WALTER HUSTON TALKS ON RHODES

"A Good Day for a Death Scene!"

INTERVIEWED BY RAY LEWIS (Editor Canadian Moving Picture Digest)

(Editor Canadian Moving Picture Digest)
WHEN I visited the GaumontBritish studio at Shepherd's
Bush, the director, Berthold Viertel,
was directing the death scene of
"Rhodes," with Walter Huston as
the Empire builder.
Rhodes is finding it difficult to
get his breath, and has asked Dr.
Jameson to open the window wider
for more air.
Rhodes gasps, "That's better."
I said to Director Viertel, "You
are filming the death of Rhodes on
Friday, 13th. Are you not superstitious?" He appeared somewhat
disturbed, but, later on I discovered
that he had whispered it to Walter
Huston, who remarked, "It's a
good day for a death scene." I can
see Walter to work the
spirit of Rhodes in his eyes, Rhodes,
who is dying at forty-nine, and still
dreaming of a South African Union
which only came to fruition after
his death.

his death.

his death.

Afterwards I talked to Huston about the characters he had played.

"I admire people of energy, of courage, those who have the capacity for work," he said. "The man who succeeds is the man who crashes Good Fortune: a man of Rhodes character could not help but succeed. He had the driving force which makes success, the same driving force as we find in all big men to-day."

"But," said I, "these men fail! The very force which drives them on eventually defeats them."

"Rather," replied Huston, "Is it not this: That what men of the Rhodes type plan to do can never be accomplished in man's span of year.

years.
"Rhodes

be accomplished in man's span of years.

"Rhodes was a weak boy physically, he had a bad heart and lungs. He went out to Africa and became a cotton farmer. He was known to have made six wills. The first at twenty-seven, at which time, he was quite prepared to die.

"He was quite prepared to die.
"He was strongly pacifistic, desiring peace, and his ideas, in connection with Africa, by way of English expansion, were actuated by a spirit of peaceful penetration. He saw England's mission as that of an Empire builder. The colonial inspiration he inherited from his family, and, although he made a fortune in the diamond fields, his interests were not solely commercial, even when he organised interests to go northward into Africa to find golf, for parallel with this gold hunt was the purpose of uniting the tribes of Africa.

the purpose of uniting the tribes of Africa.

"He was a statesman building a colony for England. He thought, by uniting the native races, the Boers, the education of the blacks would follow. But the Boers sould follow. But the Boers was South Africa as their country, they were not at all interested in his plans, nor of being subjects under the flag of England. There was the inevitable clash, for Kruger could not, and would not, be won over.

"Rhodesas I have played, said Walter Huston." The character gives me great scope."

BRUM PANTOS EXTENDED

Alexandra Show for South Africa

SO heavy have been the bookings for the pantomimes at Birmingham that both at the Paince of Wales Theatre ("Babes in the Wood," with the Houston Sisters, Douglas Byng, Betty Huntley-Wright, and Neta Underwood), and the Theatre Royal ("Puss in Boots," with Sandy Powell, Eve Becke, Marjorie Lotinga, and De Haven and Page), the runs have been extended to March 14.

The Alexandra "Cinderella" the Georgie Wood, Clarkson Rose, Rich and Galvin, Muriel Cronshaw, and Kitty Prince) goes on into April, while "1066 and All That," at the Repertory, is due to finish, although booked up well ahead, on February 24, when a play

ahead, on February 24, when a play based on "Jane Eyre" will have its

premiere.

The Alexandra pantomime is due to visit South Africa next winter for ten weeks or more. Several of the artists, including Georgie Wood, hope to make the voyage.

TALKING SHOP

newspaper, like the weather, should be left to his own devices. An honest critic will not allow his opinions to be influenced, and the weather will be what it will regardless of cocktail parties, free meals, and a lot of silly bootlicking, which, more often than not, serve as boomerangs."

The trouble seems to be international

THERE is to be a special film-critic for the Children's Hour, reveals Charles Graves in an article on the B.B.C. Why "special"? special "?

