roosevelt Story"

## THE ROOSEVELT STORY

(Pathé)

Certificate "U"

Running time 76 minutes

The Narrators:

Voice of the People	..	Kenneth Lynch
Voice of the Opposition	..	Ed Begley
Voice of the Depression	..	Canada Lee
The Average Girl	..	Kelly Flint
The Average Boy	..	Gene Blakely

"The only thing we have to fear is fear itself"—that was the saying that guided the late Franklin Delano Roosevelt through his courageous life and raised him to greatness far beyond most men's attaining. Compiled from two million feet of newsreel film taken during the past forty years, this brilliant documentary review of his life brings out this without stressing it. It shows us a friendly, sincere idealist fighting for what he believed in as well as against the illness that attacked him at the age of thirty-nine and left him weakened in body but even tougher in spirit. It is given a lively, witty commentary, and altogether is a great tribute to a great man.



## REISSUES

### \*\* THE MAN WITHIN

(Sydney Box-G.F.D.)

Director: Bernard Knowles

British. Certificate "A"

Running time 87 minutes

Photographed in Technicolor

From the novel by Graham Greene

First released May 1947

Michael Redgrave, Jean Kent, Joan Greenwood, Richard Attenborough,

Francis L. Sullivan, Felix Aylmer

Richard Attenborough's performance

as a pitiable coward still dominates this

period melodrama of smuggling and

betrayal. It is grippingly dramatic,

superbly set and photographed, with

Michael Redgrave coming within an

inch of challenging Richard Atten-

borough's performance, and Joan Green-

wood, a beautiful, grave heroine.

### \*\* BEDELIA

(John Corfield-G.F.D.)

Director: Lance Comfort

British. Certificate "A"

Running time 90 minutes

From the novel by Vera Caspary

First released July 1946

Margaret Lockwood, Ian Hunter, Barry

K. Barnes, Anne Crawford, Beatrice

Varley, Louise Hampton, Jill Esmond

First rate acting and tensely dramatic

direction make this melodrama of a

beautiful murderess and her eventual

unmasking worth another visit.

### \*\* BLUE SKIES

(Paramount)

Director: Stuart Heisler

American. Certificate "U"

Running time 103 minutes

Photographed in Technicolor

Lyrics and Music by Irving Berlin

First released December 1946

Bing Crosby, Joan Caulfield, Fred

Astaire, Billy De Wolfe, Olga San Juan

Gay, touching, and charming musical

romance, with a backstage and night

club setting, which tells the story of a

showgirl who becomes a star and the

two men who love her. Song and dance

and humour are all deftly woven into it,

and with Bing Crosby and Fred Astaire

at the top of their form, attractive

Joan Caulfield, and hilarity from Billy

de Wolfe, it's still rich entertainment.

### \*\* MEN OF TWO WORLDS

(Two Cities-G.F.D.)

Director: Thorold Dickinson

British. Certificate "A"

Running time 109 minutes

First released September 1946

Eric Portman, Phyllis Calvert, Arnold

Marle, Cathleen Nesbitt, George Coope,

Robert Adams, Orlando Martins, Sam

Blake, Napoleon Florent, Viola Thomp-

son, Ezeza Makumbi, Tunji Williams

Time has not caused the interest of

this drama to wane—it is still a drama-

tically entertaining story of an educated

African who returns to his people, but

in trying to help the white men stamp

out sleeping sickness, finds that he has

forfeited fellowship with his own.

### \*\* THE GLASS KEY

(Paramount)

Director: Stuart Heisler

American. Certificate "A"

Running time 85 minutes

From the novel by Dashiell Hammett

First released October 1942

Brian Donlevy, Veronica Lake, Alan

Ladd, Bonita Granville, Richard Den-

ning, Joseph Calleia, William Bendix

Gripping melodrama of a big political boss who is implicated in a murder, and the unpleasant adventures of his bodyguard with his brutal rivals in establishing his innocence. Its economy of dialogue, its speed, its action and vivid thrills are still as powerful as the first time it was shown. First rate thriller.

### \* BEAUTY FOR THE ASKING

(RKO Radio)

Director: Glenn Tyrone

American. Certificate "A"

Running time 67 minutes

First released June 1939

Lucille Ball, Patric Knowles, Donald

Woods, Frieda Inescort, Leona Maricle

With a beauty salon background, this

romantic mix-up still provides quite

good entertainment. It is the story

of a girl who tries to help a wife to keep

her husband's interest although she

herself had been lured by him. Brightly

acted, with Lucille Ball's portrayal of

the best of the bunch.

