

The girls report on film of St Trinians about them

THOUGHT FOR THE TERM: The battles of the winter sales are won on the playing fields of St. Trinians.

Letter from Arabella Fritton—Editores

There's nothing to this filming business, but it's better than being at school. Everybody seems to have an idea that we wreck things and they have put an awful lot of men round the cameras and the light switch things. But don't worry, we are getting the hang of it now and should be able to work out a few surprises for them before the end of the film.

Our Headmistress in the film, Miss Fritton, is really Alastair Sims. He and the director, Frank Lauder, seem to know how we run the school, but Ronald Searle, who has been down to see us several times, probably told them. Some of us got together and turned the tables on Mr. Searle by asking Frank Lauder to put him in a scene. Mr. and Mrs. Searle appear as two irate parents on Parents' Day—and serve them right.

No guns

We have shot—that's the right word, though I can't think why as they won't let us have guns—scenes of a jolly good fight in the sixth dorm when the fourth form rats attack us. They let us give it the works—plaster, soda water, feathers and smoke bombs—and the man who's supposed to stop us at the door, and seemed surprised when he couldn't make us hear. There was another good scrap when Fritton and all the other mistresses gang up on us after we've barricaded the fourth in their dorm when they kidnapped the Sultan's racehorse, Arab Boy. I must say that they put up a good show (in real life they are Hermione Baddeley, Irene Handl, Mary Merrall, Beryl Reid, Joan Sims, Renee Houston, Betty Ann Davies, and a lovely French girl, Balbina).

We weren't allowed to have a feast, though we told Frank Lauder that St. Trinians had never

heard of rationing; but the fire under the spit was all right, though it would have been better if they hadn't stopped Fritton pouring on that can of kerosene. And Celia managed a drinkable brew in the coal scuttle, but I don't think this synthetic gin boils well.

Halfway through the film we discover that our new games mistress (who is Joyce Grenfell) is really a policeman in disguise, so we lock her in the bathroom after knocking her flat in a hockey match. She uses the lino on the floor to write her police reports on, which will be nice and heavy for her to carry.

You remember those two nice men from the Ministry of Education who came to inspect us years ago, and have lived in the summer house ever since? Well, they are still there (in the film they are Guy Middleton and Arthur Howard), and another man from the Ministry, Mr. Manton Bassett, arrived the other day to find out what was happening (Richard Wattis). He seemed to think the place was so comfortable and the meals cooked by our French mistress for them so good that he thinks of staying, too.

Looks the part

George Cole is Flash Harry, our ex-boy-boy, in the film and I must say he looks the part and seems to know all about what I heard somebody call our "unscholarly activities"—long words for flogging our gin and placing our bets! I've got to go and see two of the new girls are made to sign our scroll about "promising to leave our bodies to science."

Yours to a frazzle, Arabella Fritton (on the call-sheet I am Vivienne Martin). (I forgot to say that Alastair Sims also plays the part of my old Pop, Laurence Harvey. As you know, he is a bookmaker—my Pop, I mean—and I try to save the dough he puts on a horse by kidnapping his rival.)

GEORGE MINTER'S £1,000,000 FILM PROGRAMME

SIX British films costing between them over £1,000,000—one has just been completed and the others are either in production or preparation—are being produced by George Minter during the next year.

Four of them are in colour, and one is to be made in CinemaScope as well as colour. All, with one exception, are aimed at the world market.

This is a formidable programme for an independent British producer to tackle. Minter's first new film is "Dance Little Lady," a marital drama with a strong emotional angle in which Mai Zetterling, back from Hollywood, has the principal role. Miss Zetterling has two leading men—Terence Morgan and Guy Rolfe.

"Dance Little Lady" is the story of a dancer who is nearing the summit of her fame when she is involved in a car crash which ends her career. With her hopes and aspirations destroyed, she seeks fulfilment of her own shattered ambitions in the dancing career of her daughter.

Terence Morgan has the role of Miss Zetterling's selfish and unscrupulous husband who allows himself to be lured away by another woman.

QUITE A PROBLEM

Casting of the "other woman" provided quite a problem for George Minter.

He had to find a girl with the looks and personality which would persuade audiences of her ability to lure Mr. Morgan away from Miss Zetterling. After much searching and screen testing he found the girl he wanted in Eunice Gayson, the 22-year-old English actress, who made the headlines not long ago when she was married on T.V. in America to author Leigh Vance.

