"They seek him here, they seek him there, those Frenchies seek him everywhere. Is he in heaven or is he in hell? That damned elusive Pimpernel."

London Films Present
A Production of the Archers

DAVID NIVEN
MARGARET LEIGHTON
in
The Elusive Pimpernel

with
Jack Hawkins  Cyril Cusack  Robert Coote

Written, produced & directed by
Michael Powell & Emeric Pressburger
from a romance by BARONESS ORCZY
IN COLOUR BY TECHNICOLOR
London Films Present

The Elusive Pimpernel

THE CAST

SIR PERCY BLAKENEY ............... DAVID NIVEN
LADY MARGUERITE BLAKENEY ........ MARGARET LEIGHTON
H.R.H. PRINCE OF WALES ........... JACK HAWKINS
CHAUVELIN ......................... CYRIL CUSACK

GENTLEMEN OF THE PIMPERNEL'S LEAGUE:

Sir Percy Blakeney (The Scarlet Pimpernel)
David Niven

Sir Andrew Foulkes .......... Robert Coote
Lord Anthony Dechurth .......... David Hutchesson
Sir Michael Travers .......... John Fitzgerald
Hon. John Bristoe .......... Patrick Macnee
Duke of Dorset .......... Terence Alexander
Mr. Fitzdrummum .......... Hugh Kelly
Earl of Sligo .......... Tommy Duggan
Nigel Seymore .......... John Fitchen
Major Pretty .......... John Hewitt
Beau Pepys .......... Richmond Naire

Comtesse de Tournaier .......... Arlette Marchal
Conte de Tournaier .......... Howard Vernon
Suzanne de Tournaier .......... Danielle Godet
Philippe de Tournaier .......... Gerard Nery
Abbot of Mont St. Michel .......... John Longden
Lord Grenville .......... Arthur Wontner
Lady Grenville .......... Jane Gill Davies
Sir John Coke .......... Richard George
Lady Coke .......... Cherry Cottrell
Armand St. Just .......... Edmond Audran
Marquis de Saint Cyr .......... Robert Alliod
Marquise de Saint Cyr .......... Rachel Devirys
Old Hag .......... Jean Toureille

Soldiers
Jean Hebe
Frederick Mariette
Jean Michet
Rene Hell
Colette Georges
Robert Griffith
George de Warfaz
Philip Stainton
Brenda Adkin
George Mills
Richard England
Andrew Leigh
Pete Gathorne
Elizabeth Howarth
Robert Cawdron
Michael Kelly
Ray Norman
Rupert White
Hugh Falkus
Joseph Cunningham
Hamilton Keene
Major Vincent
Bert Barley
George Wilson
John Chandos
Kin Sen of Yevot

THE CREDITS

Written, produced and directed by 
Michael Powell & Emeric Pressburger

From a Romance by 
Baroness Orczy

Production Designer 
Hein Heekroth

Art Director 
Arthur Lawson

Photography 
Christopher Challis

Sound 
Charles Poulson

Editor 
Reginald Mills

Assistant Producer 
George R. Bushby

Assistant Director 
Sidney S. Streeter

Assistant Designer 
Ivor Beddoes

Camera Operator 
Fred Francis

Set Dresser 
Scott Simon

Supervising Scenic Artist 
W. S. Robinson

Continuity 
Doreen North

Hair Stylist 
Betty Cross

Make-up 
Jimmy Vining

Chief Electrician 
Bill Wall

Process Shots 
W. Percy Day, O.B.E.

Location Art Director 
Josef Bato

MUSIC COMPOSED, ARRANGED AND CONDUCTED BY
BRIAN EASDALE WITH THE PHILHARMONIC ORCHESTRA

RCA recording

IN COLOUR BY TECHNICOLOR

Written, Produced and Directed by
MICHAEL POWELL & EMERIC PRESSBURGER

AT LONDON FILM STUDIOS, SHEPPERTON, ENGLAND
The Story

This is the superb adventure story of a band of English aristocrats who make it their business and pleasure to rescue their friends in France from Madame Guillotine. The identity of their leader is a secret; he is known only by a symbol in the shape of a Scarlet Pimpernel, an English country flower.

In 1792, the Pimpernel and his band are busy in Touraine. They have matched the family of St. Cyr out of their sacked and burning chateau and given them safe conduct to England; other families have been rescued too. All France is covered with posters demanding the capture of the Scarlet Pimpernel, but the descriptions of this elusive gentleman are confusing. The posters are signed by Citizen Chauvelin, of the Committee of Public Safety.