### \*\* THE GHOST CATCHERS

(Universal-G.F.D.)

Director: Edward F. Cline

American. Certificate "A"

Running time 68 minutes

First released July 1945

Ole Olsen and Chic Johnson, Gloria

Jean, Martha O'Driscoll, Leo Carrillo,

Andy Devine, Lon Chaney, Kirby Grant

Walter Catlett

Crazy mixture of fun and music in

which Olsen and Johnson set about

ridding a house of a ghost and find

themselves involved with a gang of

crooks while they are doing it. The

"Hellzapoppin" pair are in form that's

still good.



# THE LIFE STORY of **Michael RENNIE**

**M**ICHAEL RENNIE, whose latest film is *Idol of Paris*, was born in Bradford on August 25th, 1909, his family having gone there from Aberdeen. The house where he was born was surrounded by fields, across which one had an uninterrupted view of the Greengates Valley. All that is changed to-day; trolley-buses pass the door, there is a large car factory near by, and on either side of the once lonely house stretch other houses in an endless chain right to the city.

One of the important people in Michael's childhood was his Nannie, and his earliest recollections are of being taken by her to see firework displays.

"Dear Nannie, she has been with our family for over fifty years," says Michael, "and is still alive. God bless her."

The first sign that Michael gave of his urge to act was his love of dressing up, and in these games he was usually helped by Nannie, who was also his first audience.

When he was five years old his family moved to Harrogate and he started school. His longing to act found expression in the amateur dramatics at school, but he says nowadays that he has to confess that he did not shine in this field.

## He had Other Jobs before Acting

**S**CHOOLDAYS over, he went on to Cambridge, and when he left there he returned to his home town and his first job was in the family business, his father being the owner of a wool mill. He remained there for four years and then felt that he needed a change. He took

a job as car salesman for a firm in Leeds, but he has to record very regretfully that he made no sales! His next job was with a wire rope factory at Dagenham, and after two years he was appointed factory manager at their Wakefield works.

These years in the commercial world never really subdued his longing to act, and eventually the whole course of his life was changed on the day that he met Maurice Ostrer, the famous film producer. Mr. Ostrer gave him his first film contract and encouraged him to follow the career that would really appeal to him. Michael had a few small parts and he also acted as stand-in for Robert Young, John Loder and others. All this was quite good experience, but he realised that he would have to get more valuable experience if he wished to get anywhere as a film actor. Mr. Ostrer advised him to try to get some repertory work. This is the sphere from which most of our leading British stars have sprung.

Michael talked himself into a job as leading man in a small Wakefield repertory company, and while there he acted with a girl who, he felt sure, was destined for stardom. He was certainly right, for it was Anne Crawford.

## In the R.A.F.

**E**VENTUALLY he decided to have another try at the screen. After two very small parts he was promoted to featured billing in *Ships With Wings*. The *Tower of Terror* and *The*

*Big Blockade* followed. He showed every promise of becoming one of Britain's busiest actors when the war interrupted his career. He joined the R.A.F., and two years of his service were spent as an instructor in Georgia. He was invalided out of the R.A.F. in 1944, and immediately Maurice Ostrer gave him a contract to play opposite Margaret Lockwood in *I'll Be Your Sweetheart*. After that came *The Wicked Lady* and *Cesar and Cleopatra*. Starring roles with Phyllis Calvert in *The Root of All Evil* and Madeleine Carroll in *White Cradle Inn* brought him to his present position, where he is under long-term contract to Maurice Ostrer's Premier Productions.

Michael Rennie has reached the top in his chosen profession and he is a happy man. He has to admit, however, that being a film star is not all fun.

"The hours are long," he says, "sometimes from five in the morning until ten at night, and even in between films there are countless calls on one's time. It is a life demanding great patience and great reserves of vitality. Yet these are the qualities for which Bradford folk are famous. Throughout the ages the stolid Yorkshireman has been a prototype of just these qualities. So there is much I owe to my Bradford boyhood."

When he made a tour of personal appearances in connection with one of his films he proved so popular that on several occasions he had to be rescued from his admirers by the police. Michael was even more popular than ever when the tour finally came to an end, for after the film-going public had had a chance of meeting him in their own local cinema, there was a phenomenal rise in his fan mail, which is always looked upon as a barometer of a star's popularity.

