JAMES MASON

in

The High Command

A FANFARE PRODUCTION

with

Lionel Atwill, Lucie Mannheim, Steve Geray

Produced by GORDON WELLESLEY Directed by THOROLD DICKINSON

THE STORY

Following an ambush in Ireland in 1921, Major Sir John Sangye, V.C., and a civilian, Challoner, rivals for a woman, find themselves the sole survivors. Challoner accuses Sangye of being the father of his wife's child and draws a revolver, but Sangye is too quick for him, and he is killed. Carson, the medical officer, discovers Sangye's secret. Sixteen years later, Sangye, now a General, is in command of a West African garrison, to which Carson is attached. Sangye's stepdaughter, Belinda, is with him, and Carson knows that she is really the General's own daughter. He makes a play for her. Heverell, Carson's cousin and brother officer, is having an affair with Diana, wife of Martin Cloam, a trader, but Cloam erroneously believes that Carson is Diana's lover.

Later, Carson is found murdered, and suspicion falls on Heverell. During the court-martial the accused man's counsel takes up the past, and it is then revealed that Carson has been blackmailing Sangye. Sangye however, suspects Cloam, and brings about his confession and death, and incidentally his own death, thereby freeing an innocent man and shielding his own daughter from scandal.

Length 6001 ft. Certificate A Registered No. BR/14552

THE CAST

Heverell - JAMES MASON
Major-General Sir John Sangye, V.C. - LIONEL ATWILL
Diana Cloam - LUCIE MANNHEIM
Cloam - STEVE GERAY
Carson - LESLIE PERRINS
H.E. The Governor - ALLAN JEAYES
Lorne - MICHAEL LAMBART
Belinda - KATHLEEN GIBSON
Daunt - TOM GILL
Crawford - WALLY PATCH

Renown Pictures Corporation Limited

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PREPARED REVIEW

The Renown release, “The High Command”, current at the............. Theatre, is a commendable picture in many ways. The plot of the film is unusual, and one of the best seen on British screens for some time, while the unusually strong cast boasts the names of many firm favourites.

Admittedly, for an officer to shoot a civilian during the Irish trouble of 1921 must have been commonplace enough, but to marry his widow, as does Major-General Sir John Sangye, needed a lot of living down, especially when a brother officer discovers his secret.

This officer however, is found murdered in later years by a West African commercial magnate who believes his wife to be in love with him. Eventually the murderer’s identity is discovered, but not before several unsavoury details have been unearthed and Sangye has been suspected.

James Mason, that popular British actor who gave such striking performances in such films as “Thunder Rock” and “The Man in Grey,” here gives us another example of his considerable talent and charming personality. His co-star is Lucie Mannheim, who recently appeared opposite him in “Hotel Reserve,” and the supporting cast includes Lionel Atwill, so well-known for the weird roles he has taken, and giving one of his most compelling performances in a straight role, Steve Geray, recently acclaimed for his scene-stealing acting in “The Moon and Sixpence” and “The Seventh Cross,” Leslie Perrins, Allan Jeayes and Wally Patch, all of whom acquire themselves admirably.

Exteriors for the picture were obtained with the co-operation of local Nigerian authorities and of the British residents, and provide many pleasing scenes of West Africa in all its glory.

RENOGN PICTURES CORPORATION LTD.

presents

JAMES MASON

IN

“The High Command”

WITH

LIONEL ATWILL

STEVE GERAY LUCIE MANNHEIM LESLIE PERRINS

A FANFARE PRODUCTION

H.C.3 Two Column Advt. Block Price 9/-

RENOGN PICTURES CORPORATION LTD.

JAMES MASON IS BRITAIN’S MOST POPULAR STAR

Young, talented and personable actor James Mason, recently voted the most popular British film star, is now fast becoming a firm favourite in America as well. He has appeared in some of Britain’s biggest productions in the past two years—“Alibi,” “Secret Mission,” “The Bells Go Down,” “They Met in the Dark,” “The Night Has Eyes,” “Fanny By Gaslight,” “The Man in Grey,” “Thunder Rock,” “Candlelight in Algiers,” “The Seventh Veil,” “A Place of One’s Own” and “They Were Sisters,” to mention a few. Success however, has not come to him overnight, and it has taken him many long years to attain his present popularity—years in which he struggled through pictures like “I Met a Murderer” and “Mill on the Floss,” which provided little or no scope for his talents.

Born in Huddersfield in 1909, Mason studied in Marlborough College and Cambridge University, and in 1931 became an architect. The same year however, he changed his plans and became a stage actor. It was not until 1935 that films claimed him. He first appeared in “Late Extra” and this was followed by a string of minor pictures that little to encourage him or to further his acting career. He must have felt particularly gratified when in 1941, Paramount recognised his worth as a dramatic actor and cast him for a major role in “Hatter’s Castle.” This film brought him to the notice of other producers, and undoubtedly paved the way for the unbroken line of successes that followed. Mason can currently be seen in Renown’s “The High Command,” an enthralling drama of the West African coast, which opens at the

CATCHLINES

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The shadows of a man’s past threaten to ruin him and those he loves

The price for his daughter’s happiness was his own life

Love . . . murder . . . hate . . . jealousy passions unleashed on the mysterious West African coast

LIONEL ATWILL IS AMATEUR CRIMINOLOGIST

Lionel Atwill, British-born actor who is supporting James Mason in Renown’s “The High Command,” is an amateur criminologist in a small way. He claims, as two of his best American friends, the District Attorney of Los Angeles, and his assistant, Willard Burgess. These two afford the actor facilities for studying crime and criminals. Atwill states that his interest in crime makes it much easier for him to bring conviction to his portrayals of screen villains. His many fans will doubtless remember him in such films as “Murders in the Zoo,” “Mystery of the Wax Museum” and “Ghost of Frankenstein.” Atwill, although for so long associated with spine-chillers of this sort, has however, not allowed himself to become “typed,” and in “The High Command,” which provides him with one of his first comparatively sympathetic parts, he shows that he can be completely at ease in any type of role.