



# The Rat



*Anton  
Walbrook*

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## THE CAST

Zelia - RUTH CHATTERTON  
 Boucheron (The Rat) - ANTON WALBROOK  
 Odile - - - Rene Ray  
 Marguerite - Beatrix Lehmann  
 Mere Coline - - Mary Clare  
 Prosecuting Counsel - Felix Aylmer  
 Stets - - Hugh Miller  
 Caillard - - Gordon McLeod  
 The Judge - Frederick Culley  
 Pierre Verdier - George Merritt  
 Defending Counsel - Leo Genn  
 Priest - - Stanley Lathbury

Directed by JACK RAYMOND

AN IMPERATOR FILM  
 PRODUCTION

Distributed by  
 R.K.O.-Radio Pictures

"Just ask for the Rat, Padre. Every child in the district knows him, every man fears him, every cop and every woman wants him—but the cops don't get him. He'll come—I am in trouble and the Rat never lets a man down."

"If you make the slightest sound, it'll be worse for you. So you'd better be a good girl and answer my questions in whisper—understand?"

## THE STORY

IN response to the last request of a condemned murderer, a hunt is made for the "Rat," the most notorious criminal of the Paris underworld. The Rat, as dangerous as he is fascinating to women, has completed a successful burglary of a girl's flat and returns to his dive—"Chez la

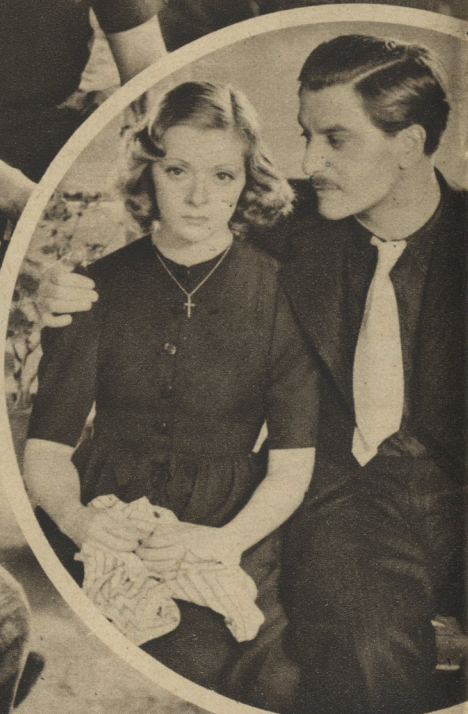
"Why, bless me, the chief himself!"

"Get up—get out! Next time you'll get no warning. The first man to touch that girl has me to deal with..."



"I'm going to stay here now. Aren't I?"

Mère Coline"—where Inspector Caillard runs into him. He accuses the Rat of the burglary and produces the girl, but fascinated by the thief, she refuses to denounce him. Caillard gives up his attempt to take the Rat by law and asks him to accompany him to the prison to see his doomed friend. There the criminal makes his dying request to the Rat to look after his daughter, Odile, and the Rat agrees. On his return to "La Mère Coline," he finds Odile resisting the advances of one of his gang and commences his role of protector by knocking the man down. Odile, an unsophisticated gamine, comes to his room and proceeds to play house-maid to him. His life is further complicated by meeting Zelia de Chaumont, a beautiful woman of fashion, who with Louis Stets, her millionaire admirer, visits the Montmartre dive. Zelia is at once attracted by this lawless creature of the underworld and is piqued by her failure to impress him with her sophisticated allure. Odile, meanwhile, betrays the fact that she



(Above)  
"And don't make friends with any man without telling me!"


"I hope this is what you wanted, Zelia, extraordinary place, isn't it?"

has fallen in love with the Rat. He, however, in spite of Odile's quaint attractiveness, shows more interest in the pearls he had noticed Zelia wearing, and also finds himself becoming attracted to their owner. The affair between Zelia and the Rat has an unfortunate result. Stets in his jealousy looks elsewhere for a conquest and makes advances to Odile, while Odile, stung by the Rat's indifference, quarrels with him and almost decides to accept Stets' offers of financial help. The Rat learns of Zelia's former associations with Stets and his change of heart is complete when Marguerite, a friend of Odile's, phones him that Stets is on his way to his room in



"You must be terribly hard up for emotions of your own, lady?"







