



The

Veteran

ISSUE 165
WINTER 2019



The Magazine of

The British Cinema and
Television Veterans

'COMING SOON' AGAIN?

ROCK 'N ROLL *with Laughter!*



NAT JACKLEY · PAT KIRKWOOD
BONAR COLLEANO

STARS IN YOUR EYES

CO-STARRING EASTMAN COLOUR

DOROTHY SQUIRES

GUEST STARS

JACK HUBERT
JACKSON · GREGG

WITH

MEIER VERA JOAN JIMMY
TZELNIKER · DAY · SIMS · CLITHEROE

Screenplay by TALBOT ROTHWELL from an original by FRANCIS MILLER
With additional dialogue by HUBERT GREGG
Produced by DAVID DENT · Directed by MAURICE ELVEY



A Grand Alliance Release in
association with British Lion Films

WITH PERSPECTA STEREOGRAPHIC SOUND



Showing at 11.0, 1.30, 4.0, 6.35, 9.10.
Sundays at 5.25 and 8.0.

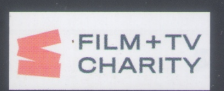
**6
NEW
SONG
HITS**

EMPIRE

LEICESTER SQUARE

SHOWPLACE
OF THE NATION

PLUS: The Newsletter of the Film & Television Charity



Adelphi Films – The Survivor

Allen Eyles looks at the company's history and its extraordinary resilience

Images courtesy of Kate Lees and Adelphi Films

Adelpi was not the biggest of the many independent British film distributors that competed in the 1950s but it is the longest lasting – still in the same family and still in business more than sixty years after it last released a film, preserving and licensing the library of forty features made for Adelphi by associated production companies between 1947 and 1956 – none of which have achieved true masterpiece status but all of which have aspects of historical interest and most of which are viewable today. Adelphi belongs to the Dent family – first Arthur, then his sons David (still with us, aged 97) and Stanley (1917-2012), and now with Stanley's daughter, Kate Lees, a retired NHS manager who promotes the company with a passion at every opportunity. She is under no illusions about Adelphi's output – "cheap and cheerful – but good entertainment!" – and she loves every title dearly.

Adelphi was a distribution company (or renter, as they were more commonly called) taken over by Arthur Dent in 1948. The company's Certificate of Incorporation, dated 19 May 1939, survives in the Adelphi files. It was formed by an entrepreneur called Louis Zimmermann and, it would seem, the outbreak of World War Two delayed progress until 1944 when Adelphi released four reissues and a new documentary.

Arthur Dent was a trade veteran who, in 1922, had formed Waverley Films in Glasgow with the financial backing of John Maxwell. This was the distributor in Scotland of the product from Wardour Films in London and it eventually took over Wardour Films, retaining the latter's name. As Maxwell built up the Associated British Picture Corporation and its huge circuit of Associated British Cinemas, Arthur Dent remained a key executive but left ABC a month after Maxwell's death in 1940. He became the British representative of Samuel Goldwyn during World War Two.

Arthur Dent formed a production company called Advance and produced *Comin' Thro' The Rye*, a 52-minute film about the Scottish poet Robert Burns. It was trade shown in late 1947 without a distributor and released through Adelphi after he took over the company.

Under Dent, in March 1949 Adelphi offered exhibitors four new features, one short and a reissue of *Fire Over England*, the 1936 costume adventure with Laurence Olivier and Vivien Leigh. Six new features, three shorts and two more reissues followed in the autumn. The features included several minor westerns along with six new British films made by Advent and Advance, two production companies associated with Adelphi.

There were musical comedies starring Hal Monty and a young Max Bygraves – *Bless 'Em*



Kate Lees and the Adelphi archive in its former garage location.

**PROTECT YOUR INVESTMENT
AND THEREBY RETAIN YOUR FREEDOM**

By Supporting

**THE TRULY INDEPENDENT FILM
PRODUCERS AND DISTRIBUTORS**

who

**PROVIDE BRITISH PICTURES
WITH MASS APPEAL AND OF
A CONSISTENT STANDARD**

ADELPHI FILMS LIMITED

Note change of address:

**ADELPHI HOUSE, 187, WARDOUR STREET,
LONDON, W.1. Telephone: GERard 7026 (4 lines)**

Adelphi's half page advertisement in the
Kinematograph Year Book 1951.