NOTE on Robert Browning, from the diary of the great Macready, after the production and failure of the poet's play, "The Blot on the 'Scutcheon' :—
"March 18, 1843. Went out: met Browning, who was startled into accosting me, but seeming to remember that he did not intend to do so, started off in great haste. What but contempt, which one ought not to feel can we with galled What but contempt, which one ought not to feel, can we with galled spirit feel for these wretched insects about one?"

OUT of 10,000 equipped

equipped by Western Electric, nearly 3,000 are said to be in the British Empire, according to an ad-vertisement in an Australian news-

paper. Sets on which the sun never does

Sets on which the sun never does.

* * *

GALE PEDRICK, who has been deputising for A. E. Wilson in the "Star," claims to have found one of the original badges worn by the "K.O.W."—the "Keen-on-Waller" Club. It belongs to Lewis Waller's sister, and has a picture of the actor as "Beaucaire" on one side.

the actor as side.
Part of the device on the other side is a pansy, which in those days was a modest and shrinking product of horticulture.

"I WISH to court the derision "I WISH to court the derision of the cultured by associating myself with those critics who have praised 'Cyrano de Bergerae.' "—G. K. Chesterton.
"Ayes" versus "Noes."

INFORMATION about John

Ford, who directed "The Informer," best film of 1935:
His real name is Sean O'Fienne, and he is the brother of Francis Ford, the old-time serial star.

(Continued from page 2.)
have always been firm believers in the theory that a picture critic on a newspaper, like the weather, should take the opposite view."

take the opposite view."

* * *

FORD, who is completing
"Mary of Scotland," with
Katharine Hepburn, is going on to
make "The Life of Custer," saga on
American frontier life, which will
probably be an "all-colour "film.
Custer was massacred by the
Dakota Indians in 1876, in an



JOHN MILLS, in the role of Lord Dudley in "Lady Jane Grey."

episode which has become famous as "Custer's Last Stand."

FROM a new novel: " A chipolata is only a lower-case sausage."

BERLIN is also celebrating

cinema anniversaries.

In this case the honoured ones were the brothers Max and Emil Sklananovsky, who gave a cinema show in the German capital forty years ago, with an apparatus so noisy that only a vigorous orchestra could suppress it.

WALT DISNEY seems to continuing his series of subtle Hollywood impersonations started in "The Tortoise and the Hare" and "Who Killed Cock Robin?"

Close inspection of his latest Silly Symphony, "Broken Toys," reveals the presence of W. C. Fields, Ned Sparks, Zasu Pitts, and other stars.

(By "THE

ERA" STAFF)

A NEW novel extensively vertised as "The Worst Book of the Year" looks like having a great success. We shall wait for the film version.

FACT, as it has so often done FACT, as it has so often done before, continues to ape fiction. At the memorial service in Hollywood to King George, Hugh Walpole read the lessons.

Last year Mr. Walpole appeared in a film church-scene in which he read the lesson.

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"'MUTINY ON THE BOUNTY' is not a story of

IVI UTINY ON THE BOUNTY' is not a story of people who refuse to accept relief money."—"Albany Knickerbocker Press."

"THE real high-light of last Year was the 'Henry Hall Hour,' which seemed to make an immediate success with the listen-ing public."—Henry Hall. immedia."—Henry
ing public."—Henry
Official!

ing public. —Henry Hail. Official!

THEY say:
That a well-known English film company paid £1,500 to a Balkan royalty for a story which they will not produce. . . . that King Edward will certainly broadcast in a few weeks' time, but did not wish to add, last week, to the staggering pile of solemnities built up by the B.B.C. . . that Stuart Hibberd, chief announcer, acquitted himself magnificently in most onerous circumstances, though Reith himself decided to make the announcement of King George's death. . . that Percy Cudlipp and Pat Mannock are responsible for a song, "March of the Men of Garlic," beginning "Why Should Ethiopian Noses Catch Halian Halitosis? . . that Quality's "Royal Eagle," directed by George Cooper, from Arnold Ridley! . . .
And so on *

STOP Press.

