J. Arthur Rank presents

PATRICIA ROC • ROSAMUND JOHN

in

WHEN THE BOUGH BREAKS

also starring

BILL OWEN

A GAINSBOROUGH PICTURE

A SYDNEY BOX PRODUCTION
AT a London maternity hospital a young working girl, Lily Bates, nursing a newly-born baby, hears the news that the father of her child is a bigamist.

The following days are anxious ones, but Lily decides to maintain her child without charitable aid and begins her search for lodgings and a job. To facilitate this she puts baby Jimmy in a day nursery, where a kindly voluntary worker, Mrs. Norman, becomes very attached to the child.

Lily gets a job in a departmental store and makes friends with Ruby, a good-hearted Cockney girl. One day at the stores Lily is taken ill, and accepts Mrs. Norman’s offer to care for the child until she is well again.

Some weeks later Lily calls at the Normans’ comfortable suburban home to collect the baby, and finds Jimmy installed in a beautifully equipped nursery with all the comforts a baby needs. For the first time Lily begins to question her own right to keep the child. She tells the Normans that they can adopt Jimmy. Robert wants the adoption legalised, but Lily will not sign anything.

So Jimmy grows up with the Normans, who prosper over the years and move to a country mansion called Glenamoy. Lily finds promotion at the department store, and her jovial friend, Ruby, gets married.

There is a party at Glenamoy on Jimmy’s eighth birthday. Lily remembers the day in silence and Ruby calls on her at the store. Ruby suggests to Lily that she should accompany her and her family on holiday.

They all go to a holiday camp, where Lily meets a young London shopkeeper, Bill Collins. She tells him the history of her earlier misfortunes, and eventually accepts his offer of marriage.

Now that she has found security and happiness Lily confesses to Bill that she would like her son to return. Bill agrees.

The Normans are shocked by the request. The two women reach deadlock and the issue is taken to law. Judgment goes in Lily’s favour, so Jimmy, now a sprightly lad of eight, is taken to the suburban store. His obvious unhappiness causes some friction between Bill and Lily, and the climax is reached when Jimmy sets off alone to return to his former home. Lily rushes after him.

Jimmy’s misery at his return to Streatham eventually causes Lily to realise she has no right to keep him from the people he loves. So Bill and Lily return him to Glenamoy and say a tender farewell at the gates of the country house. . . .

. . . On Jimmy’s fourteenth birthday, as guests assemble for
the celebration at Glenamoy, another occasion is being happily commemorated in the back room of a little Streatham store. It is the first anniversary of Bill Collins, Junr., for Lily is a mother once more.

**Production Personalities**

**BETTY BOX** is Britain’s leading woman film producer. Born Beckenham, Kent; sister of Sydney Box, with whom she worked as assistant on films like “The Seventh Veil,” “The Years Between” and “A Girl in a Million.” She was associate producer of “The Upturned Glass.”

On taking up her post as head of the Gainsborough Studios, Islington, she was entirely responsible for “Dear Murderer” and “When the Bough Breaks.” Her third subject, “Miranda,” is just completed.

She has exhibited drawings at the Royal Drawing Society’s exhibition at Burlington House.

**LAWRENCE HUNTINGTON** made his first film in a back-yard in Bayswater. It was a half-hour epic called “Driftwood,” produced, directed and edited by the young Mr. Huntington and subsequently shown by Kodak as the first fiction film made on 16 mm.

A full and varied film production career followed culminating in an assignment to direct James Mason’s latest British film “The Upturned Glass.”

He still remembers his first commercial film with a shudder. It took four years to make and was aptly titled, “After Many Years.” But, like nearly all his work, it was a great success.

**The Stars**

**PATRICIA ROC.** Born Hampstead, June 7th, 1918. Studied at R.A.D.A. and won first part in Sydney Carroll’s revue “Nuts and May” at Ambassadors. Show only ran a month but Alex Korda had spotted her and signed her for his film “Rebel Son,” with Roger Livesey and Anthony Bushell.

Film producers then queued for her services and have been doing so ever since. In 1945 she was chosen as first British actress to participate in J. Arthur Rank’s Anglo-American “lease-lend” scheme for stars. She made “Canyon Passage” in Hollywood, a Technicolor film with Dana Andrews and Susan Hayward.