Peter Sellers as Crystal Jollibottom in *Let's Go Crazy* (1951).
Sellers played five parts, including Groucho Marx in this musical
featurette set in a nightclub with sketches written (uncredited) by
Sellers and Spike Milligan.



Peter Sellers and Harry Secombe in *Penny Points to Paradise* (1951).

All and *Skimpy in the Navy* – and ones starring a new comedian called Ben Wrigley – *Melody in the Dark* and *High Jinks in Society*. Arthur Dent's son, David, served as production administrator on *High Jinks in Society* and became a producer on *Skimpy in the Navy*, the first of thirteen he made for Adelphi release, including almost all its most significant titles. Another son, Stanley Dent, a qualified accountant, came in to run the business side as financial director.

Advance also hired Frank Richardson to produce and direct a thriller called *Bait* from a play he had written. More significantly, Adelphi, after using a young John Guillermin as a screenwriter and co-producer on some of its 1949 comedies, allowed him to write and direct a thriller through Advance called *Torment* (also known as *Paper Gallows*) – his first film as a director, aged 24.

From the start, Arthur Dent was highly critical of the duopoly exercised by ABC and Rank as owners of the major circuits – ABC and Odeon/Gaumont – for refusing to book many of his films and he took his complaints to the government. His letters were often intemperate and he seems in particular to have been shunned by his old company, Associated British. While a number of Adelphi's better releases would be given a major circuit release, only two of the company's output gained an ABC release, both as B features. However, the other films helped

independents meet the quota requirements of the day, 40% first features and 25% supporting films in 1949-50 (although some cinemas had reductions or were exempt).

Adelphi issued only one new British production in 1950 – an hour-long musical comedy called *A Ray of Sunshine*, headed by Ted Ray with Janet Brown and Wilson, Keppel and Betty. It imported an old French film about white slavery, *Traffic in Souls* (*Cargaison blanche*, 1937), which could now be shown with one of the new X certificates. It also obtained the first BBFC classification allowing Hedy Lamarr's notorious *Ecstasy* (1933) to be widely shown, although so cut that it only rated an A certificate. During 1950 Arthur Dent moved Adelphi's offices in Soho to 187 Wardour Street which he renamed Adelphi House.

1951 was significant for Adelphi handling the official film debuts of the trio who would go on to create the hit radio series *The Goon Show*: Spike Milligan, Peter Sellers and Harry Secombe. This was *Penny Points to Paradise*, a feature-length comedy with Harry Secombe as a pools winner, Peter Sellers in two roles and Spike Milligan in one, and *Let's Go Crazy*, a 32-minute musical comedy written and improvised by Milligan and Sellers. The latter starred Sellers and featured Milligan as both a waiter and his *Goon Show* character Eccles. Spike was impressed

when Stanley Dent sent him some royalties and responded with a typed letter using the red half of the ribbon, saying "thanks for the lolly" and "It is a pleasant surprise [sic], as I never expected any at all (knowing the film profession to be what it is)" and ending: "p.s. do you think they will bring back ducking stools?" However, it was E. J. Fancey and New Realm that capitalised on the trio as The Goons with the 1952 comedy *Down Among the Z Men*.

Shorts released during this period included several major boxing matches that provided a topical fillip to cinema programmes. Kate Lees observes: "Adelphi scored a big hit with the release of the July 1951 heavyweight title match when the British underdog Randolph Turpin unexpectedly took the title from Sugar Ray Robinson (sadly Sugar Ray won it back in September of the year)."

1952 renewed Adelphi's connection with John Guillermin. He had gone to work for Roger Proudlock's Vandyke Productions, one of whose films, the comedy *Song of Paris* (1953) starring Dennis Price, was released by Adelphi and double-billed with a Columbia crime drama, *The Dark Page*, starring Broderick Crawford, on the Gaumont circuit. A crime feature, *My Death Is a Mockery*, produced by David Dent, went out on the ABC circuit as support to MGM musical

Lovely to Look At. Kate Lees notes: “*My Death is a Mockery* gained notoriety in 1952 through the infamous case of the murder of a policeman by Christopher Craig. At 16, Craig was too young to hang but his accomplice Derek Bentley was hung instead. The case was a cause celebre and a major miscarriage of justice. The afternoon of the murder Craig had been to the cinema to see *My Death is a Mockery* and it was said at the trial that the film had incited him to murder. It was withdrawn soon after and was only seen publicly for the first time since then earlier this year.”