On October 1st, 1946, he married Margaret McGrath, an ex-Windmill Theatre girl. Margaret decided to give up the stage when she married.

Six feet three inches tall, with dark hair and green eyes, Michael is athletic. He is very fond of animals and likes nothing better than to spend his spare time at the Zoo.



Our Postcard Series

Michael Rennie

This picture can be cut out and pasted on a postcard

## 'PICTURE SHOW' STAR FAN CLUB

Special Notice: Owing to long waiting list, no new members can be enrolled until a coupon appears in this column, so PLEASE DO NOT ASK.

Abbreviations: P.-I., pen-friends; F.I., film favourites; I., interests; O.a., own age; P.a., photograph appreciated.

P. Jooste, South Africa; M. Tovey, Bristol, regret they are unable to answer all letters received.

Alastair Urquhart, The Schoolhouse, Dochgarroch, Inverness, Scotland, wants p.-f. anywhere, preferably abroad, who are interested in Deanna Durbin. O.a. 17.

Miss I. McMain, 36, Woodfield Road, Balby, Doncaster, wants p.-f. anywhere. I.: swimming, British films. O.a. 18. All letters answered.

Muriel Skinner, 156, Hawkes Mill Lane, Allesley, Coventry, wants p.-f. all over world. I.: films, dancing, music. O.a. 18.

Joan Carter, The Rings, Stratford-sub-Castle, Nr. Salisbury, Wiltshire, wants p.-f. in America, Canada, Australia. I.: cycling, films. O.a. 15.

Jane Voller, 16, College Road, Woolston, Southampton, wants p.-f. (20-25) in England and overseas. I.: most topics. All letters answered.

Evelyn Jacobs, 39, Boxhill Road, Abingdon, Berks, wants p.-f. at home and abroad. I.: all topics. O.a. 21. P.a.

Jean Poppy, 18, Mildmay Street, Islington, London, N.1, wants p.-f. in America. I.: films, dramatics, George Sanders. O.a. 17.

Diane Bailey, 21, Carleton Avenue, Wallington, Surrey, wants p.-f. (16-22) anywhere. I.: dancing, films, sport. All letters answered.

Myrtle Futler, 131, Springfield Park Road, Chelmsford, Essex, wants p.-f. anywhere. F.f. Bing Crosby, Douglass Montgomery. O.a. 14.

Eileen Dixon, 41, St. Ives Road, Wyken, Coventry, Warwickshire, wants p.-f. anywhere. I.: films, dancing. O.a. 17.

Miss J. Richards, 21, Franklin Road, Gillingham, Kent, is disposing of film collection. Wants pictures of Nelson Eddy, Jeanette MacDonald, Leslie Howard.

Ivy Rastall, 14k, Beaconsfield Buildings, York Way, King's Cross, London, N.1, wants p.-f. (24-28) all over world. I.: dancing, films.

Connie Noakes, 7, Richville Road, Shirley, Southampton, wants p.-f. all over world. I.: all topics. O.a. 18.

Barbara Foster, 51, Brooklyn Road, South Norwood, London, S.E.25, wants p.-f. all over world. I.: music, cycling, dancing, films.

Joyce Skeels, 68, Blake Avenue, Barking, Essex, wants p.-f. in America, Canada. O.a. 18. P.a.

Ann Lawrence, London Road, Great Chesterford, Essex, wants p.-f. anywhere, especially America. I.: tennis, films, stars, cycling.

Maivis Holroyd, 46, York House, Quarry Hill, Leeds 9, wants p.-f. all over world. I.: reading, films. O.a. 14.

Esme Joan Lawton, 26, Clarendon Square, Leamington Spa, Warwickshire, wants p.-f. (25-30), especially abroad. I.: music, animals, reading.

Marjorie Borrowdale, 292, Mossbay Road, Worlington, Cumberland, wants p.-f. (16-19) anywhere. I.: films, sport, dancing. Alan Ladd. P.a.

Margaret Walsh, 2, Warren Hill, Torquay, South Devon, wants p.-f. anywhere. I.: films, music, books. O.a. 18.

Barbara Snipe, 98, Malmesbury Road, Morden, Surrey, wants p.-f. in Canada, Switzerland, Australia, Long Island. I.: skating. O.a. 17.

