

AMUSEMENTS

STATE THEATRE.

FILM PROBES MARRIAGE MIX-UP.

Treating in sympathetic fashion a matrimonial tangle that involves the happiness of two couples "Married and in Love" at the State Theatre is said to be one of the season's most intriguing dramas.

A selfish woman's efforts to break up two homes and a wife's counter moves to defeat her, form the basis of the story. Alan Marshal and Barbara Read comprise one married pair and Helen Vinson and Patric Knowles the other, with these four favourites scoring in some of the finest portrayals of their careers.

John Farrow directed the RKO Radio production.

"The First Rebel" has the rare quality of universal appeal, as the film's screening at the State Theatre revealed all the entertainment ingredients of the outdoor action film, the historical epic and the romantic drama.

Claire Trevor and John Wayne have the leading roles in this picturisation of Neil Swanson's best-seller, "The First Rebel." As a hardy frontiersman and an impulsive daughter of a colonist, they make an ideal romantic team.

"The First Rebel" deftly captures all the colour, drama and romance of this memorable period, transplanting it to the screen in spectacular fashion.

Claire Trevor adds new laurels to her heavily laden crown in the role of a fiery-tempered frontierswoman determined to win the love of James Smith even if she be obliged to share with him the dangers and rigours of the battlefield.

PLAZA THEATRE.

BARITONE REDGRAVE

Michael Redgrave sings for the first time on the screen in a scene in the film "A Window in London," screening at the Plaza Theatre.

"Let's all sing like the birdies sing!" is the song, and it is introduced into the picture during a frivolous party sequence.

Michael would probably be the last person in the world to suggest that his voice was something to sing about, but those who heard him on the set were more than agreeably surprised at his pleasant baritone.

"You mustn't take my vocal efforts too seriously," says Michael, "as I don't pretend to be a singer. You see, according to the story, I go to a party where, due chiefly to alcoholic influences, I suddenly enter the spirit of the affair and let go. Everybody starts singing and I find myself doing a solo!"

In "A Window in London" Michael has the part of an engineer in charge of one of the cranes on the new Waterloo Bridge. His partners in the film are Sally Gray and Paul Lukas.

"A Window in London" is his fourth film in just over a year, and is being produced by Josef Somlo and Captain Richard Norton, for release by Gau-

KING'S THEATRE.

Samuel Goldwyn's newest production, "Raffles," starring David Niven in the title role, with lovely Olivia de Havilland as his leading lady, provides mystery-melodrama at its top-notch best. Superbly and excitingly directed

by Sam Wood, "Raffles" was filed from the screenplay by John Van Druten and the late Sidney Howard.

David Niven, as the Amateur Cracksman, turns in a notable performance, marked by acting that is vivid, romantic and suave. Miss de Havilland's portrayal of his fiancée proves that she is an actress of brilliant talents. Other stirring performances are contributed by Dudley Digges as Inspector MacKenzie of Scotland Yard, Dame May Whitty as Lady Melrose, Lionel Pape as Lord Melrose, Douglas Walton as Bunny Manders. Minor roles are excellently handled by E. E. Clive, Peter Godfrey and Keith Hitchcock.

The story of "Raffles" is the story of a gentleman crook, a suave society man who leads a life of secret crime for the fun and adventure. Known as the Amateur Cracksman, he has been baffling Scotland Yard with his daring and spectacular robberies for months. And then, just as he is about to withdraw from his dangerous career, he furnishes the Yard with its first and only clue. From then on, the speedy action carries the story to the beautiful country estate of Lady Melrose where the famous emerald necklace is stolen and a chase to London begins.

TUDOR THEATRE

If the essence of romance is the weaving of day-dreams into life, then Alexander Korda's "Over the Moon," now showing at the Tudor Theatre is the cream of romantic stories. All the "stuff that 'romantic' dreams are made on" have found their way into the composition of this gay and giddy story, which discovers Merle Oberon as an impoverished orphan in Yorkshire, and dances her as a millionaire heiress across Europe.

The fanciful ingredients are less important than the pace, hilarity and comic consequences of Miss Oberon's bewildered transformation into Europe's richest playgirl. Only, Merle is not really bewildered. She's stubborn, she's pig-headed, she scoops shovelfuls out of her millions and scatters them over her cavalcade of hangers-on, but all the time she keeps her head, and, in spite of complications, her heart. That's not so hard as it may seem, because she had already lost it to Rex Harrison, who took a chance when she was poor, clinched it a little uneasily when she became rich, and threw it away when she became intolerable. A good doctor and an honest man can find something better to do than romp about as Mr. "Jane" Benson. Miss Jane Benson is the young woman whom Miss Oberon portrays. Instead he contracts himself, paradoxically, to adulation and unhappiness in a pretentious Swiss nursing home for wealthy feminine hypochondriacs.

That begins the grand pursuit, because Merle is determined to recover her man, and he is equally determined to be recovered—on his own terms.

DANCING.

As announced in our columns, Miss Phyllis Bates, known Wellington teacher, is commencing Saturday afternoon classes at a nominal fee. Parties available, so these classes provide an opportunity for a sociable Saturday afternoon. They will also help those who present miss a lot of fun but cannot dance or can't do dancing.

Miss Bates is an excellent dancer and has the happy knack of making an informal atmosphere where people feel at home. She advises that men from camp, who are business ahead, do not worry about competition dancers, so they can strike a happy medium between competition and entertainment.

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