STOP Press.
Mrs. John (Grandma) Ary,
eighty-nine years old. of Lawrence,
Kansas, says, that modern women
e 'sissies.' Mrs. Ary smokes
big, black cigars, brought up ten
children, reads Western magazines,
and recently enjoyed a coon hunt.

W. H. AUDEN

" Dramatists Should Go to the Music-Hall"

By R. B. MARRIOTT

THAT the young dramatist of to-day should go to the musicday should go to the musical hall to learn something at first-hand about stagecraft and how to be "effective" in his work was one of the views expressed by W. H. Adden, and the views expressed by W. H. Adden, and the work of the most discussed plays of the season—"The Dance of Death," a satire on the decay of the British middle-class, and (with Christopher Isherwood) "The Dog Beneath the Skin," a satire on the state of things in a satire on the state of things in

wood) "The Dog Beneath the Skin," a satire on the state of things in the world to-day. The latter has just been produced with success at the Westminster Theatre by the Group Theatre Company, under the benevolent eye of Anmer Hall. Mr. Auden was talking about learning one's job in the theatre, and I had asked him where he would send a dramatist to learn to-day.

to-day.
"To the music-hall," he replied. "To the music-hall," he replied.
"There you will find life being recreated every few minutes; creative work is going on all the time, and the dramatist will see that the music-hall has not drifted so far from life as other forms of entertainment."

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music-hail has not drifted so far from life as other forms of entertainment."

Mr. Auden, whose plays combine many of the elements of revue and variety, himself got his earliest first-hand knowledge from the music-hall, and, in my opinion, this has been used to great purpose in h. "When presenting a play which deals with ideas, real people, and serious problems, one must give it an appearance of ordinary entertainment," he continued. "A superficial layer of pure amusement must be carefully welded to the real purpose of the play. This is very difficult to do, and when critics sometimes say that my plays are crude, they are right. And this applies particularly to that part of my work which is directed at the theatre public." I asked Mr. Auden if he finds it easy to collaborate, and whether he intends to write more plays with Christopher Isherwood.

"I think collaboration is a very good thing," he said. "Two heads

"I think collaboration is a very good thing," he said. "Two heads are always better than one—if they understand each other. Mr. Isherwood and I both write our versions of each scene of the play in hand. compare them, and then produce the final draft together. I am writing another play with him now. No, I cannot tell you anything about it yet.

"I'd like to collaborate with, say.

"I'd like to collaborate with, say, stepople, but of course one of them would have to be allowed to have the final word in any dispute."
Mr. Auden is one of the few playwrights who gets on very well with his producer. With Rupert Doone he discusses his work, and he then takes an active part in the production on the stage.
Mr. Auden's regular "job" is at the G.P.O. Films Unit, and he works in a room not far from "The Era" office, in Soho-square. He is a tall, fair-haired, springly fellow. He has an admiration for the plays of Edgar Wallace, and in particular for Wallace's drawing of "ordinary" people.

MANCHESTER'S OFFICIAL REPERTORY THEATRE

THE most significant move on record in Manchester in favour et the interests of repertory has just taken place.

At the beginning of last week an inaugural meeting of 150 enthusiastic supporters of the Manchester Repertory Theatre was arranged, inconsider whether the Municipalibraries Committee might give sympathetic ear to an application of the club, then being formed, for permission to hold meetings in the little theatre of the city's new Central Library.

The objects of the club, membership of which is open to "all will are interested in the theatre and the repertory movement," are to stimulate, first and foremost, support fethe Manchester Repertory Theatmand to press for the removal of the Repertory Theatment to press for the removal of the Repertory Theatment to press for the removal of the Repertory Theatment contract of the city in the the city in

It was decided to appeal to authorities on the question, with result that, at the week-end.