Sheila Dewhurst, 35, Barber Street, Hoyland, Barnsley, Yorkshire, wants p.-f. in America, Australia, Canada. Also cuttings of Johnny Weissmuller. Will exchange.

Barbara Davis, 1, Rogate Road, Clapton, London, E.5, wants p.-f. (18-21) anywhere, especially overseas. I.: films, sport. P.a.

Betty Williams, 71, Moore Road, Upper Norwood, London, S.E.19, wants p.-f. anywhere, especially overseas. O.a. 19. P.a.

Greta Brooks, "Mandalay," Cartbena Estate, Broxbourne, Herts, wishes to dispose of film collection. Also requires copy of "Gone With the Wind."

John Stevens, 9a, Boxall Road, Dulwich Village, London, S.E.21, wants p.-f. (17-22) anywhere. I.: cycling, swimming, photography. O.a. 22.

Doreen Morris, 198, Valley Road, Streatham, London, S.W.16, wants p.-f. anywhere. I.: films, ice-skating, swimming, dancing. O.a. 16.

Doris Russell, 54, Marville Road, Fulham, London, S.W.6, wants p.-f. (15-19) all over world. I.: dancing, films. O.a. 16.

Joan Weston, 44, Seaside, Eastbourne, Sussex, wants p.-f. all over world. I.: music, films, John Mills, Ingrid Bergman.

Jean Beavis, 29, Corden Avenue, Mickleover, nr. Derby, wants p.-f. (17-19) in America, Canada. I.: films and stars.

Freda Rockett, 5, Holme Green, Wokingham, Berks, wants p.-f. anywhere. O.a. 19.

William Yarnold, 56, Bordenley Road, Morden, Surrey, wants pictures, cuttings, etc., of Jean Kent, Jane Powell, Gail Russell. Will exchange.

Pauline Horne, "Marteau," Osborne Grove, Taunton, Somerset, wants p.-f. in Australia, New Zealand, Canada, America. I.: swimming, films. O.a. 15.

Mary King, 55, Silcoates Street, Peacock Estate, Wakefield, Yorks, wants p.-f. in America, Canada, Australia. I.: swing music, films. O.a. 19.

Frank Bagnall, 4, McNeil Road, Camberwell, London, S.E.5, wants p.-f. (20-25) anywhere. I.: most topics. O.a. 25.

Doreen Armitage, 14, Lovelace Road, East Barnet, Herts, wants p.-f. anywhere. I.: dancing, films, music. O.a. 15. P.a.

Kay Lambert, 8, Tansfield Road, Sydenham, London, S.E.26, wants p.-f. (17-22) all over world. I.: dancing, music, films. P.a.



# Clothes "Change Over"



Janis Paige makes quite sure that all her winter clothes are perfectly clean before they are put away, ready for next season

WHEN I went along to have tea with one of our most famous screen stars the other day, I found her literally surrounded by clothes—light summer garments on one side, and heavier winter clothes on the other.

"Sit you down a minute," she called. "I'm changing over my wardrobe, bringing out the 'summers' from their hibernation, and packing my 'winters' into the depths. I have to pack them well away or I wouldn't have room for anything in this tiny flat." She extricated herself from the piles. "Well, I'll leave it for now."

As we left the bedroom to have tea and a chat, I noticed that all the winter clothes had been carefully cleaned. Wise woman! So many women are too casual about this clothes change-over. They seek out what they want as the warm days advance, and just leave their winter clothes to take "pot luck." This is courting disaster. For hovering in the background there are villains just waiting to sabotage the few garments you do possess, with no respect for clothes rationing or shortages. They're small enough, goodness knows, but what havoc moths can cause. That is, if you let them.

## Beware of the Female

FROM about March to October this menace flutters about, settling on every bit of dirty wool they can find. It is the female moth who is the culprit, and she seeks out every bit of wool that is dirty or stained with food or perspiration to lay her eggs; which, when they hatch out later, cause devastation by devouring the material around it. All of which points a moral—don't, under any circumstances, put your clothes away until they are thoroughly cleaned. Spots of all kinds should have special attention.

## Take No Risks

ALL woollen cardigans and jumpers should be washed, with a little alum added to the rinsing water. This makes them feel brittle, but it does not harm them in the least, and it does keep away the moth. Heavier garments should be sent to the cleaners, and there is a new moth-proof method that you might try, even if it is a little more expensive. Moth hate the smell of dry cleaning; they dislike, also, being disturbed, so you might well remember to follow Janis Paige's lead and, once every month, take all your heavy clothes from their sleeping quarters and brush and shake them thoroughly. One cannot afford to take a single risk with clothes to-day.

