

VOTED THE YEAR'S BEST PICTURE!
Plus the Year's Best Director
Plus the Year's Best Supporting Actor
GREAT FAMILIES MAKE GREAT PICTURES

MOMENTS YOU'LL NEVER FORGET
...in **"HOW GREEN WAS MY VALLEY"**!



"I don't want him—I want you! Are you a man or a saint!"
Maureen O'Hara confesses her love to Walter Pidgeon!



"If there has been a sin, I am the one who should be branded!" Walter Pidgeon denounces the gossiping tongue!

Richard Jewell's
HOW GREEN WAS MY VALLEY

with
WALTER PIDGEON • MAUREEN O'HARA • DONALD CRISP • ANNA LEE
RODDY McDOWALL • John LODER • Sara ALLGOOD • Barry FITZGERALD • Patric KNOWLES
Produced by DARRYL F. ZANUCK • Directed by JOHN FORD • Screen Play by Philip Duane
A 20th CENTURY-FOX PICTURE



"If anything happens to my husband, I will find the men and kill them! That I swear!"
Sara Allgood defies the mob!



"Then you bop the blighter on his bloomin' nose!" Barry Fitzgerald gives Roddy McDowall an hilarious boxing lesson!

SHORTLY TO BE SCREENED IN ALL CENTRES

IS "G.M." TENDER-HEARTED?
Two Letters On "49th Parallel"

To the Editor,

Sir,—“G.M.’s” film reviews have been a great joy to me for many months—but just occasionally one makes me bound with rage. This happened with *The Little Foxes*—I thought his criticism of that was sentimental and childish, and to class one of the best films that have appeared in years as “B” was lousy. I nearly wrote about that but refrained; but now I can’t refrain any longer, having just read the criticism of *49th Parallel*.

May I say at once that I think it’s the only decent propaganda film I have ever seen and, for once, I felt quite proud of belonging to a country that could produce such an adult and intelligent piece of war propaganda? As for all that idea of being in sympathy with the six hunted, I don’t think it would ever occur to nine people out of ten. Why shouldn’t the Nazis be shown as fanatical, courageous, selfless, and devoted to a cause? They are so, many of them, although their cause is an unworthy one. The film also showed them as being completely nitwitted, impervious to ideas, boorish, and wantonly cruel—the attack on the Eskimo and the devilish shooting of the backsliding boy in the German settlement were surely enough to show this.

Surely the contrast between the two types of Germans and Anton Walbrook’s speech to the Nazi lieutenant in front of the whole assembly of Hutterites was first-class propaganda of exactly the right kind—true and noble and unmarred by any kind of ranting or chauvinism. The whole episode of the Hutterites was, to my mind, faultless. Then the other episodes—surely the showing of the intellectual was correct? Such types do go into action when they are sufficiently moved, as witness the type of man who fought in Spain—I mean certain of the volunteers from England, America, and other countries. Men like André Malraux, Stephen Spender, David Hayden-Guest. They would not find it odd to go camping with favourite books and a picture or two—the choosing of Picasso and Thomas Mann was surely deliberate, as these two have been especially the victims of the Nazi anti-culture witch hunt. At a time when the Nazi contempt for art and the intellect has spread to other countries outside of Germany, and is in especially great danger in the Anglo-Saxon countries (always inclined to Philistinism), this episode should have very great value indeed.

The French-Canadian and Raymond Massey episodes also gave good propaganda—Raymond Massey’s little speech defining just what he understood by a democratic government—one you could curse at as much as you liked—was surely a gem and would find an echo in thousands of “man in the street” hearts.

I agree with “G.M.” entirely about the ending—the last survivor should have been allowed to get away (may I say in the true British sporting spirit—easy to laugh at but with much underlying good in it). That was a flaw. Also one might criticise the scene where the sheriff incites everyone in the crowd at Banff to look at his neighbour and see if the Germans were not among the

crowd. This might rouse people to suspicion of their neighbours, and people are already too easily aroused in this direction. But these are small flaws in an excellent whole.

If people do, as “G.M.” suggests, find their sympathies on the side of the Nazis—I mean their real sympathies, not just a passing feeling of pity for their long tramp, and so on—then all I can say is that such people have mentalities which secretly worship violence, brute force—men more like trained beasts than rational thinking human beings—after all, animals can also show ruthless courage, fanatical devotion, and what not. I submit that the contrast between this kind of blind, unworthy courage and the kind of courage that is based on understanding and reason came out very well in this film—Laurence Olivier’s action, for instance, and Leslie Howard who, after all, did go after his man unarmed (a bit unrealistic that, perhaps, but still he did). Contrast that with the action of those two men who stayed to help a man put a tyre on his car and cold-bloodedly biffed him on the head—killed him probably.

I feel very strongly about propaganda in general and propaganda films in particular, and I was so agreeably surprised at the quality of the propaganda in this particular film that I am dismayed at your review. For once I think a British propaganda film should have had a real 100 per cent leg-up—and you have given it a good slating!

Well, it can’t be helped—forgive this long letter and thank you very much for a series of interesting, well-worth-reading film reviews.

MRS. R.S. (Auckland).

Sir,—A word through you to that tender-hearted Britisher, “G.M.” As a family we have enjoyed his reviews of the films—mainly because his praise or condemnation usually coincided with our own. With what lively anticipation we awaited his review of *Quiet Wedding*—we had seen the film three times before his paragraph appeared. But reading this week’s pages on *49th Parallel* we should like to remind him that however much one may admire the strength, staying power, and cunning of a cornered rat, or a lunatic, they are nevertheless loathsome, a menace, and dangerous to humanity. One has to quench that feeling of pity and compassion—exterminate them, or at least put them where they will be harmless.

We thank “G.M.” for his warning however. We shall go to *49th Parallel* fully armed—ready to resist that “poor devil” feeling, for a Nazi is a Nazi, however tenacious and brave, and it is for us to overpower them and render them harmless. — LONDONER (Wellington).

[“G.M.” replies: If anyone cares to read or re-read my review, it will be found that I did stress that there are some very good individual pieces of propaganda in *49th Parallel*, and I mentioned particularly Anton Walbrook’s speech and the Hutterite episode. But I still stick to my main point that as a propagandist effort the film back-fired, and the very fact that this might not “occur to nine people out of ten” only makes the fault more insidious, since they would probably be sub-

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