Arthur Dent was unable to get a major circuit booking for Adelphi's *My Wife's Lodger*, starring Diana Dors, and sold the farce for showing on the lesser but important Granada circuit for a flat fee of £1,500, which Granada reckoned saved £600 compared to booking it on normal terms. *My Wife's Lodger* was the first of eight pictures directed by Maurice Elvey for producer David Dent and Adelphi and the first of four Adelphi releases in which Diana Dors appeared.

The Great Game (1952) concerned a football club scandal with Dors in the leading female role but character actor “James (Pickwick) Hayter” was given star billing following his success in rival Renown's *The Pickwick Papers*. Better remembered in Dors' career is *Is Your Honeymoon Really Necessary* (1953), a farce displaying her as the first wife of Yank airman Bonar Colleano disputing whether his second marriage to Diana Decker was valid. It achieved a circuit release (via Odeons), topping a double bill with a Glenn Ford Technicolor western, *The Man from the Alamo*. Whether Dors was under a term contract with Adelphi is not known but Arthur Dent later took credit for advancing her career. The actress soon went to Associated British and front-rank stardom in bigger films like *The Weak and the Wicked* and *Yield to the Night*.

The oddest production undertaken by Adelphi was *Intimate Relations* (1953), the British version of an acclaimed French film, *Les Parents*

Terribles, written and directed by Jean Cocteau in 1948 from his stage play. Promoted with the line “FATHER and SON Betrayed by the SAME WOMAN!”, this drama of a woman driven to suicide after her husband's former mistress turns up as her son's new girlfriend was the first British production to earn the X certificate, unavoidable given the subject matter. Charles Frank, a Belgian who had made *Uncle Silas* (1947), directed his own adaptation. It had a long premiere run at the Marble Arch Pavilion (run by another small distributor Archway) and seems to have attracted quite a few bookings from independents although its cast – Harold Warrender, Marian Spencer, Russell Enoch and Swedish actress Elsy Albiin – was hardly stellar.

Adelphi also released a German film, *Vienna Waltzes* (1951), starring Anton Walbrook who attended the premiere at the Marble Arch Pavilion. Time was taken to produce a dubbed version in English in the hope of reaching a wider audience than the market for just a subtitled version.

Other 1953 productions were the comedies *Alf's Baby* (made by ACT Films, a branch of the trade union) and *Don't Blame the Stork* (through David Dent). The latter was booked to the ABC circuit in early 1954 as the B feature support to British Lion's drama *The Heart of the Matter* and became a cropper through no fault of its own. The main feature performed so disastrously in its first week in north west London that it was propped up by a big new Hollywood crime film, *The Big Heat*, for the rest of its run throughout the country. I wonder if Adelphi was adequately compensated for the termination of *Don't Blame the Stork's* run.

In 1954, John Guillermin directed *The Crowded Day* for David Dent. This episodic drama about the lives and loves of women working in a department store received good reviews and is considered by Kate Lees to be the best film released by Adelphi. She comments: “It was devised by David Dent as a drama about a group

of working women in the 1950s. One woman is pregnant although unmarried and contemplates abortion – a very radical subject for the time. The film is an excellent commentary on many of the social taboos and issues for working women at that time.” Guillermin went on to direct for bigger companies, making a lively thriller *Town on Trial* (1957) and major films such as *The Blue Max* (1966) and *The Towering Inferno* (1974).

Dent and Adelphi made another episodic film that year, *The Happiness of Three Women*, actually about four women in a Welsh village. Despite a lack of contrast, this was combined with *The Crowded Day* as a double bill on the Odeon circuit, starting in the slack pre-Christmas period of 1954 – a fate that would befall other Adelphi releases.

There was a third film from David Dent and Adelphi with a strong female angle. *What Every Woman Wants* was “A DRAMATIC THUNDERBOLT OF HUMAN RELATIONS!” with Elsy Albiin playing a Midlands wife tempted to commit adultery, and also explores the impact of a housing shortage with a background of trade union activity, but its fate was to float - as in “floating”, the trade term used to describe films with no proper release date.

In 1955 Adelphi bought another exploitable foreign film – the Swedish *Unmarried Mothers* (1953) with no name stars but a helpful X certificate.