Moth also hate the smell of printers' ink, so you can wrap woollies such as undies in newspaper, though I prefer to spray drawers and wardrobes thoroughly with D.D.T.—which is quite harmless even if it gets on the clothes themselves. You can also deter moth by lining drawers with D.D.T. paper.

## Prevention Better than Cure

OF course, you'll have your fur coat or furs cleaned every single year before they are put away for the summer! I emphasise this point because I know so many women who

don't. This regular yearly clean preserves them. An expensive coat should be put into cold storage; the extreme cold is good for the fur, and avoids any fear of moth damage.

If you keep your furs at home, put them into one of those airtight hanging wardrobes after they have been cleaned and sprinkle a little paradichloro-benzene crystals into the bag. Or if you are lucky enough to have a cedar box, store them in this; they will be safe so long as the fastening is firm.

Where moth are concerned it is certainly a case of prevention being better than cure, because the cure for moth holes is most expensive—re-weaving, which costs "the earth." And, really, this little extra attention doesn't take very long, and it saves so much heart-burning later on.

## Do You Agree?

PERC WESTMORE, make-up expert at Warner Studios, has named his nine favourite Hollywood actresses, with his reasons. I wonder if you agree with him. They are: Joan Crawford, for all-out glamour; Ann Sheridan, for personality; Claudette Colbert, for poise; Eve Arden, for her feet; Linda Darnell, for her eyes; Lauren Bacall, for her voice; Anita Louise, for her hands; Greer Garson, for her hair; Rosalind Russell, for her walk.

## A Star Remembers

MENTION of Lauren Bacall reminds me to remind you to look out for her fashions in *Dark Passage*. It was Miss Bacall's idea that all her clothes in this picture should be copyable by her fans. In fact, she insisted on it when she was making wardrobe tests with Bernard Newman, the designer. "Make them simple," she said, "and then they will be copyable." You see, Lauren remembers her picture-going days. Five or six years ago she was a cinemagoer who wanted more than anything else to dress like her screen favourites. At eighteen she became a model, and then she wanted clothes like the ones she modelled. "I was closer to it," she says, "but the clothes were out of my personal reach."

"When *Dark Passage* came along," she said, "I saw in it a chance to do this very thing. I think the clothes I wear in this picture are the kind that almost any young woman could copy and still not bankrupt her dress allowance."

## Novel Colour Scheme

THE unusual colour scheme of one of her suits in this film attracted a great deal of interest in the studios. It comprised a forest-green skirt with a grey wool flannel three-quarter-length top coat—the latter smartly lined with black-and-white check wool, a sweater of the same check completing the ensemble.

Bernard Newman, executive designer for Warner Brothers, predicts great popularity for suits with brilliantly lined coats to match the blouses, but adds that this will not limit these suits to the accompaniment of just one blouse. For instance, Lauren can wear with this same outfit a black, grey, white or green blouse.

In her picture on this page Lauren wears a gay blouse and plain skirt on these particular lines. The coat that goes with it is striped-lined to match the blouse that has a high-necked polo collar. Her skirt is four-gored and pocketed—and not of the new length, as you'll note.

## Cute in Cotton

GERALDINE BROOKS follows the new fashion of full skirt and short jacket—with originality. She wears a blue linen skirt that is both full and long, and tops it with a cute little jacket in brilliant scarlet cotton that is cross-checked with navy blue stitching and has a navy blue zipper fastening it snugly down the entire front. The effect is gay and very chic—it would make an inexpensive and sensible business outfit for summer days.

## The Film Stars are Now Using

Pastel tinted make-up that is in perfect harmony with the femininity of new fashions. As a base, a liquefying cleansing cream is a great favourite. A bland penetrating cream suitable for all types, it leaves the skin immaculate, smooth, and free from all oiliness, to say nothing of its fresh fragrance and delicate pink tint. It costs six shillings and sixpence for a good-sized jar.

Colognes and toilet vinegars that are a joy in the bath after a warm day. Pungently refreshing, at the same time they relieve aches and pains from tired legs and feet.

