

Don't Let Your Clothes Get YELLOW

Whiteness is made up of 7 colours
— of which *one* is Blue. Without
Blue your once-white things soon
become yellow.

On wash-days always add a swish
or two of Reckitt's Blue to the
last rinse and see how gloriously
white your things become . . . as
white as the whitest clouds on a
summer's day!

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a few pence a month!

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Out of the Blue
comes the Whitest Wash!

BLUE



Handle With Care!

"EXPLOSIVE" FILMS

(Continued from page 15.)

as an international adventuress in "Personal History," but her place as heroine has now been taken by Louise Platt, 21-year-old newcomer somewhat reminiscent of Katharine Hepburn, but without her mannerisms. Her debut performance in "I Met My Love Again" was practically the only thing of note in that picture; in "Personal History" she will be the American heroine whom Sheean found "working for the revolution" with Madame Sun-Yat-Sen in China. "Her mind and spirit are inflexibly resolved never to lie down under the monstrous system of the world," and her idealism will influence the whole life of the hero (Henry Fonda).

NOT only have producers in the past fought shy of subjects dealing with European dictatorships, but they have also been very chary of touching anything connected with economic or political problems in their own country which might, by implication, annoy foreign Powers. The mere mention by a foreign diplomat that the showing of a certain film in a friendly country might cause "embarrassment" to his home government has usually been sufficient to curb a producer's ambitions.

A case in point is Sinclair Lewis's novel "It Can't Happen Here," which deals trenchantly with the supposed menace of Nazi-Fascist doctrines in the U.S.A. Metro bought the rights to this novel a long time ago, but under protest dropped the plan to film it. Now it is reported by "Variety" that Warners may take it over as a starring vehicle for Paul Muni.

Metro seem to have been specially unfortunate in their connection with provocative themes. Several years ago they bought, and still own, the rights to Franz Werfel's novel, "The Forty Days of Musa Dagh," an exciting and dramatic account of how a small body of Armenians defended a strategic post against attack by the Turks during the World War.

The Turkish Government was particularly sensitive about this phase of the struggle, and their protest against its being put on the screen was backed up by the French—apparently because the latter at that time wanted to keep in well with the Turks. The late Irving Thalberg did his best to smooth out the diplomatic difficulties, but failed, and the project was shelved.

THEN there was the Paramount film of Ernest Hemingway's famous novel "Farewell to Arms," which dealt with the disastrous rout of the Italian army at Caporetto during the World War. This film, made in 1932, aroused the ire of Signor Mussolini, because he contended that it cast a reflection on Italian heroism—though how he could deny that the Italians were routed at Caporetto nobody knows. Anyway, the film was modified and released, if not with Mussolini's blessing, at least with his acquiescence.

It is perhaps an indication of the way the wind is blowing to-day that Paramount are now reissuing "Farewell to Arms" in America.

ABOUT two years ago, Paramount were all ready to film a story, "Paths of Glory," which was a smashing indictment of militarism. A play

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