Minter believes that in Miss Gayson he has made the first considerable British screen discovery of 1954.

"She has talent, glamour, and brains," he says. "And that's quite a rare combination these days. Meantime, Minter is forging ahead with his colour film of the George du Maurier classic, "Trilby," which he and Noel Langley are bringing to the screen as "Trilby and Svengali."

Robert Newton, who recently returned to London from Hollywood, is to play Svengali; and Hildegard Neff will play Trilby, the girl who becomes a world-famous singer under the guidance of the brilliant but sinister Svengali.

"Trilby" was written by George du Maurier in 1884, and it first appeared as a serial in a woman's magazine. It was twice filmed as a silent picture—in 1913 and again in 1923.

In 1930 it was made as a talkie in Hollywood under the title of "Svengali" with the late John Barrymore as Svengali and Marian Marsh as Trilby.

A film about "The Glorious Glosters" has been in preparation for some months.

RIGHT TO PROTEST

Minter has been seeking War Office approval of and co-operation for the film which he intends to make under the title of "The Glorious Glosters."

Roy Baker, who made "Morning Departure," is to direct it. Of an American company's plan to make the same subject under the same title Minter has this to say: "I registered the title, 'The Glorious Glosters,' with the British Film Producers Association several months ago. If a Hollywood company working in this country decides to use the same title I have every right to protest. The whole purpose of registering titles with our Association is to safeguard stories, subjects and titles, and to avoid clashes between producing companies."

"The story of the Glosters' action in Korea is a piece of living British history of which all of us here at home and in the British Commonwealth and Empire are intensely proud."

SHOULD BE BRITISH

"I feel strongly that if a film is to be made of 'The Glorious Glosters,' it should be filmed by a British company."

Who will portray Colonel Carne, V.C., in the Minter film? "No casting has yet been done," he says. "We would have to work in close co-operation with the War Office on so important a subject and be guided by them on all aspects of production."

Plans for a film to be made in CinemaScope as well as in colour are high in the Minter studio. The subject chosen is "The Foolish Lover," a spectacular story set in Greece, for which Noel Langley is writing the screenplay.

No date has been set for production. Says Minter: "There are still not enough cinemas equipped with CinemaScope screens and equipment to justify an early start. But as soon as conditions permit I shall go right ahead."

And just in case all these ambitious production plans do not keep him busy enough, Minter is to film (in October) another "Old Mother Riley" comedy for which a title has still to be found.

This will be his fifth "Mother Riley" film in five years. Comments Minter: "All my previous 'Mother Riley' comedies were phenomenally successful at the box office. I know when I am on to a good thing!"

A T WEISMAN CRITICALLY SPEAKING Four men with four guns, but oh so many clichés

THE connoisseur of film clichés will find that "The Good Die Young" (Odeon release) contains most of the prize specimens. As they mount in numbers one imagines, mistakenly, that there isn't another one left which could be added. But—surprise!—there are more where these came from, and more and more.

The film opens with four men in a car about to hold up a Post

Office van containing a vast sum of money. A disembodied voice dotes every 1 and crosses every 2 several times over in its anxiety to make the situation clear. Four men with four guns; how do they come to be doing this? And so we find ourselves going into the inevitable series of flash-backs.

The first case-history is that of Richard Basehart, an American who is married to an English girl with a possessive mother. He is an impulsive fellow who walks into his boss's office in America and

tells him he's just got to hop on a plane to London. It's on account of his wife. He's just got to know what's going on. His boss is not exactly sympathetic, so Mr. Basehart, exercising his democratic rights, grabs the phone makes a reservation on the next plane to London. The boss, exercising his democratic rights, fires him.

So we find Mr. Basehart arriving in London and being met by Miss Joan Collins who welcomes him as if he's just returned after going out to buy a packet of cigarettes.

The trouble is Miss Collins's mother, who has a heart attack whenever Miss Collins books her passage to the States. It is not long before Mr. Basehart is penniless and ready for desperate action.

Our other American is G.I. John Ireland, married to a film starlet, Gloria Grahame. Miss Grahame is heartless, and Mr. Ireland suffers the inevitable pains of a superfluous husband—and nothing could be more superfluous to a film starlet than a husband.