The Pimpernel and his men are masters of disguise, and in the uniform of French Revolutionaries succeed in rescuing La Comtesse de Tournai and her son and daughter, Le Comte is away in Paris and his rescue has to be postponed.

This family arrive in England and Chauvelin is in a state of great dejection. They are dining at an inn in Dover when Lady Blakeney arrives in search of her brother, Armand St. Just, who is due on a visit from France. She is a beautiful and intelligent Frenchwoman who is married to one of the wealthiest and most stupid fops in England, and is regretting her choice of husband. The four hours he spends on an elaborate toilette disquiets her, when there is such a hero as the Scarlet Pimpernel about.

Marguerite Blakeney has no idea that her husband, Sir Percy, is the Scarlet Pimpernel, and he has no intention of telling her, for he believes that she no longer loves him and that her sympathies lie with Madame Guillotine.

Sir Percy arrives at Dover just after his wife, and since Armand has not arrived, they proceed immediately to London.

There are two important events in London. M. Chauvelin has been appointed accredited agent of the New French Republic and it is the night of the Grenville Ball, the most important event of the old social regime. Through the good offices of Sir Percy Blakeney, Monsieur Chauvelin has received an invitation.

At the Ball, Chauvelin talks with Lady Blakeney: he tells her that he has intercepted a letter from her brother, Armand St. Just, and will use it to send him to the guillotine unless she helps him to find the Pimpernel. In terror and misery she seeks her husband and asks his help for Armand—but make no mention of her bargain with Chauvelin.

She is soon able to inform Chauvelin that the Pimpernel has an urgent rendezvous in the library at 3 a.m.

In the meantime, Sir Percy has challenged the Princes Regent to a coach race from London to Brighton.

Chauvelin enters the library; the only occupant is the elegant Sir Percy, stretched out asleep. Chauvelin wakes, sleeps, and awakes to hear Sir Percy's coach departing and to find a note on his collar saying "Good Morning" and signed with the little scarlet flower.

In order to escape from hostile eyes, Sir Percy takes the lead in the coach race and turns off at the Dover road unsupervised.

Meanwhile, Lady Blakeney, who possesses an identical signet ring to Sir Percy's, has taken her husband's ring in error. When informed that Sir Percy is out hunting, she flings the ring to the floor in her fury. It falls open and the secret is out—the open ring discloses the insignia of the Pimpernel.

As a result, Marguerite is desperate to undo the damage she has done to her husband.

The Comte de Tournai has now arrived at Le Mont and is met by Sir Andrew fowlkes, but a figure watches—Chauvelin.

Sir Percy is talking to Armand St. Just in the Abbey Courtyard, but fails to persuade him to return to England. Sir St. Just does not believe in revolution, but believes in France. As Sir Percy goes to find the Abbot he suddenly recognises Marguerite's voice. She is pleading with the Abbot to help her warn her husband, who is in danger. Sir Percy realises that she adores him after all, and that any political differences between them are over. Marguerite has the same beliefs as Armand.

So they are reunited and while Chauvelin is congratulating himself on having caught the Pimpernel, Sir Percy is making plans to leave Le Mont. Chauvelin has sent for the pick of his soldiers to surround the town, but they know nothing of the titles, and as the water creeps up to the walls they are forced to break rank. Then the Pimpernel's rescue boat, the "Daydream," arrives in the nick of time and the Scarlet Pimpernel, his men, his friends and his wife are taken to safety. The body of Chauvelin is heard falling into the sea.

The film ends on the theme of the turn of the century: the new social regime is ushered in with the magnificent Blakeney Ball. At the Ball an unexpected guest is announced—the Accredited Agent of the French Republic, M. Armand St. Just.
DAVID NIVEN

DAVID NIVEN was born of a French mother and a Scottish father on March 1st, 1916. He went to school at Stowe and eventually entered Sandhurst, and from there to the regular army with a commission. He joined the Highland Light Infantry in 1928 and served in Malta for two years.

But the army in peacetime did not appeal to David Niven, and it wasn't long before he was on his way to Canada. There, going was not easy, but he drifted around working on all sorts of odd jobs from a newspaperman to a barman, and after six months entered the U.S.A. and became a liquor salesman. This job came to a sudden end, and he decided to strike out on something new: he went into partnership and opened a quarter-mile indoor racing track at Atlantic City: success seemed assured, but local racketeers cracked the partnership in a week.