For names of these products write to Gillian, "Picture Show," Fleetway House, Farringdon Street, London, E.C.4, enclosing stamped addressed envelope for reply.

## GILLIAN

Lauren Bacall does not appreciate long skirts—as you'll see by her picture here. Her brown skirt is topped by a striped yellow, brown and beige blouse. There is a brown coat lined with the striped material to complete the outfit



Geraldine Brooks likes the new look and expresses it here in a full navy linen skirt and tiny scarlet jacket with zippered front



## Miranda

(Continued from page 6)

was luring Paul away from his duty, she enjoyed every minute of their company, she liked their kisses and adored their adoration. To her each seemed a harmless flirtation that would have to end when she went back to the sea, and she was determined to make the most of the month. After that she would be back again to the distant fish's-eye view of sunburned sailors travelling about in huge steel ships, and to singing songs they couldn't hear nowadays because the ships were so full of the noise of machinery. Because she was a mermaid, flirtation came as naturally to Miranda as swimming.

But to Clare, Isobel and Betty, who did not know she was a mermaid, Miranda was a menace, and grew more menacing as the days went by. The climax was approaching fast. It came, as far as Clare was concerned, on a sultry night when Paul was supposed to have taken Miranda to the opera. It was so hot that Miranda had no difficulty in persuading him to drive her into the country instead. They stopped beside a pool, and Miranda's longing for water enough to swim in was too much for her as they sat side by side on the bank. Even though she had brought her most prized treasures with her in her sea chest, and amused herself with them before she went to sleep in her bath, according to her custom, she was a little tired of hanging her tail over the side, and she was afraid that the tip might be permanently injured, or lose its iridescence if it did not have more water.

At her request Paul unzipped her frock, and a moment or so later, the moonlight, dimmed by the clouds, gleamed dully on her white arms and glistening tail as she dived into the black, tree-hung pool. It did not need her shout to Paul for him to join her. He was already taking off his evening clothes. And it was two o'clock in the morning when they arrived back at the flat. Clare had evidently been listening for them, for as they came into the hall she came out of her bedroom. Paul took Miranda along to her bedroom, then returned to Clare, who had unfortunately noticed that Miranda's hair was wet, though her dress was dry. He decided that it was best to tell the truth of the escapade, but the more he tried, the more ridiculous it sounded—that Miranda, who couldn't walk, should suddenly decide to go for a swim in a duck pond. And it sounded even worse when he confessed that he was in the duck pond, too.

Next day, Clare felt so miserable that she took herself and her troubles to Isobel's hat shop. There, while trying on hats in a vain effort to raise her spirits, she told Isobel of the duck-pond episode—and she told her also of another discovery she had just made—at Manell's the fitter had asked her if she had been pleased with the things they had sent to Cornwall. The things, obviously, were those Miranda now wore with such startling success.

"I suppose any man is capable of a little lapse," Isobel tried to comfort her.

"But to bring the little lapse under his own roof!" wailed Clare furiously.

Isobel was silent for a few moments, then she came out with a suggestion that made Clare gasp. Anyone could wear a long dress and pretend to be unable to walk. Could Miranda be doing that?

**T**HAT night Paul took Miranda to the opera alone, as Clare pleaded a headache. Charles and Betty had the evening off, and about eleven o'clock Clare was disturbed by the sound of sobbing. It came from the kitchen.

Going in, she found Betty with her head on her arms, weeping on to the kitchen table. Charles had broken their engagement—and Clare was horrified to hear that it was because of Miss Trewella.

"He's wearing her love token," sniffed Betty miserably. "A lock of her hair made into a sort of pendant. He says she wants looking after. I reckon she does, too," she added bitterly. Then, after a pause, she went on: "If you'll forgive me saying so, I think she's a bit funny in the head."

"Why do you say that?" asked Clare.

And with more and more misgivings, she heard that Miranda slept all night in a bathful of cold water and that sometimes Betty had heard her singing during the night. She had also found a piece of seaweed in the bath—and though she had plenty of underclothes, she had no knickers. A rapid search of Miranda's chest of drawers confirmed Betty's observation, and in the bathroom Clare found the unlocked sea chest, full of shells and pearls. She was wondering whether Betty could be right, when Betty showed her the evening paper—in it was a picture of Miranda at a cockle stall, and the caption referred to the quantity she had consumed

up to the time of the photograph being taken. It also mentioned Dr. and Mrs. Paul Marten. No wonder Miranda hadn't wanted any dinner, if she had had all those cockles just before it, mused Clare, as she went back to the sitting-room thoughtfully. Then Betty's parting remark suddenly assumed a new significance: "I think there's something fishy about Miss Trewella."