Mr. Ireland does not seem to have much idea of what to do about this situation. He tries dropping Miss Grahame in a bath, but that doesn't help very much. Soon he has deserted from the army and is also ready for anything.

SAVED £1000

Our next embryonic criminal is a really decent chap, a hard-working boxer who has saved £1,000 after a life-time in the ring. He has dreams of opening a tobacconist's, but his wife steals the money to bail out her worthless brother, who disappears. So the boxer has a grievance against the law.

And finally there is Mr. Laurence Harvey, a gentleman by accident and birth, a blackguard by inclination. He is married to a wealthy painter, Margaret Leighton, who suddenly refuses to meet any more of his bills. To him Robert Morley, playing his father, addresses the film's one witty remark: "My only remaining ambition in life is to outlive you."

It is Mr. Harvey who plans the robbery, and it is Mr. Harvey who kills off most of his accomplices.

After the robbery, he shoots the boxer in the back, pushes Mr. Ireland on to a live rail, shoots Mr. Basehart in the back, and is himself shot by Mr. Basehart.

As the stolen money flutters away in the wind, our old friend, disembodied voice, asks us: what is this illusory thing called money. Why, it wouldn't have brought him happiness anyway... so he assures us.

COLUMBIA is a company which believes in writers. What is so remarkable about this? The fact that most other big studios imagine that writers are most expendable cogs in the film-making machine.

But consider what distinguished "cogs" Columbia employ. Pulitzer Prize playwright Maxwell Anderson is working on the screen-play of "Richard the Lionhearted."

The British poetess and historian, Dr. Edith Sitwell, has written the script of her novel, "Fanfare for Elizabeth."

George Axelrod, author of "The Seven Year Itch," is bringing to the screen his scoterially entitled comedy, "Phift."

The playwrighting husband and wife team of Garson Kanin and Ruth Gordon have recently completed their new screenplay, "A Nice Place to Visit."

Maybe writers do matter, though it is a sad thought that they will always have to take second place to Rita Hayworth.

WHAT'S ON Today and Tomorrow

When a film or show is recommended it is preceded by a star (*).

O'Rourke of the Royal Mounted (Alan Ladd, Shelley Winters) at the Regal, Hammersmith; Odeon, Kensington; Palladium, Shepherd's Bush.—Odeon release.

Star of India (Cornel Wilde, Herbert Lom) at the Gaumont.—GB release.

I Was a Communist for the F.B.I. (Frank Lovejoy, Dorothy Hart) at the Classic, Hammersmith.

The Weak and the Wicked (Glynis Johns, John Gregson, Glynis Johns) at the Commodore, Broadway, Savoy.—ABC release.

The Good Die Young (Laurence Harvey, Gloria Grahame, Richard Basehart, Joan Collins, John Ireland, Rene Ray, Stanley Baker, Margaret Leighton, Robert Morley) at the Odeon, Victoria; Dominion, Tottenham Court Road; Metro.

Three Sailors and a Girl (Jane Powell, Gordon Macrae, Gene Nelson) at the New Victoria; Victoria; Dominion, Tottenham Court Road.—GB release.

The Deep Blue Sea (Terence Rattigan's fine play with Judy Campbell, Jimmy Hanley) at the "Q" Theatre, Kew Bridge.

Bob Hope as a baroness and Miss Fontaine with moustache

FOR the Bob Hope film, "Casanova's Big Night," Paramount studios built an authentic, full-scale replica of a Venice canal for key sequences in the comedy. Perhaps the first time Hollywood has reproduced a canal of this type, it contained 365,000 gallons of water and was more than 400 feet long.

Covering two "city blocks" at the rear of the studio's "New York Street" outdoor set, the canal's diameter ranged from 30 to 80 feet with a stone bridge crossing it at its narrowest point.

Sixteen separate buildings lined both sides of the canal, all of them accurate replicas of homes and shops of the mid-18th century period.

The canal set adjoined the private dock of a huge Italian palace, another of the many luxurious sets used in the picture.

Joan Fontaine's wardrobe touched the two extremes. In the opening scenes, she is dressed in plain peasant costumes; later she wears several beautiful outfits, including a pink gown that is the ultimate in period costumes.

Joan also wears the most ridiculous outfit of her career, the baron's costume she steals from actor Fritz Feld. She also wears a moustache in this sequence. In this scene, Bob Hope is dressed as a baroness!