Finances were at the very lowest, and in the course of fortune we find Niven beachcombing in Bermuda and Havana and taking part in a revolution in Peru.

He had always derived comfort from the thought that if all else failed he could become an actor, so off he went to Hollywood and found that it was not as easy as he had imagined. It was quite some time before he got work as an extra for a year. In spite of his modest professional position he became a great social success and before long became acquainted with the Great. Such opportunities eventually bore fruit and Sam Goldwyn signed him up.

But this did not mean stardom and he ran the whole gauntlet of B pictures and eventually became established with such films as "Dodsworth" and "Dawn Patrol." A string of successes followed, topped by "Bachelor Mother."

In 1939, David Niven left Hollywood and joined the British Army; at the time of leaving he was recognized as a top-line star. His military career was a brilliant one, and during those six years he made only two films, both of strong propaganda value; they were "The First of the Few," in which he costarred with the late Leslie Howard, and "The Way Ahead," both of which were outstanding successes.

Since the war his achievements have been considerable. Two of his films have been chosen for Royal Command Film Performances, one being "A Matter of Life and Death"—the second American—"The Bishop's Wife." Other successful films followed, culminating in Powell and Pressburger's new Technicolor version of "THE ELUSIVE PIMPERNEL."

At the beginning of last year he met and married a charming Swedish girl, Hjordis. He has two small sons by a previous marriage.

Jack Hawkins

Jack Hawkins combines two sets of assets which tend to make a great actor; he radiates charm and warmth in front of the cameras, and at the same time is full of individuality. Tall, dark and powerfully built, he is full of life and is extremely popular. He has the rare gift of making each different part seem a "natural." In the Archers' current production, "The Elusive Pimpernel," he reverts to costume to play the splendid figure of H.R.H. Prince Regent. He makes "Prinny" a warm, spluttering, kindly man. Extravagant fop and gambler, "Prinny" is sometimes ridiculous yet always regal.

Jack studied for the stage under Italia Conti, and made his debut in Shaw's "Saint Joan"; for three years he alternated between this play and "Where the Rainbow Ends." Simultaneously, he studied and took courses in fencing, dancing and acting.

At eighteen he was established as a West End actor, and at nineteen opened on Broadway in "Journey's End," the famous play of World War I.

In 1932, he was spotted for the films and appeared in "The Lodger," and before long he was as popular on the screen as on the stage.

Post-war Jack Hawkins made a successful return to the West End, and has featured in some of Britain's most famous quality films, such as "The Fallen Idol," "Bonnie Prince Charlie," "The Small Back Room," and now "The Elusive Pimpernel."

He is married to actress Doreen Lawrence and they have a young child. They live a quiet, cultural life.
MARGARET LEIGHTON

After six years at the Birmingham Repertory Theatre, Margaret Leighton made her debut on the London Stage with the famous Old Vic Company—she had arrived at the mecca of all dramatic actresses at the age of 22.

She was born in Birmingham on February 26th, 1922, and educated at the Church of England College at Edgbaston. Her prime interest was always acting, and everything she did was directed to this end. Her first big chance was when Sir Barry Jackson cast her as Rosalind in "As You Like It"; other leading roles followed.

Eventually she was auditioned for the Old Vic Company by John Burrell, the chairman, and two "friends" who turned out to be Laurence Olivier and Ralph Richardson. They engaged her on the spot for the new season and she stayed with the company for three years.

Margaret acted leads in a wide variety of classical plays—Shakespeare, Shaw, Ibsen and Johnson; she made her debut on Broadway, and appeared in Paris. Her preference is for Shakespeare and she finds Shaw difficult. "There is only one way of playing a Shaw part and that is as Shaw himself visualised it. Anything else must be wrong."

At this stage the film industry caught up with her, and after a test she was signed for a seven-picture contract with London Films. Her first part was opposite David Niven in "Bonnie Prince Charlie," which won her acclaim from the critics; and then followed two very successful roles in "The Winslow Boy" and "Under Capricorn."

She is now appearing in her third Technicolor historical film for Powell and Pressburger, "The Evasive Pimpernel," and has established herself as the biggest up-and-coming star in British films.