"They are lovely. They have a glow. They glow like your eyes. Your eyes are very lovely."

order to see Odile. He rushes back and crashes through a skylight before he reaches his garret. Inside Odile has shot Stets in self-defence and the police are already on the scene. While the Rat is lying unconscious elsewhere Odile is arrested for the killing. She insists, when cross-examined, that the Rat had nothing to do with it as he was at that time with Zelia, which, however, the latter denies. When the Rat recovers consciousness, he vehemently protests that he was responsible for the shooting and that Odile is innocent. The Trial is the sensation of Paris. There is a dramatic turn of events when Zelia, realising that she has lost the love

"So I'm here in your house at last! I don't count the other time . . ."



"Listen, if the police turn up— I've been here all the time. See?"



"I never dared because your eyes were always making fun of me."

"What? With Odile?"

of the Rat, comes forward in court and in evidence proves that he was with her at the time of the shooting, thus compromising herself but saving him from a murder charge. Her action proves the best possible solution as the Rat is acquitted and Odile receives lenient treatment for having acted in self-defence. The way is left open for Odile and the Rat to patch up the romance which had nearly come to such a tragic termination.

THE END

### "THE RAT" ON THE STAGE

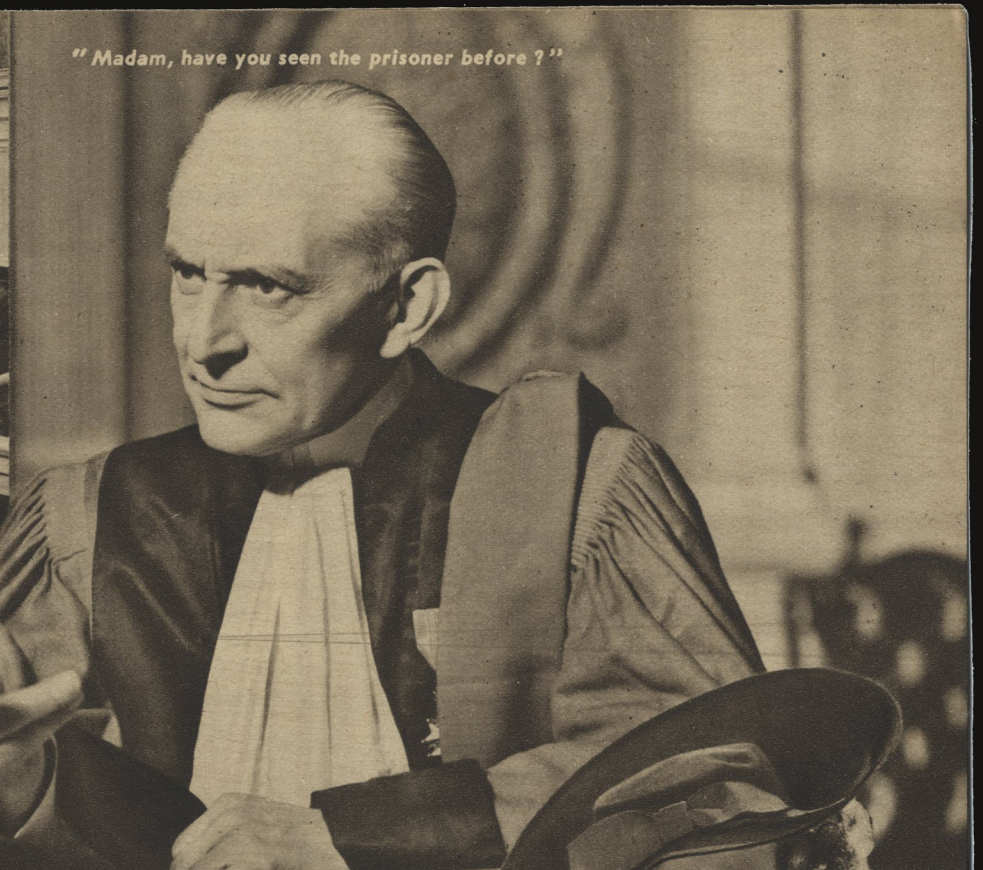
"THE Rat" was one of the outstanding stage successes in England and many other countries. In London, the play was first produced at the Prince of Wales' Theatre on June 9th, 1924, with Ivor Novello and Isabel Jeans at the head of the cast. It ran for 283 performances and was later revived in 1927. The author is "David Lestrange," a pseudonym which hides the identity of the co-authors, Ivor Novello and Constance Collier. Many of us will remember this unusual play and will welcome the opportunity of seeing it on the screen.

