

shoes from off his feet. Instead of giving her up to the Bow Street Runners, he takes her in, applies soap and water and a fashionable gown, and paints her portrait as an anonymous great lady. At this point, the profligate Sir Hugh (Ray Milland) takes over the job of guiding Kitty's career from a Houndsditch novel to high society; hard pressed by his creditors, he prepares her as the bait with which to hook a lecherous old duke (Reginald Owen) who has promised him a well-paid job in the Foreign Office as reward. The scene in which Sir Hugh and his aunt (Constance Collier) begin the education of Kitty is an almost exact copy of *Pygmalion*, even to the elocution-lesson.

So Kitty mounts upward and the wastrel Sir Hugh reaps the benefit from her two marriages, the first to a rich ironmonger who comes to a violent end, and the second to the doddering old Duke of Malmunster who dies of a surfeit of port wine and joy brought about by the delusion that he has fathered Kitty's son. By this time, we are led to believe, Kitty really has been transformed into a Duchess in all but blueness of blood, and several scenes too many later Sir Hugh is transformed into a good man by the revelation that she has done it all for love of him. She dashes down a handsome staircase straight past the Prince of Wales and into Sir Hugh's regenerate arms.

Ray Milland is rather apathetic in his thankless role, as if slightly ashamed of the disreputable behaviour which the plot demands of him. But in spite of a phoney-Cockney accent which breaks out at odd moments, Paulette Goddard is pretty good as the "hussy" of the piece; she is high-spirited and she looks the part. Cecil Kellaway as Gainsborough, Constance Collier as the aunt, and several of the other supporting players perform with a nice sense of period; and the director (Mitchell Liesen) and his cameramen have managed to catch something of the elegance, pomposity, and squalor of the era through their treatment of the settings and costumes. All in all, the new *Pygmalion* is an amusing enough spectacle even without benefit of Bernard.

#### NATIONAL FILM UNIT

THE following three items comprise the National Film Unit's Weekly Review for the week beginning October 4. "Springtime on the Farm," showing spring-time activities and growth in the country; "Uncle Tom's Choir" (a film recording of the famous Auckland children's choir); and "Centennial Exhibition Fire" (in which £600,000 of wool was destroyed).



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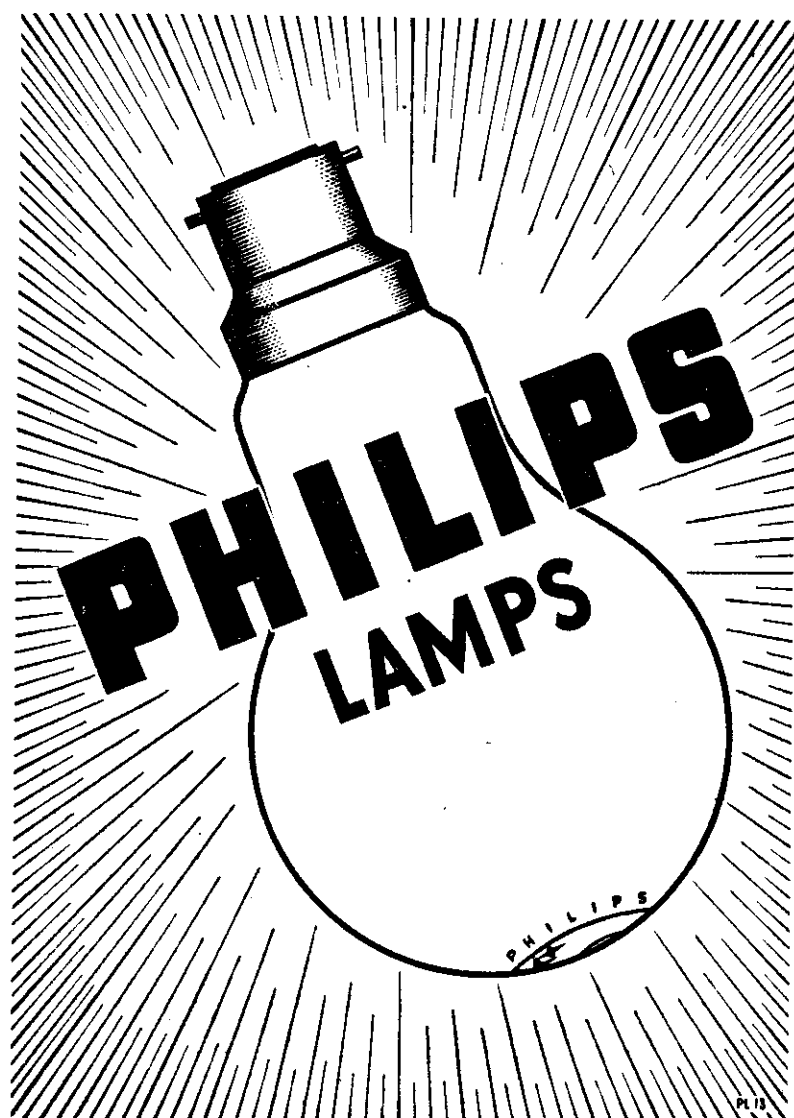
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