Blonde, blue-eyed and slim, Margaret is above the average height for an actress. Hers is a typically English type of beauty, with pale, oval face, deep set eyes and an unusual elegance of carriage. She is married to publisher Max Reinhardt, and they divide their time between a modern London flat and a period house in Surrey.

Both homes are full to overflowing, for Margaret's vice is collecting crazy hats, while her husband collects books. She sees all notable plays, and likes French and Italian films.

At twenty-seven, Margaret Leighton is a poised, lovely girl, who has won success both on stage and screen by sheer hard work and determination. Her ambition is to make herself as proficient in screen technique as she is in that of the stage. To this end she always makes a point each day of seeing "rushes" in order that her performance may be as highly polished as possible.

Cyril Cusack

CYRIL CUSACK, one of Ireland's foremost actors, was born in Durban, South Africa, in 1910. His mother was the famous actress, Alice Norton.

Cyril's earliest introduction to acting was when he travelled all over Ireland and England with his mother, playing in "fit-ups." He made his film debut at the age of seven in a silent film. At eighteen he joined the Norwich Repertory Company.

Four years later he achieved the much coveted membership of Dublin's famous Abbey Theatre, and spent fifteen years there, aloof to the lure of stardom in London or on Broadway. He made his name in such plays as "The Doctor's Dilemma," with Vivien Leigh, Syngue's "Playbov of the Western World," and O'Casey's "Plough in the Stars."

His rise as a screen star has been stupendous; we have seen him in such admirable films as "Odd Man Out," "Escape," "The Blue Lagoon," and as a shy, stammering corporal in "The Small Back Room." Now he has one of the most difficult parts of all he which he executes with brilliance—the sinister French Revolutionary Agent Chauvelin in "The Evasive Pimpernel," an Archers' Technicolor production.

Cyril Cusack, dark, slightly built, with twinkling blue eyes, is married to actress Maureen Kiely, and they have three children. He spends as much of his non-filming time as possible with his family in Dublin.
**PRESS STORIES**

**All the Romance and Intrigue of a Colourful Period**

(Advance Review)

All revolutions are started by idealists. Some end in terror and bloodshed, as was the case of the French Revolution.

The period just prior to the transition from the 18th to the 19th century is the prelude to a new era: it is a time of prosperity, lights and shadows, and of struggle for the lesser classes in England, and of object terror for the nobility of France.

Foremost among the nobility who have found inspiration in this period is Barroness Orczy. Her recent tale of the Scarlet Pimpernel, an aristocratic Englishman who pledged himself and his followers to rescue French aristocrats from the guillotine, are world famous.

The Archers have captured all the romance and intrigue of this colourful period in their latest Technicolor masterpiece: "THE ELUSIVE PIMPERNEL." Exciting outdoor action scenes contrast with the opulent sets and exaggerated sea of the Regency era. The centre of the plot is the Duke of Osborne Orczy, centre right, George, Prince of Wales, centre left, through balls, card games, coach races and even marriage.

Most dazzling leaders of fashion are Sir Percy and Lady Blakeney. Sir Percy is a dandy: his clothes are the envy of the Prince. His manners are exquisite and affected, but his true sight and his wife. He is also the Scarlet Pimpernel.

Marguerite Blakeney, a sensitive, passionate Frenchwoman of liberal ideas, cannot understand her husband's heartlessness manners. She cannot understand her attachment to a menaced by terror. Their marriage is seemingly a failure, but the colors and romance of a great romance.

When "THE ELUSIVE PIMPERNEL" reaches the screen, it will delight millions or people with its star appeal of DAVID NIVEN and MARGARET LEGHTON; its romantic Technicolor backgrounds, filmed among the ancient chateaux of France; the handsome, adventure and romance of the story; and the fine acting of such artists as Cyril Cusack, Jack Hawkins, Robert Coote and David Huthcenson.

"THE ELUSIVE PIMPERNEL." is written, produced and directed by Michael Powell and Emeric Pressburger, starring David Niven as Sir Percy Blakeney, and Margaret Leighton as Lady Blakeney.

**The Good Old Days**

Thousands of Bathians saw the return of the Regency to Bath when the Archers filmed exteriors for "The Elusive Pimpernel" in the Royal Crescent. Most exciting of all for the spectators to see the Crescent Hoodstool for sight shooting. The sequence was the arrival of the guests at Bath given by Lord and Lady Gersville. As the carriages drew up in the circle of bright light, linked carrying flaring torches, attended the distinguished arrivals.