The big Adelphi release of the year was *You Lucky People*, a vehicle for comedian Tommy Trinder which claimed to be the first black and white feature in 'scope, using a French process rather than Fox's CinemaScope. Adelphi called it CameraScope. The army comedy was heavily promoted at the Cinema Exhibitors' Association annual conference, held at Llandudno that year. It bypassed the West End for a run through the Gaumont circuit, starting with a standard pre-release week at the Dominion Tottenham Court Road and New Victoria before being combined



Kathleen Byron and Donald Houston in *My Death is a Mockery* (1952), a drama about a trawler fisherman who turns to smuggling to make ends meet.



Arthur Dent shakes hands with Jean Cocteau watched by Charles Frank and Elsy Albiin at what seems to have been a press reception to promote Adelphi's production of *Intimate Relations*.



Trade show announcement for *Intimate Relations* in 1953.



The only scene still in the Adelphi archive for *Intimate Relations* (1953) shows Russell Enoch and Elsy Albin.



Adelphi chief Arthur Dent in the office with his producer son David.

with a United Artists drama starring Anthony Quinn, *The Naked Street*. The manager of the large Gaumont Sheffield in his *Weekly Return* wrote, regarding *You Lucky People*: "This film has not had one favourable comment from our patrons – the general comment being 'too slapstick'." The programme did half the business at this cinema of a Ronald Shiner comedy, *Up To His Neck*, the year before.

Adelphi ceased activity as a distributor of new product in 1955 but two more features were produced by David Dent through the family's new company Grand Alliance, for which brother Stanley had arranged distribution by British Lion. The films received brief West End premiere runs in the dead period before Christmas a year apart.

The first, *Fun at St. Fanny's*, was a schoolboy comedy starring Fred Emney and Cardew Robinson, widely likened to the Will Hay classroom comedies of the 1930s. It played for a week in mid-December 1955 at the Warner Leicester Square before Warner Bros.'s *Sincerely Yours*, the big screen debut of Liberace, followed on 22 December.

Fun at St. Fanny's was supported by a long delayed Adelphi release, *Miss Tulip Stays the Night*, given B feature status despite starring a "Dynamic" Diana Dors in her fourth and last film for the Dents. The 68-minute comedy thriller also brought back Jack Hulbert and Cicely Courtneidge for an older generation. (At the same time, a reissue of *Is Your Honeymoon Really Necessary* was on a long run at the Cinephone Oxford Street supporting an X certificate Continental feature, Gala's *The Wayward Wife*.)

The final Dent film was *Stars in Your Eyes*, produced by David Dent in 1956 at MGM Borehamwood Studios. Previous Adelphi films had used lesser studios like Nettlefold and Beaconsfield.

Stars in Your Eyes had test showings at the Essoldo Clapham Junction (a former music hall) and at one of Mortimer Dent's cinemas in Coventry (Mortimer, known as "Mick", was Arthur's brother). A number of very favourable response cards from both showings are in the Adelphi archive. The Essoldo preview was on 19 April 1956 and the film had a rather long period awaiting release.

The trade reviews were favourable. *Kine Weekly* (29 November 1956) declared: "Cheery, disarmingly inconsequential show business musical, presented in CameraScope and Eastman Color.... Just the thing for the tired working man and woman and their nippers. Points of appeal. – Title, stars, guest artists, clean fun, tuneful melodies, honest heart interest, CameraScope, Eastman Color, quota ticket and U certificate." *Today's Cinema* concurred: "A great family show, this one."

The film then had the apparent advantage of being booked for a two-week run at a major West End cinema, the Empire in Leicester Square, owned by Metro-Goldwyn-Mayer. Like other cinemas operated by Hollywood majors, such as the Warner in Leicester Square and Paramount's Plaza near Piccadilly Circus, the Empire occasionally booked British films from small distributors to help meet its quota obligations but with 2,778 seats it took some filling.

The musical comedy opened on Thursday 6 December 1956 and did not draw in substantial audiences. From Sunday, it was propped up by a recent MGM hit, *Bhowani Junction*, in a double bill but admissions for its first and only week totalled a new low of 7,464. There was much musical competition in the West End: *Guys and Dolls* at the adjacent Ritz, *The King and I* in its last week at the Rialto, and show business biopic



Quad poster for *Is Your Honeymoon Really Necessary* (1953).