"Now listen, you'd better make a clean breast of it. Did you kill Stets in self-defence?"



"Dead!"





"Madam, have you seen the prisoner before?"



"This is not a case of an innocent young girl whose honour was attacked, but of a cocotte!"



"The child is lying—she's lying to save me—I killed Stets!"

"He did none of the things he has told court. He couldn't have. Gentlemen of Jury, he spent the entire night with me"






*Walbrook*  
*Anton*



**ANTON WALBROOK**, the Austrian actor who is carrying on a 300-year-old theatrical tradition, was born in Vienna in 1900. His father was a circus clown, and insisted that his future lay under the big tent. He was sent to various schools in Germany and France, and upon graduation, because his father's cousin was a writer of best-selling novels, he felt that he had inherited a flair for writing, but soon found his mistake. He then decided upon the stage for a career, and presented himself to Max Reinhardt, the great impresario, and his natural acting ability won for him a free tuition. At the age of sixteen he started playing minor roles in Reinhardt's productions. With such sound a foundation, he found he had no difficulty in catching the interests of Munich producers. He became a Romeo, an Orlando, a Lorenzo and a Bassanio in the Shakespeare classics. To prove his versatility, he successfully portrayed leading roles in Oscar Wilde's comedies and in Bernard Shaw's "Candida." From Munich, Walbrook went to Dresden, where he added to his fame in Edna Ferber's satire, "The Royal Family." After fifteen years on the stage Anton Walbrook had money, peace, his own home, and was free to enjoy life, but he forsook all these for a new career, the screen. He made his screen debut in Berlin in a picture, strangely enough, dealing with circus life. Next he appeared in "Waltz Time in Vienna," which was followed by the Strauss operetta "The Gypsy Baron," which were both hits. Then came "Masquerade in Vienna," and, eventually, he went to Hollywood in order to act in an English remake of the spectacular production "Michael Strogoff," after having attained a big success in the original German version. He learned English and changed his real name of Adolf Wohlbrück into Anton Walbrook. The greatest chance of his career came with his arrival in England. He was given a co-starring role opposite Anna Neagle in "Victoria the Great," and his brilliant portrayal of Prince Albert, the Prince Consort, won for him the acclaim of the world.

Anton Walbrook has thick brown hair, and blue eyes, wears a moustache, weighs 12½ stone and stands six feet tall. His choice for meals is French dishes and he is particularly fond of capon roasted in wine. His reading habits usually lead him to Shakespeare. Although a fine actor, he is anything but temperamental and is a most unassuming person.





### RUTH CHATTERTON

Born on December 24th, 1894, in New York, she was almost a Christmas present to her parents, and for the first fifteen years of her life she lived as the child of a wealthy family. But when misfortune overtook her parents she was faced with the fact that she would have to earn her own living. She made her stage debut in Chicago at 16 in a play called "Standing Pat," in which she played an ingenue role. Three years later her success was established in "Daddy Long Legs," which was followed by such successes as "Come Out of the Kitchen," "Mary Rose," "The Changelings" and many others, a number of which were of her own production. A performance in a silent film with Emil Jannings forecast a screen career of even greater success than she had had on the stage, and shortly after she starred in "Madame X" and "Sorrell and Son," which established her as the "first lady of the screen." Her excellent performances in "Girl's Dormitory" and "Dodsworth" are particularly remembered. Her favourite hobby is flying and she is considered to be Hollywood's only real feminine pilot. Amelia Earhart was one of her great friends. She has light-brown hair and blue eyes, and is 5-ft. 4½-ins. tall.