The studio engaged Hilda Grenier, noted expert on historical pictures, as technical adviser. Fred Cavens, Hollywood's foremost fencing instructor, supervised all the duelling scenes.

There is only one song in the film, a comedy number which Hope sings as he arrives in Venice in the gondola.

The picture is Joan Fontaine's first out-and-out comedy, and her first movie with Bob Hope.

One of the three girls taken from England to America by Paramount for "The Girls of Pleasure Island," Audrey Dalton is in the supporting cast.

After an absence of seven years, Basil Rathbone returned to the screen for the important role of Lucio, Casanova's valet.

Vincent Price makes a guest star appearance as the real Casanova in the comedy.

★ **THEATRE REVIEWS AND NEWS** ★

Rattigan play at 'Q' Theatre

Mr. Rattigan himself, one feels, would approve of the "Q" Theatre production (this week) of his play, "The Deep Blue Sea."

The whole production is never less than adequate and sometimes a good deal more; the same may be said of the acting, with one or two minor exceptions.

Judy Campbell, as the lonely Hester with an inclination to use the gas for purposes other than cooking, gives a sensitive and moving performance. Jimmy Hanley, who also directs the production, is wholly delightful in the part he played on Broadway, that of the pilot who is really more interested in aviation and alcohol than in women. There is also a worthwhile piece of characterisation by Paul Hardtmuth as the doctor.

Good choice—for competent actors

Sperry Dramatic Club's production of "Young Wives' Tale" by

Ronald Jeans showed that this is an excellent choice for a competent amateur group.

Mr. Alan Dickens made a good job of the part of the script writer who could not cope with wife's delightful incompetence. The strenuous part of the wife was played by Miss Daphne Carter with tremendous energy.

The second husband and wife were played by Miss Joan Rake and Mr. Stanley Jennings—both parts were well acted.

Stars at police charity concert

Famous artists took part on Sunday at the Commodore Theatre, Hammersmith, when Hammersmith Sub-Divisional Athletic Club presented their seventh charity concert. It was given in aid of the Metropolitan Police Widows' Fund.

The artists were: Winifred Atwell, Gerry Brereton, Max Bygraves, Harry Dawson, Ronald Fletcher, Alexander Franks, the Iford Girls' Choir, Danny Levan and his Music, Harry Locke, Paula Marshall, George Martin, Ethel Revnell, Jack Warner, Gloria Wenlock and Peter West.

Donald Peers made a brief appearance but, through a misunderstanding with his accompanist, was unable to give his usual act.

Amongst those present were the Commissioner, Sir John Nott-Bower, K.C.V.O., and Lady Nott-Bower, and several high-ranking officers of the Metropolitan Police.

The officers organising the concert were Supt. F. Fieldsend and Supt. P. Iredale.

Sgt. Iredale is shortly retiring from the Force, and the Commissioner took the opportunity of thanking him for the part he has played in assisting in the organisation of concerts during the past seven years, by means of which considerable sums have been raised for police charities.

'Saint Joan' at the 'Q'

Next week, "Q" Theatre presents a revival of George Bernard Shaw's "Saint Joan," with Rachel Kempton playing the name part.

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DONAT CONFESSES

AFTER two weeks' arduous filming on the Michael Balcon production, "Lease of Life," at Ealing Studios, Robert Donat made a confession.

"I feel fitter now than I have done for years," he said.

From the first moment of shooting, Donat has sunk his own personality and thrown himself heart and soul into what he terms a "soaking up" policy.

In "Lease of Life," which is being directed by Charles ("The Cruel Sea") Frend, Robert Donat has the advantage of sharing his most dramatic scenes with Kay Walsh, well-known as one of the most versatile artists of stage and screen. Kay Walsh is what the French call "sympathique," and it is this quality which she brings in full measure to her portrayal of Donat's screen wife.

WILLIAM DANIELS, who photographed Grete Garbo and Jean Harlow in some of their most memorable films, has been signed by Paramount to photograph "Strategic Air Command," in which James Stewart and Jane Allison will be starred. This is a drama about a famous athlete re-entering military service.

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The Good Die Young

LAURENCE HARVEY JOAN COLLINS

GLORIA GRAHAME RICHARD BASEHART

Showing at 2.30, 5.40, 8.55 (A)

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