Company head Arthur Dent with the star of four Adelphi films, Diana Dors.

The Best Things in Life Are Free at the Carlton. *Love Me Tender* with Elvis Presley was about to blast off at the Rialto. As Kate Lees observes, the advertising for *Stars in Your Eyes* tried to link the film to changing tastes with its slogan "Rock'n' Roll with Laughter!" (see front cover). The Empire brought forward by a week the launch of the major MGM musical (and sure-fire hit) *High Society* which achieved 46,728 admissions in the first week of a six-week run.*

It should be said straight away that the box-office failure of *Stars in Your Eyes* in the West End is no argument for not reviving it. A lack of audience appeal then is no guide to the merits and interest of a production now (*Stars in Your Eyes* does feature the only film appearance of Dorothy Squires). The film may not have been suited to West End tastes or such a large cinema. Top-billed northern comedian Nat Jackley was hardly a major draw down south and had done little previous film work. Also, the West End was only just recovering from a petrol shortage which had hit attendances (the number of buses may still have been reduced) and pre-Christmas December was a notoriously bad period for opening new films as picturegoers were spending their money on presents instead. In addition, Stanley Dent told his daughter Kate that the weather was atrocious that week. Denied a major circuit release, *Stars in Your Eyes* was made available to the still substantial number of independent cinemas, but figures in the Adelphi archive suggest that it achieved half the number of bookings of *Fun at St. Fanny's*. Being a more expensive film with the extra cost of colour, it needed to do better.

* A British comedy in Technicolor from Associated British called *She Didn't Say No!* achieved an even lower admissions total than *Stars in Your Eyes* of 6,664 in its one-week run in October 1958. All the Empire's admissions from 1928 to 1961 were published from box-office records in *Picture House* no. 13, Summer 1989, the magazine of the Cinema Theatre Association.

David Dent made no further films. By this time Arthur Dent, the driving force of the company, had become seriously ill and died on 25 June 1956 at the age of 68. Kate Lees notes: "His death was the end of any new productions although Adelphi continued to trade actively as a distributor for another twenty years, managed by Stanley and David. It became dormant in the late 1970s."

Kate has further observed: "My father Stanley Dent and his brother David kept faith with Adelphi at a time when the films were out of fashion and forgotten by all but a few real enthusiasts, and the brothers kept the company going in difficult times. They always believed in this wonderful collection and how right they were!"