In costume the men were almost more splendid than the women, with their high-collared brocade coats and breeches and cascades of lace. But a murmur of great appreciation came from the crowd when Lady Blakeney descended from her carriage, gorgeous in white and silver, with deep red roses at her breast and in her hair.

Although in "The Elusive Pimpernel," produced in Technicolor, scenes take place in London, director Michael Powell decided to use Bath's superb Georgian buildings for a background. Before filming could start, a 16-ton crane had to remove six of the metal hoop strands from the crescent. These were set out of keeping with the period of the film.

**Sleeping Sickness**

Four automats donned rich brocade coats and flaky lace cravats of the Regency period, and spent two hours laying over a stone in private to paint a nightmare for French aristocrat-catcher Chauvilen, played by Cyril Cusack. The scene from "The Elusive Pimpernel," a Technicolor production, shows Chauvilen falling asleep on a mossy bank next to the provincial sheep, he sees aristocrats with long lumpy white ears laying over the stile to safety.

**The Return of an Old Favourite**

Now at the cinema, this picture will delight old and young alike. It is the new Archers' production "THE ELUSIVE PIMPERNEL," presented in Technicolor, and is a new adventure of the ever-popular character, the Scarlet Pimpernel, created by Barroness Orczy.

The cost is headed by internationally famous star, DAVID NIVEN, who brings his own particular quality of debonair charm to the part of Sir Percy Blakeney. Co-starring with him as Lady Blakeney is one of England's newest discoveries, lovely MARGARET LEGHTON. Former Old Vic star, Margaret uptake in "The Winslow Boy" and "Bonnie Prince Charlie."

They are supported by a strong cast, for Jack Hawkins follows up his successes in "The Fall of Idols" and "The Small Back Room" with a delightful performance as the fat, good-natured, splitting Prince of Wales; and Irish actor Cyril Cusack, who also made his mark in "The Small Back Room," has his biggest film part to date as the sinister French Revolutionary agent, Chauvilen.

Wherever possible, French artists have been cast in the French parts. Chief among these are Andre Marcel, Danielle Galet and Gerard Nery as the de Tourmai family, and dancer-choreographer Edmund Andrea as Lance St. Just.

Robert Coote and David Hutchcenson bring a strong sense of comedy to their parts as Pimpernel's instruments. Sir Andrew Blather and Lord Anthony Declarait, whose several promising young actors, such as Patrick Mower, Richard Nisbet and Glynis Johns are given their chance as members of the League. Other artists include Arthur Wontner, Cherry Grettell, Richard George and John Lofthouse.

**The Elusive Pimpernel**

In the Technicolor film, "The Elusive Pimpernel," the coach race is run between London and Brighton. In reality it was filmed in Bath, Savernake Forest and on the downs near Marlborough.

David Niven, in a pin-striped yellow horse, drives a pair of skewbalds.

Jack Hawkins rode a liverpool hounds drawn by a pair of grays. His coachman, Bert Stanley, drove the Lord Mayor of London in last year's procession.

Richard Geere's sober black coach, with its team of grays, was driven by George Wilson, another driver from the annual Lord Mayor's procession. The coach came from the Royal Mews.

The most exciting moment of the race occurs when David Niven catches up and passes Jack Hawkins, practically forcing him into the ditch. He then disappears from the road, leaving his opponents astounded. The Pimpernel is not running the race for the L6,000 prize wages, but is using it as a race to elude Chauvilen, and cross to France.

**History Rolled Back**

Against the authentic eighteenth-century background of London's Carlton Mews, off Trafalgar Square, David Niven spent a day and a night filming exteriors for the new Powell-Pressburger Technicolor film, "The Elusive Pimpernel," produced for London Films.

Production Designer Hela Heckerth first discovered Carlton Mews—one of the few Queen Anne Mews left in London. He immediately saw that the ideal setting for the scene in which David Niven as Sir Percy Blakeney steams away from the Carlton Mews through the stables.

In the space of a few hours, Heckerth had transformed Carlton Mews into the typical stable of a noblemen's mansion. The stables were littered with straw, vegetables piled on bunks of bread. All around stood the elegant curlicues and corners of the gates. While their masters dined the Minstrel inside, the coachmen and grooms gathered round a hearth and made merry.