Recent films include “The Brothers,” and “Jassy” in Technicolor.
ROSAMUND JOHN describes herself as “a typical Cockney,” but has established a reputation for playing fresh and charming young girls. Real name is Nora Rosamund Jones. Milton Rosmer gave her her present screen name after she had appeared in his film “The Secret of the Loch,” her first acting experience.

Then followed stage work to gain experience, including a spell as a Cochran Young Lady. Now rates among Britain’s leading film actresses, having starred in “The First of the Few,” “The Gentle Sex,” “The Way to the Stars,” “The Upturned Glass” and “Fame is the Spur.”

She is married to film editor Russell Lloyd. With their two-year-old son, John Patrick Howard, they live at Datchet, Bucks.

BILL OWEN. Won considerable reputation on stage as William Rowbotham. Born Acton Green and apprenticed to a printer. Detested the job and went on the music halls, but with little success.

Butlin gave him a job as entertainments manager at Dovercourt Holiday Camp, where he did a good deal of the entertaining himself. Served as lieutenant during the war and then became interested in repertory.

First film part was as R.A.F. sergeant “Nobby” Clark in “The Way to the Stars.” A number of small “cameo” parts followed, until he appeared in a stage revival of “Caste.” The critics “discovered” him. He is now under contract to the J. Arthur Rank Organisation, who have given him his new name.

Gainsborough’s Islington Team

“When the Bough Breaks” was planned at the Gainsborough Studios, Islington, by Betty Box and her team of experts, many of whom worked with her on her first picture, “Dear Murderer.”

To direct came Lawrence Huntington, fresh from making the James Mason picture “The Upturned Glass.” The script, from an original story by Moie Charles and Herbert Victor, was fashioned by Peter Rogers.

Dresses were designed by Yvonne Caffin, who also dressed “Dear Murderer,” while settings were created by art director John Elphick, whose realistic sets for “Dear Murderer” caused considerable comment.

Thoroughly in tune with one another’s ideas and methods, the team worked with a smoothness and efficiency which defied even the fuel crisis, when all studios were finding it hard to carry on.
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With BRENDA BRUCE • PATRICK HOLT • LESLIE DWYER
CAVAN MALONE
TORIN THATCHER • CATHERINE LACEY • EDITH SHARPE
MURIEL GEORGE • JANE HYLTON • NOEL HOWLETT
SONIA HOLM

Produced by
BETTY E. BOX

Directed by
LAWRENCE HUNTINGTON

A GAINSBOURGH PICTURE
A SYDNEY BOX PRODUCTION

The Cast

Lily Bates. .......... Patricia Roc
Frances Norman. .......... Rosamund John
Bill. ............... Bill Owen
Ruby Chapman. Brenda Bruce
Robert Norman. Patrick Holt
Jimmy. .......... Cavan Malone
George. .......... Leslie Dwyer
Nurse. .......... Sonia Holm
Adams. .......... Torin Thatcher
Almoner. .......... Catherine Lacey
Matron. .......... Edith Sharpe
1st Landlady. ........ Muriel George
2nd Landlady. .......... Ada Reeve
Miss Brent. .......... Joan Haythorne
Woman Customer. Edie Martin
Shop Assistants. Mary Stone
Sheila Huntington
Doctor. .......... Gerald Case
Maid. .......... Jane Hylton
Judge. .......... Noel Howlett
Credits

Screenplay by PETER ROGERS

Based on an original story by Moie Charles and Herbert Victor

Music composed by Clifton Parker
Played by The Philharmonia Orchestra of London
Conducted by John Hollingsworth

Associate Producer: Antony Darnborough; Director of Photography: Bryan Langley; Cameraman: Dudley Lovell; Editor: Gordon Hales;
Supervising Art Director: George Provis; Art Director: John Elphick;
Production Manager: Fred Gunn; Assistant Director: Alf Keating;
Make-up: Len Garde; Dress Supervisor: Yvonne Caffin; Sound Supervisor: B. C. Sewell; Recordist: S. Hobbs.

Produced by Betty E. Box

Directed by Lawrence Huntington

Length 7,313 feet (approx.)