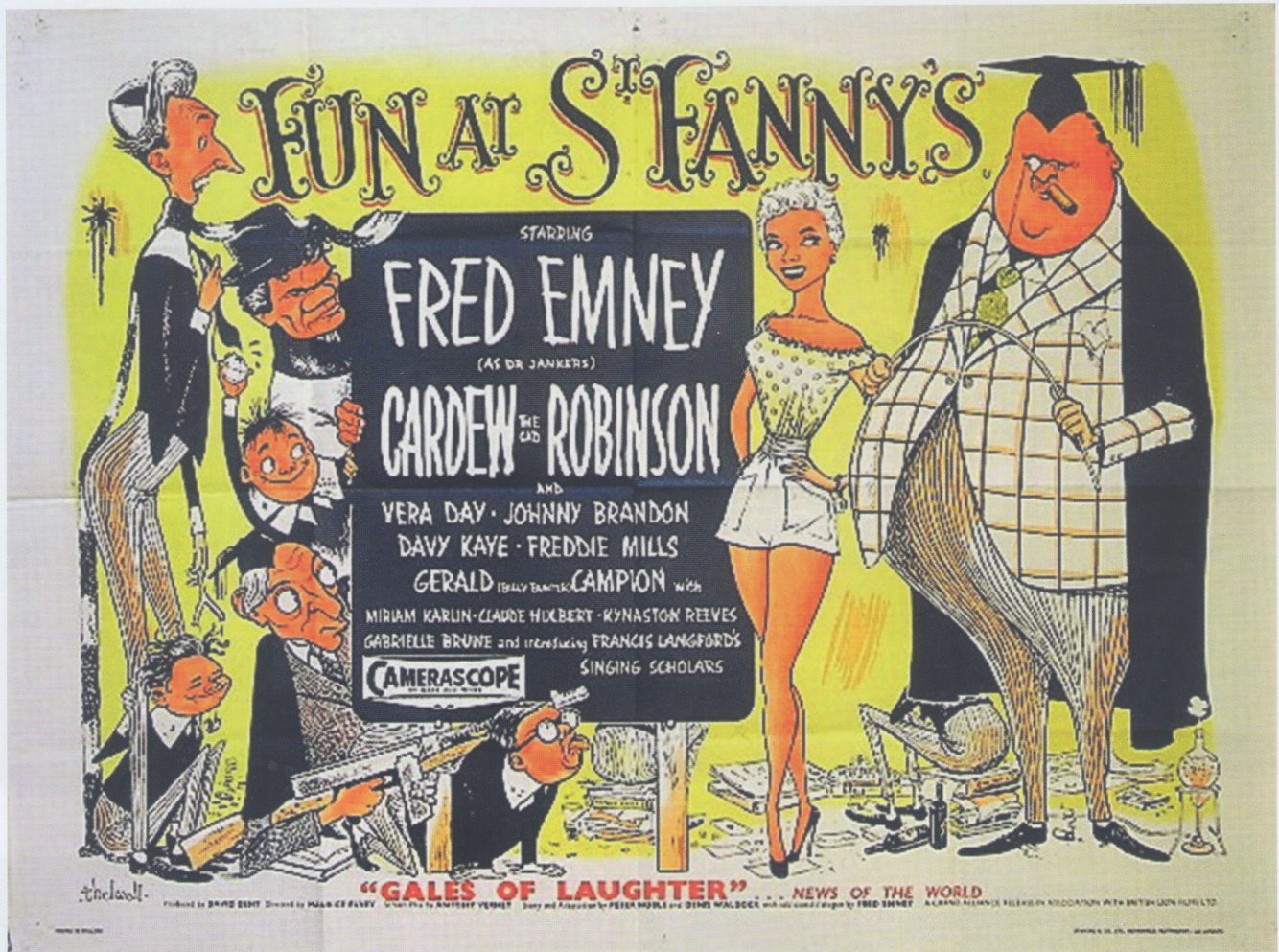
"The cans of film were stored in Stanley Dent's family garage in Highgate for many years and were just part of the junk in the garage while I was growing up. David rescued them circa 1995 and donated them to the BFI National Archive. I continued to find more film material that Stanley had kept in the house when I took over the company in 2006 (he was not known to be a tidy man!). Stanley also kept all the documents that now form the wonderful Adelphi Document Archive, the best document archive of its era and much visited by academics.

"I started working with the BFI in 2006, and also with my two wonderful colleagues, friends and directors Bill Allan – now sadly passed away and very much missed – and Richard Jeffs."

Adelphi continues to own around forty titles. "Twenty-six have been digitalised – four to SD, the rest to HD. Two early Peter Sellers films – *Penny Points to Paradise* and *Let's Go Crazy* – were funded by a very generous individual. Eleven other titles on DVD and BluRay were funded by the BFI (when budgets were not so tight). Six titles were funded by the Lottery as part of the BFI 'Unlocking Film Heritage' programme. And



Stanley Baker in *The Tell-Tale Heart* (1953), a twenty-minute short with an X certificate that went missing for many years.



Fun at St. Fanny's (1955). Poster by newspaper cartoonist Thelwell.

1955 ADELPHI WINNERS!

*A spine-tingling
Bombedy-Thriller!* **DYNAMIC—DIANA DORS**
PATRICK HOLT · JACK HULBERT · CICELY COURTNEIDGE
MISS TULIP STAYS THE NIGHT
WITH Guest Star **A. E. MATTHEWS** A British Film

NAT JACKLEY
IN
SPICE OF LIFE
WITH THE CREAM OF TOP-LINE PERSONALITIES SPICING
THE ENTERTAINMENT! A British Film

CARDEW ROBINSON in
FUN AT ST. FANNY'S
A SIDE-SPLITTING COMEDY—A CROSS BETWEEN
ST. TRINIAN'S AND NARKOVER! A British Film

COTTAGE TO LET
A COTTAGE IN THE COUNTRY—THREE TENANTS
ANXIOUS FOR PEACE AND QUIET—A COMEDY
FULL OF WARMTH AND CHARM! A British Film

AN ARMY IN SKIRTS
REMEMBER "BLESS 'EM ALL"? WE'RE BACK IN
THE ARMY FOR 15 DAYS REFRESHER TRAINING
WITH THE GIRLS OF THE WRACS TO HELP
IN THE TROUBLE! A British Film