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**Fame**

Irish actor Cyril Cusack has been a leading actor in Dublin's Abbey Theatre for fifteen years. Recently he has built up a big screen reputation in England. While filming in "The Elusive Pimpernel" as the sinister Chauvilen, Cyril achieved the peak of "noosh" publicity. A full page portrait of him was printed in society magazine "The Tatler." It has immediately resulted. His actress wife, Maureen Kiley, telephoned from Dublin, "Imagine," she said, "the Country folk who have run out for years are now howing to not in the streets!"
These Men Made The Film

Michael Powell

Born in Canterbury, Kent, September 30th, 1905. Michael Powell was educated at King's School, Canterbury. He started his working career in a bank but the monotony of official affairs soon pulled, and he left to join his father in the South of France. He was already interested in films, and after a series of setbacks of the bank and wine variety his perseverance and refusal to take no for an answer secured him a job with Rex Ingram in Nice. That was in 1923.

By 1938 he had passed through every department in the movie business; stills photographer, cameraman, cutter, continuity, art, scenario writer, assistant director and finally directed his first film. "Two Crowded Hours." This earned a minor sensation and brought him into the running as one of Britain's most promising directors.

His greatest laurels were won in 1936 with "The Edge of the World," it was voted one of the best ten films of 1936 by the National Board of Review. "The Edge of the World" established Powell not only as a fine craftsman, but also as one of the most courageous and original directors in the country. He worked with Alexander Korda on "Thief of Bagdad" and "The Lion Has Wings," and in 1940 he made his first film with Emeric Pressburger, "Centrally." This was the beginning of the most successful writer-director-producer partnership in British films—or indeed in any film producing country. "Centrally" was followed by "The Spy in Black" and then came "49th Parallel." This film carried a galaxy of famous and popular artists but it succeeded in bringing these three new personalities to world-wide public notice; an actor, Eric Portman, who was kilometric unknown to film fans, together with Michael Powell and Emeric Pressburger who proved themselves to be a dynamic team of cinematographers.

Together they formed their own production company—The Archers. The Archers. The credit title, "A Production of the Archers," heralded films that were quality entertainment, always different and never dull. "One of Our Aircraft is Missing," "The Thief of Bagdad," "The Life and Death of Colonel Blimp," "A Canterbury Tale," "I Know Where I'm Going," "A Matter of Life and Death," "Black Narcissus," "The End of the River," "The Red Shoes" and "The Small Back Room" have all upheld this high reputation. Michael Powell and Emeric Pressburger have just completed a new Technicolor version of "THE ELUSIVE PIMPENERL." As a personality Mikey Powell has the nervous vitality accredited to most creative people, but he has vitality plus; he never walks—he leaps or strides. He doesn't merely think—he pounds in glowering silence and invariably reaches a point three jumps ahead of any opposition. In all he is the nearest British equivalent to a mental tycoon.

Michael Powell can hardly be said to have a hobby, as for him practically all roads lead to work. He spends no time on trivialities and most of his interests—books, plays and people—have some bearing on films of the past, present or future.

A possible exception to Powell's one-track life is his ability to cook. This is an interest he pours at home and also in his caravan, which is parked permanently on the studio lot. He seldom patronises the studio restaurant when working on the set, but encourages in the caravan where he does his own cooking—hiking in between directors'notes or plans. His speciality is the after-

noon's shooting. Powell is a non-smoker and a very moderate drinker, but he takes his coffee laced with rum when working.

He was married in July, 1943, and lives with his wife, Francesca, and two-and-a-half year old son, Kevin Michael, in a Kentish House.

Michael Powell

Emeric Pressburger

Emeric Pressburger was born on December 5th, 1902, in Miskol, a little North Hungarian town. While studying at Prague and Stuttgart Universities he earned extra pocket money by playing the violin in cinemas. This close-knit association brought him under the spell of films, where he has remained.

After Stuttgart, Emeric found himself in Berlin. He had no money and little knowledge of German, but he has a native talent for story-telling, and was determined to tell his stories on the screen.

Beaking in to the real idea he kept his station waiting rooms and on park benches. His greatest physical comfort was to be allowed to spend a night with his cousin, who had a small room in a boarding house.