Something fishy! Clare made for the study and skimmed through the dictionary. There it was—"Mermaid, a mythical creature, half woman, half fish." But if Miranda was mythical, she couldn't be real.

The front-door bell sounded. It was Nigel. He strode into the flat in great disturbance. Isobel and he had broken their engagement, he told Clare. He was in love with someone else—Miranda. Clare was regretful, but not exactly surprised, for Isobel had told her that Nigel had been painting some woman and she had hardly seen him for three weeks, and she was going to see him that very evening. Nigel's visit and news were obviously the result of Isobel's visit. Having ascertained that he had not yet asked Miranda to marry him, Clare then got on to a subject that had become of vital importance to her.

"Nigel—about Miranda's legs—" she began diffidently.

"I've already told you it makes no difference to me," returned Nigel, with self-conscious nobility.

"No, you misunderstand me," said Clare. "Her legs, Nigel—what are they like?"

Nigel was offended.

"I haven't the least idea," he returned coldly.

At that moment the bell rang again. This time it was Charles, who also wanted to see Miranda. His embarrassment increased when Clare invited him into the sitting-room. There, in front of Nigel, she remarked how sorry she was to hear of his broken engagement, and, with Nigel's permission, remarked on the coincidence that Nigel should have broken his engagement to Isobel.

"I'm sorry to hear it, sir," said Charles. "I've always thought that you and Miss Lambert were—" He paused, searching for words.

"Ideally suited?" suggested Clare.

"Exactly, madam," said Charles.

"That's how I've always regarded you and Betty," remarked Clare, and as Charles reddened, she suggested a cup of tea and hurried off to the kitchen, leaving the two men together.

Left alone, it was not long before they discovered that they were both there on the same mission—to propose to Miranda. A violent quarrel about Miranda's approval of their assorted virtues and qualities followed, and then they made the discovery that she had given both of them a token—an unusual and personal token that each had thought to be his alone.

As Clare returned with the tray, they were standing with their heads together, their shirt fronts unbuttoned, and they were viewing the pendants that they wore round their necks—identical twisted plaits of very fine golden hair.

"As she put it round my neck," Nigel recalled gloomily, "she said, 'A token of love that might have been—'" Charles chimed in with him.

Clare was not surprised when they both announced that they would not wait any longer. Nigel went to the study to find an envelope in which to send Miranda back his token of a love that might have been, while Charles handed his token to Clare just as it was, asking her to give it back for him. And, summoning her courage, Clare asked him about Miss Trewella's legs. Charles was deeply shocked.

"Surely you know," said Clare.

"Most certainly not," returned Charles with dignity. "I hope I behave like a gentleman."

## WHO'S WHO IN FILMS

Born 1914 in London. Has fair hair and blue eyes. Height, 5 ft. 4 ins. Married David Lean, the film director. She began her career as a solo dancer, appearing in New York and Berlin. When she was offered a straight acting part she decided to give up dancing, and after that she appeared in straight plays, comedies and revues. In 1934 she was spotted by a screen talent scout. Her films have included *The October Man*, *Vice Versa*.



KAY WALSH

Born in Malta. Has dark brown hair and brown eyes. Height, 5 ft. 11 ins. Real name, Joseph Alexander Herstatt Vincent Calleia. He organised a harmonica band of boys and in this way earned sufficient money to tour Europe as a concert singer. He turned to acting and became famous on Broadway before beginning screen work. His films include *For Whom The Bell Tolls*, *The Conspirators*, *Gilda*, *The Beginning of the End*, *Personal Column*. He came over here in January to appear in *Noos*.



JOSEPH CALLEIA



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**What are the signs?**  
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**Can an unborn child be infected?**  
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**How can these diseases be avoided?**  
By not running the risk. Clean living is a real safeguard. No contraceptive will rule out risk of infection.

## TREATMENT

A specialist's advice and treatment can be obtained free at the local clinic. The addresses of the treatment centres, and times of sessions, are given on local posters; or may be obtained from the offices of the Medical Officer

of Health. For free confidential advice send a stamped addressed envelope to the Medical Adviser, Central Council for Health Education, Tavistock Square, London, W.C.1.

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