


has been murdered and that the girl, who has served a prison sentence, is suffering from acute amnesia which has completely blacked out all knowledge of her past; the marriage of Alan to the girl, even though he realises that his original deceit was responsible for the tragedy; their desperate happiness together under the deepening shadow of her returning memory; and finally the twist in the plot which brings both the characters and the audience clear of the maze.

Love Letters owes a great deal to the direction of William Dieterle, who endows with excitement and suspense the tortuous process of unravelling the threads in the plot, and to the photography of Lee Garmes. It owes even more to the restrained acting of Joseph Cotten and the sensitive intensity of Jennifer Jones, who proves that the quality of spiritual exaltation and radiance which distinguished her role in *The Song of Bernadette* was caused by no mere flash in the pan. It owes a great deal also to the supporting performances of Gladys Cooper and of two Australians, Cecil Kellaway and Ann Richards. If I remember rightly, Miss Richards was once "The Squatter's Daughter" for Cinesound and gave little sign then of being an outstanding actress. As the friend of the heroine in *Love Letters*, however, she has an unusually complex role to develop (almost as complex as that played by Jennifer Jones), and she develops it with understanding, skill, and charm.

But the film owes most of all to its story. Regardless of acting, direction, and photography, it still remains true that nearly every movie is only as good as its script; and *Love Letters* happens to have an unusually absorbing one.



I STILL have so much affectionate regard for Deanna Durbin, so many happy memories of what she used to be, and such high hopes of the star she may yet become that I usually make some allowances for the pictures she appears in. This has been particularly the case in recent years. But there is a limit and, if she wasn't getting to be such a big girl now, I'd suggest for her own good that Deanna ought to be soundly spanked for allowing herself to be thrown away on this rubbishy mystery-farce, which requires her coimeiness to be disguised by an unlovely veneer of sophistication and her sweet young voice to be wasted on such a depraved trifle as "Gimme a L'il Kiss, Will Yer, Huh?" Pah!

RECENTLY Désiré Defauw, of the Chicago Symphony Orchestra, selected ten pieces of music which, he considered, would give the layman the most comprehensive basis for the enjoyment of all music. His list was: Bach's *Suite No. 2 in B Minor* for strings and flute; Mozart's *C Major Symphony*; Beethoven's *Fifth*; Brahms' *First*; Schumann's *Third*; Shostakovich's *Fifth*; Cesar Franck's *Symphony in D Minor*; Richard Strauss' *Till Eulenspiegel's Merry Pranks*; Stravinsky's *Petrouchka* and Debussy's *Afternoon of a Faun*.

(Solution to No. 292)

P	E	D	E	S	T	R	I	A	N	S		W
E	E	U					B		I			O
R	E	C	I	P	E	S		U	L	C	E	R
V		O		E		O		R		K		M
E	R	R	O	R		R	I	B	S			
R		A		N		T		E		I		N
S	I	T	S	U	P		S	C	O	R	I	A
E		E		M		S		O		R		T
			P	E	R	I		N	E	I	G	H
S		B		R		N		D		G		L
C	H	I	N	A		G	R	I	M	A	C	E
O		R		R		E		T		T		S
W		D	A	Y	D	R	E	A	M	E	R	S

1. Could this describe Aladdin's lamp perhaps? (5, 7).
7. An article of clothing is cut short—evidently it's the only one.
8. Counterpoint requires more than one.
10. If down, a scolding; if up, a childish masquerade.
11. The object of Leander's affection was apparently a brave man!
13. An Arab or Moslem of the time of the Crusades.
16. Stumble in a fast riposte.
17. An animal pictured at bay followed almost immediately by an insect—the result is motionless and unchanging.
19. Standard of stiffness?
20. In 1658 this sea was frozen so hard that Charles X of Sweden marched his army across it into Germany.
21. The usual order for an index.

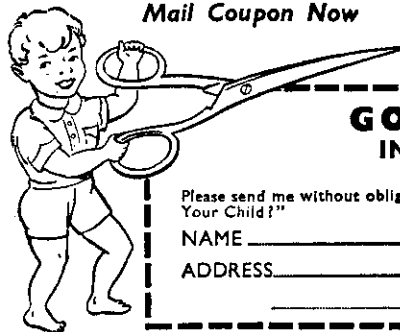
1. I'm sad over this risky undertaking—with good reason, it seems, since it turns out to be an unlucky accident.
2. Although it's not the right place for it you'll find this bird in the garden.
3. You'd expect to find profit in coal, but it's just the opposite in this case.
4. Not now.
5. Die? Rot! (anag.)
6. The oily patch is based on a supposition.
9. The author of the Davina Commedia finishes the slow movement.
12. Gets near (anag.).
14. I am involved with I.s.d.—and it's rather depressing.
15. "—— and terebinth and oil and spice——"
(Flecker, in "Hassan")
18. "The desire of the —— for the star,"
(Shelley)

No. 293 (Constructed by R.W.C.)



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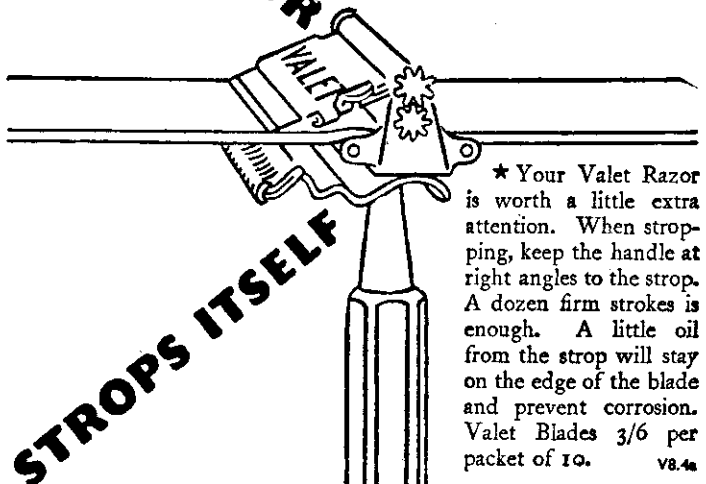
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