During this time Emeric wrote short stories, which just fed him, while he pursued his ambition to write for the screen. He went to a story to UFA which, of course, was bad. 'What would he've heard about that one?' But on one of his frequent visits to the studio he met Robert Siodmak. Siodmak was looking for a script. That was enough. Emeric worked all night and reappeared in Siodmak's office the next morning with the finished job. It was sufficient appreciation from Siodmak for him to arrange immediate payment, an event as incredible then as it would be now. So Emeric walked out with 500 marks, greater wealth than he had ever known before or, he says today, since. The story was called 'Fairwell,' the first sound film to be made by UFA.

By 1933 he was one of the most successful script writers in Germany, but in the same year the voice of Hitler was raised in the land. The exiles began and Emeric went with it to Paris. Again he was a stranger in a strange land, knowing nothing of the language and again he began to write. But this time it didn't quite come off. Only one of several stories which were accepted was ever made, "One Rainy Afternoon." 

In 1933 he came to England with forty pounds in his pocket and still another language to learn. He began by destroying other people's scripts and collaborating with other writers. Eventually, Alexander Korda put him under contract.

At this time he met Michael Powell. They were both working on "Spy in Black," and the association was so successful it has continued ever since. 1949 marks their eleventh year of collaborating as a writer-director-producer team.

Emeric's progress as a script writer in this country was quick and rewarding. "49th Parallel" brought him an "Oscar" when it was shown in the U.S. as "The Invader," and the other successes; "Colonel Blimp," "A Matter of Life and Death," "Black Narcissus," "The Red Shoes" and "The Small Back Room" have mounted steadily. Michael Powell and Emeric Pressburger have just completed a new Technicolor version of "THE ELUSIVE PIMPENEREL." Generally quiet and unassuming, he is reluctant to enter into argument on any issue that is not serious. Then in battle, he becomes a steady campaigner; logical and wise but stubborn and highly sensitive in retreat. But any attempt to embed him in the romance or unfruitful discussion results in his immediate withdrawal from the scene.

Many people meeting Emeric for the first time are astonished to discover that this soft-spoken, retiring man has a magnificent sense of humour and a wicked wit.

It is entirely in character that he adores home life and spends as much time as possible with his engaging young daughter, Angela, who has all the personality to make a love study of child psychology fascinating. As a connoisseur of food and wine, Emeric shares one extra-film interest with Michael Powell—this is cooking. He excels particularly in the Hungarian cuisine in spite of his long absence from his own country.

Music is one of Emeric's special interests, but he prefers to indulge his taste at home rather than at public concerts.
The Story in Pictures

1. Lady Blakeway arrives unexpectedly at the Fishersman's Rest, Devon. She is introduced to the Courtenay de Troumey and his family who have been rescued from the French Revolutionary by the Pingenot's band.

2. Sir Percy works with concentration. He is reading correspondence from Courtenay de Troumey, the late Agent of the French Republic. The news of his return has turned some heads.

3. It is the night of the Greveille Ball, the most important event of the social season. Through the good offices of Sir Percy Blakeway, Marquise Chauvelin has received an invitation.

4. At Sir Percy's ball, Chauvelin visits Marguerite Blakeway that he has an inquiring letter from her brother, Amund. He is willing to trade this for her help in unravelling the identity of the Scarlet Pingenot.

5. Sir Andrew finds Bashe at Lady Blakeway with suspicion. He has slipped away from the hall suspecting the key to the Scarlet Pingenot's identity might be found in the library. Little does she know that the hero is Sir Percy himself.

6. In the gaming room, H.H.R. Prince of Wales and his cronies play cards. Sir Percy seizes the opportunity to slip away.

7. Disguised as a monk, Sir Percy attempts to burglar the French Embassy and retrieve Amund's letter. He is surprised by Chauvelin and his aides and is unmasked.

8. At dusk Sir Percy, as a result of a wager with the Prince, sets off on a coach race to Brighton, intending to disappear to France. He is unaware that his wife, Marquise Blakeway, has received Chauvelin information which has betrayed his identity.

9. An incident during an excursion of the Pingenot's band in France. The hero, John Heron and Sir Michael Fraser join at a church, only to find it locked and the family around.

10. Sir Percy Blakeway visits the French Revolutionary Agent Chauvelin in the latter's headquarters at Mont St. Michel.

11. Chauvelin looks at his soldiers on the sand before, Sir Percy and Lady Blakeway are trapped, but the Pingenot has eluded him many times before.

12. Chauvelin is unaware that the sea surrounds the Mano at high tide. As the water engulfs up the soldiers are forced to flee (blind) and Sir Percy's ship the 12th Century, meets Sir Percy and his party.
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