

BERNARD SHAW—G and S—THE DOLLAR

Three Reasons Why Future Of British Films Will Be Very Rosy

FOR three major reasons, 1939 should be a memorable year in British film production. Those reasons may be summed up as George Bernard Shaw, Gilbert and Sullivan, and an influx of American capital and talent.

SINCE the early boom in British pictures, in the days of "Sunshine Susie" and "Rookery Nook," the industry has been through many vicissitudes. Last year it was very

much in the doldrums. Now it is swinging back to its early high standard and prosperity, says Ernest Turnbull, managing director of Gaumont British Dominions Distributors. Mr. Turnbull, who is also general manager of the Fox Film Corporation (Australia) Ltd., was visiting New Zealand

last week in connection with the distribution of his company's product; and when interviewed by the "Record" he was enthusiastic about the future.

"In the years after the first British Quota Act came into effect, between £5,000,000 and £6,000,000 of British capital was lost in speculation, due very largely to the activities of promoters and inexperienced people, who dabbled in movie production," said Mr. Turnbull. "Now most of them have fallen by the wayside; and for the first time in six or eight years we seem to be getting back to the early high standard of British films."

"Spasmodically during that period, an occasional outstanding British film appeared, but many films were made that were not British in the sense that the early successes had been—they were

made with the deliberate object of trying to capture the American market. And that," said Mr. Turnbull, "was in his opinion equivalent to chasing an illusion."

"I have always felt that we should make pictures for what I describe as the all-red route; that is, Great Britain and the Dominions. When we used to do that they were successful."

On the other hand, Mr. Turnbull acknowledged that as a result of the new quota legislation in England there would un-

British-made product will now be done by the Fox organisation.

Biggest event of the coming year, from the point of view of actual pictures, is certain to be the release of "The Mikado," first screen version ever made of a Gilbert and Sullivan opera, in the opinion of Mr. Turnbull. Production has now been completed at the Pinewood Studios, and the picture will be released fairly soon in New Zealand. Only after a very great deal of negotiation had the screen rights to Gilbert and Sullivan been secured by British producer Gabriel Toye, in competition with many other producers.

The colour in "The Mikado" is the finest he has ever seen, says Mr. Turnbull. As the first of a new kind of motion picture, it is assured of sensational success. Following it will be "The Yeoman of the Guard," also in colour.

"Another very important thing that has happened to the British industry is that George Bernard Shaw has finally agreed to be associated with the screen. 'Pygmalion' has already been filmed. It is a remarkable picture and contains, I am sure, Leslie Howard's best work to date.

"It is anticipated that three of Shaw's novels and plays will be filmed this year.

"Another pleasing feature is the return of Annabella from Hollywood to make pictures in England, the first of which will be called 'Frenchie' (in colour), and the second 'Let's Go To Paris.' Gracie Fields's two films for 1939 will be 'Keep Smiling' and 'Sally Of The Shipyards.'

Every year sees the discovery of sensational new stars. In 1939, says Mr. Turnbull, watch out for Wendy Hillier (who plays Eliza Doolittle in 'Pygmalion') and Michael Redgrave (leading man of 'The Lady Vanishes').

And colour will be as important in British production as it is in American. Of the 26 films G.B.D. will be releasing in 1939, at least six will be in colour.



ERNEST TURNBULL

... Films for the all-red route.

doubtedly be some very big pictures made in England in coming months by leading American organisations, notably 20th Century-Fox and M-G-M.

Biggest deal for years in the British industry is the recent £1,000,000 transaction whereby 20th Century-Fox will take over the monopoly of production at Gainsborough's Islington Studios. A logical development of this is the closing down of Gaumont British's distribution offices in New York, since the world release of the

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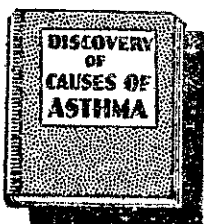
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She Won The Scholarship And He Won Her

Australian Artists On An NBS Tour

TWO of Sydney's best-known concert singers, bass-baritone Raymond Beatty and his wife, contralto Heather Kinnaird, arrive at Auckland this week to begin a broadcasting tour of the YA stations for the NBS.

These two are no strangers to New Zealand listeners. They made a Dominion tour in 1935, a honeymoon journey.

Since then they have been in much demand for oratorio work

in Australia. One recent Christmas they took part in ten performances of the "Messiah" in city and country districts.

They had a romantic meeting. As a student, Raymond Beatty went to Sydney to compete in a certain scholarship, but Miss Kinnaird won it. Their acquaintance dates from that competition. Her husband says that ever since he has been trying to get his own back.



THEY WORK AS A PAIR.—Heather Kinnaird and husband Raymond Beatty, Australian singers, who begin an NBS tour this week.