BATTLE OF BALLYMAGHEE
AN IRISH-AMERICAN COMEDY OF LOVE AND
BATTLE BETWEEN AN IRISH GIRL AND HER
AMERICAN HUSBAND! A British Film

UNMARRIED MOTHERS Cert. X
A NEW SWEDISH FILM CONVEYING A
VITAL MESSAGE TO EVERY YOUNG WOMAN!
(ENGLISH SUB-TITLES)

ADELPHI FILMS, 187 WARDOUR ST., LONDON, W.1 TELEPHONE GERRARD 7096 TELEGRAM: ADELPHI, WESSEX LONDON, ENGL.

seven titles were funded by Adelphi from income."

Eight or so of the films had gone AWOL. But Kate Lees was delighted to report in the online Adelphi Newsletter in October 2018: "We have found a very important missing film! Adelphi owns a wonderful short film called *The Tell-Tale Heart* based on the Edgar Allan Poe story. There have been many filmed versions of this Gothic murder thriller but it will come as no surprise that I can say with confidence that ours is the best. Made in 1953 there is only one actor but that actor is none other than the fabulous Stanley Baker. This film has been lost for many years despite much searching and I had never seen it. But a copy has come to light in an attic in a remote Scottish village and it has now been digitised. [...]the story [of its rediscovery] has been in many of the national papers – *The Times*, *The Sun*, *The Mail*, *The Sunday Times*, *The Scotsman*, *The Independent* online, *The Herald* Scotland, *The London Metro*. Jeff Wells, who found the film, and I have also been interviewed on several local radio stations and on Radio 5."

The film was horrifying enough in 1953 to earn an X certificate which must have limited its number of bookings. (It was soon in competition with an 8-minute animated version that also gained an X certificate, released a few months

Adelphi's half-page advertisement in the Kine Year Book 1955 lists three film projects that were never made, probably because of Arthur Dent's death. Scripts for two of the films are in the company archive. *Spice of Life* became *Stars In Your Eyes*.



The rare quad poster for Stars In Your Eyes (1956). See black and white version on front cover. Released to independent cinemas March 1957.

later through a major distributor, Columbia.) Earlier this year, BFI Southbank screened Adelphi's *Tell-Tale Heart* with another long unseen feature, *My Death Is a Mockery*, as Adelphi celebrated its eightieth anniversary.

The BFI has handled the marketing of the Adelphi collection. Many titles have been released on DVD and BluRay (and one of a number of boxing shorts made its way onto the BluRay of *A Kid for Two Farthings* as an extra). Some features were recently licensed to the Retro television channel. Many have been seen on BFI Player, Sky Arts and Talking Pictures.

"But", says Kate Lees, "we have one very important title that we have never been able to restore because it is just too expensive for us to do alone – *Stars in Your Eyes*. This fabulous Adelphi musical comedy romance has not been seen for many years. The only print is in very poor condition and would not survive the scanning process necessary to make it available to be viewed. There is just one surviving original copy of the 35mm Eastmancolor negative that must be converted to digital format in order to restore and preserve this slice of British film history.

"The story is of a troupe of young performers battling to keep their show and their theatre

open in the face of intimidation by evil property developers. The 1950s saw a lot of social change and *Stars in Your Eyes* explores a number of contemporary issues including the impact of TV on theatre and cinema, gender identity (lots of cross dressing!) and the long shadow of WWII cast throughout the film with parody of army life. There is also a strong love story.

"The cost of digitising and restoration of *Stars in Your Eyes* will be £14,000 plus other expenses. It's expensive because it is long at 96 minutes, is in colour and must be done from the original negative. A Crowdfunding campaign sadly did not meet the target but a very generous private donor has come forward to offer to meet the shortfall. Funding is not yet finally confirmed but I am optimistic that this wonderful film will finally see the light of day and will be available once more. If you would like to help us with funding please contact kate.lees@adelphifilms.com"

More information at <http://www.adelphifilms.com>

Michael Glynn recalled working for Adelphi as its publicity manager from 1953 to 1956 in the article "Adelphi Films of Wardour Street" in issue 109, Winter 2005, of this magazine. ▀



Joan Sims and Hubert Gregg in *Stars in Your Eyes* (1956).