

# "UNSPOKEN THOUGHTS"

FINAL PART OF "RECORD'S" CONTEST



SHE THINKS: "If only he weren't the butler."

HE THINKS: "....."

HERE appears the fourth and final part of the "Unspoken Thoughts" competition which the "Record" is conducting in conjunction with the 20th Century-Fox picture, "The Baroness and the Butler." All that remains now is for somebody to win the cash prize of THREE GUINEAS for the cleverest and most original entry; and for others to win the 50 consolation prizes of double theatre tickets.

Four scenes from the picture have now been published in the "Record." In each one, William Powell and Anna Bella have been shown, thinking

thoughts that are doubtless very intriguing. Each time we have made a guess at what one of the characters might be thinking, but it remains for you to supply the unspoken thought of the other one. In each case, however, you must do so in not more than 12 words.

When you have completed all the missing lines post your entries all together to the "Baroness and the Butler" Contest care of the "Radio Record," P.O. Box 1680 Wellington. All entries must be received not later than Wednesday, July 20, 1938.

—good old Erich, the pride of Prussia, but not so hissable as usual, because this German colonel role of his contains a trickle of human kindness.

And I suggest that Claire Luce's décolletage is worth at least a second glance, even if her performance as a jealous cat-entertainer isn't otherwise particularly remarkable.

## At One Blow

AS for the story, it has its moments of suspense—especially in the early part—and its other moments of action, especially in the finale, when the Germans bring the story to a very abrupt and by no means conclusive conclusion by an air raid on Salonika which blows everything off the screen. On seeing this, I thought that the producer had at last solved the old problem of what to do with the hero and heroine of spy stories who have been caught in the familiar conflict between love and patriotism. But he apparently didn't have the courage of my conviction that the best way to deal with such people is to wipe them all out. We had to have a final scene, in which the heroine muddled us up by suggesting that she and the hero weren't dead after all!

## Hollywood Exposes A New Racket

"Tip-Off Girls." Paramount  
Directed by Louis King. With  
Lloyd Nolan, Mary Carlisle, J. Carroll  
First release: Wellington, July 15.]



SHOWS FAIR FORM.

ONE imagines that whenever the average producer is at a loss to find a suitable subject for a film story, he turns to his assembled yes-men and says, "Boys, let's expose another racket."

And the boys, if they are well-trained, will chorus, "O.K., boss, let's!"

Yet, if the racketeers never let Hollywood down, Hollywood in turn nearly always does full justice to the rackets. Latest large-scale scheme for breaking the American law to be exposed is highway robbery, differing only from the brand practised aforesaid by Dick Turpin, Claude Duval and others of their kidney in the greater degree of organisation, the fact that the modern highwaymen are considerably less polite in their methods, and in the fact that they introduce a system of decoy ducks.

## The Swift Attack

THESE ducks are girls, who get themselves picked up by lorry-drivers and then (via telephone) tip off the gangster chiefs as to the load and destination of the lorries—and then all is ready for the swift attack in some lonely road. Next morning some merchant prince bewails the loss of a cargo of grand pianos, washing machines, furs, ploughs or cigarettes. For the highway pirates are nothing if not catholic in their tastes.

Such exploits form the basis for Paramount's "Tip Off Girls," an entertaining melodrama of the "action" variety. The story is told with exciting pace and cumulative suspense to a background accompaniment of sub-machine guns.

"Tip-Off Girls" is something more, however, than just sound and fury. There is also some very competent acting.

## "Grinning Chipmunk"

SCREEN gangsters in general are entertaining if unethical creatures; and one of the choicest I have met in a long association with crime pictures is J. Carroll Naish—oily and sinister but remarkably humorous in his portrayal of the Italo-American chief of the racketeers who operates behind a mask of reputable big business. He comes off best in all except his tussles with the English language and G-Man Lloyd Nolan.

It's rather strange to see ex-gangster Nolan on the right side of the law for once, but he's none the worse for his change of heart. Somebody in this film calls him a "grinning chipmunk," which is as good a description as any for this distinctive and thoroughly capable young actor.

A picture worth seeing if you like the type.

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