PROVINCIAL FIRST NIGHTS

MANAGER TURNS

"ONCE A GENTLEMAN"

W ARMITAGE OWEN, business manager of the Manchester Repertory Theatre, and already author of several successful Lan-cashire comedies, revealed to a much-tickled audience after the first performance of "Once a first performance of "Once a Gentleman," last Wednesday even-ing, that his inspiration for the play had sprung directly out of Dominic Roche's performance as Reuben Potter in the recently-produced "Sally's Husband" (of which he was

"Sally's Husband" (of which he was part author) at the same theatre. There seems no reason why he should not go on repeating the experiment of the self-same Reuben Potter in a variety of similar plays. The old story of a nagging wife and mother-in-law accounts for Reuben having walked out of the house seven years before the action begins. He is posing now as a single man, sharing lodgings with a Cockney "foll" character, Joe Barber, and in some danger from the amatory overtures of his land-lady. He is also obliged to keep working, in these circumstances. for a living.

this juncture, Joe Barker reads At this juncture, Joe Barker reads in the paper that a Mrs. Hannah Potter, of Reuben's home fortune by her uncle. Reuben, now known as "Johnson," makes confession; Joe Barker hits on the "Joet memory" idea as a basis; and the pair con-

spire to turn up at Reuben's home for their mutual benefit.

The clash of Reuben with his Lancashire wife and grown-up family of two daughters and a son is too full of comic detail for description. Elieen Draycott as the wife is, as is usual with her in these parts, typically Lancashire. Reuben, by the way, is not so strongly accentuated. As for the family, a they are over-accentuated in such a "refayned" way that they are almost out of the picture. It should be said, they are over-accentuated in such a considerable the unities of the whole the control of the picture. It should be said, the control of the picture of the said that the unities of the whole taughable and the unities of the whole taughable are some some property of their "society" visitors, of whom Molife Scott-Wylson, chammigly played by Jessica Dunning, is attached to John Brooking's insufferable Ernest Potter.

The fun of the situation when

Potter.

The fun of the situation, when Domine Roche as Reuben so quietly and unaggressively dominates it, as he is doing most of the time, largely covers up these flaws. In the end, an issue is devised which is quite satisfactory to Reuben, and not altogether unacceptable to his wife, who retains just a little warm corner for him in her heart.

To the performances mentioned Charles Lamb, as Joe Barker, added a very lively understanding, apparently inspired by the genuine Cockney sense of humour. Alison Bayley's impersonation of Mrs. Sutcliffe, the "deceived" landlady, was commendably in the versus ri, Marjorie Drake in into the flusing conviction into the superior role of Mrs. Scott-Wylon; Enid Hewit's impersonation of Potter was disagreeable, warv nice ren-Margery Potter was disagreeable, but well done; and a very nice ren-dering of the younger sister, Freda, a different type, was given by Joan Sharp. C. T. P.

AN INGENIOUS COMEDY

"Polish" at Cheltenham

" POLISH," by H. Worrall-Thomp-son, produced by the author at the Winter Garden Theatre, Cheltenham, is a modern comedy concerning the Bramley family, the concerning the brainly, almily, the head of which is a new-rich boot-polish manufacturer. He has been married twice, and has had two children by his first wife, these being at the least uneducated, and two by his second wife, who have had the advantages of a good educa-

tion.

The play starts with old Bram-ley's decision that a certain friction existing between the children must cease, and he decides that Fay and Lionel, the educated ones, are to "go through the works, while Emily and Bob are to be polished"."

The situations thus created have

up."
The situations thus created have heaps of comedy in them, and this Mr. Worrall-Thompson has brought out well. His dialogue is continuously amusing, and his handling of his characters and their predication. The play goes with a swing and has a surprising end.
It was admirably acted and produced with skill.
Ellen Compton played the part of Mrs. Bramley with a real sense of character, while James Hoyle created an interesting and amusing personage in Mr. Bramley.
As the children, Margaret McGill (Emily), Harry Douglas (Bob), Arthur Howard (Lionel), and Jean Compton (Fay) were all good, and it must have been a pleasure to the author to see them make his characters fulled for ear life peer.

reacity.

The penniless son of an Irish peer ras neatly played by Walter The penniless son of an Irish peer was neatly played by Walter Horsbrugh, Frank Follows was just right as the butler, and William Nutton and Irene Howard were entirely satisfactory as the footman and the maid.

C. F. Little Heatre was granted.