



ERROL FLYNN

Life, liberty, and the pursuit of happiness

offers also a new interpretation of the Great Lover himself, as a man born before his time. The Don (Errol Flynn, no less) has apparently two enthusiasms, and one of them is democracy. Sent back to Spain in disgrace for a peccadillo he didn't get a chance to commit, he becomes the personal champion of the Queen against the Duke de Lorca, a double-dyed villain (his hair is double-dyed anyway) who is planning a fascist coup d'etat. Chivvied around the palace corridors by bands of 16th Century falangists, Don Juan gradually mows down the opposition (assisted at times by his pupils in the royal fencing academy) until the last enemy, the black Dook himself, is suitably skewered at the foot of the grand staircase before the eyes of the admiring Court. A field-day for extroverts, and quite a bit of good, clean fun for others.

Book Review

SARABAND FOR DEAD LOVERS: *The Film and Its Production*; Convoys Publications Ltd., London. English price, 10/6.

I HAVEN'T yet had a chance to see *Saraband for Dead Lovers*, and now that I have been through this book about the film a visit to the theatre seems almost superfluous. But in spite of a strong flavour of the press-sheet (internal evidence suggests some sort of nexus between Ealing Films—or Mr. Rank—and Convoys Publications), *Saraband* is not a bad guide-book for anyone unfamiliar with the techniques and processes of film work. For introduction there is a smoothly written little essay, under the name of Sir Michael Balcon, on the influence of the medium on the artist. The historical background of the film (a new treatment of the Konigsmark affair) is summarised, there is a synopsis of the film story, facsimile reproductions of parts of the original script, notes on all the stars (and plenty of pictures, plain and coloured), chapters on set design, colour photography, wardrobe work, and the music used in the film. In brief, it gives a very clear picture of the tremendous amount of skill and energy which the modern film studio will expend even on a second-hand subject.

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