In "The Rat" Ruth Chatterton wears this delightful black silk marocain evening frock cut on slender lines with slight train and richly embroidered in the front with sequins.

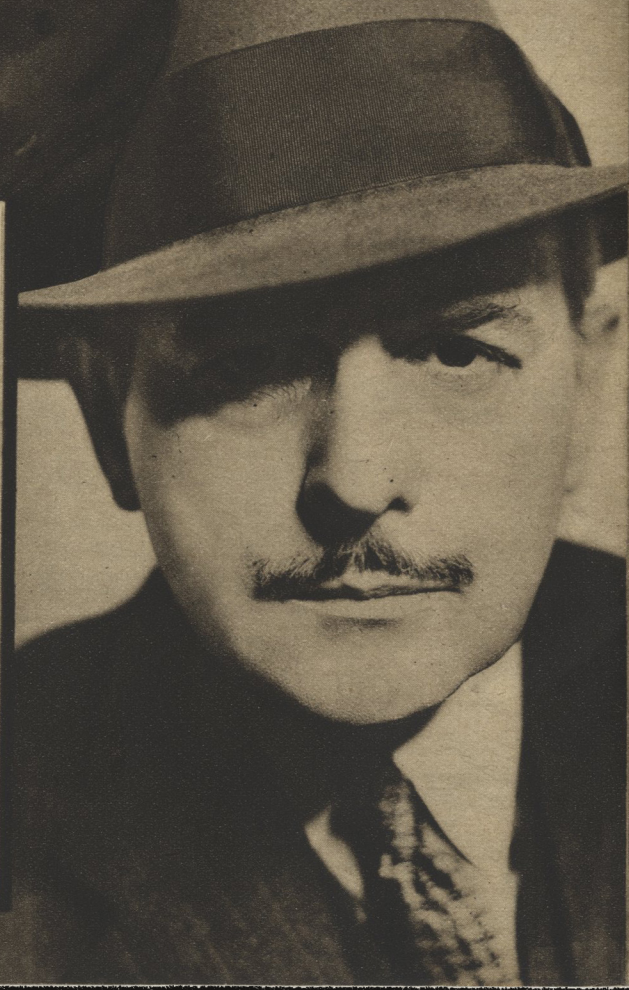






BEATRIX LEHMANN (above) was born in Bourne End, Bucks, on July 1st, 1903. Originally, she had ideas about being a toe-dancer, but eventually studied for the stage at the Royal Academy of Dramatic Art, making her professional debut in 1924. For two years she understudied and played for Tallulah Bankhead. Rapidly she made her name as an actress of great force of personality with a highly individual style. The screen has seen little of Beatrix Lehmann. She appeared in "The Speckled Band," "The Passing of the Third Floor Back" and in "Strangers on Honeymoon."

GORDON McLEOD (right) was born on December 27th in Ivybridge, Devonshire. After serving as mate of a sailing ship and ranching in Canada, he returned to England and became a mining engineer. Still feeling restless he secured a job in South America, but during the interval of two or three months before sailing he accepted a job at a pound a week with a "fit-up" stage company. This gave him as much travelling as he wanted and also the opportunity of becoming what he really discovered was his metier—an actor. After touring in India and the Far East he joined Martin Harvey and was nine years leading man for him on tour in England, Canada and America. Of recent years he has concentrated more and more upon films. In Hollywood he played in "The General" and "The Devil To Pay," with Ronald Colman, while his new British films include "Talk of the Devil," "Knight Without Armour," "The Show Goes On," "The Frog" and "Victoria the Great" in which he played the famous Scots ghillie John Brown. He stands 5-ft. 8-ins. tall and has dark brown hair and brown eyes.



RENE RAY was born in London on September 22nd, 1914. She made good in films entirely on her own initiative. She ran away from school because in a school performance of "Alice in Wonderland" she was cast for the part of the "Mad Hatter" instead of the leading feminine role. Three years later she met John Longden and persuaded him to give her a trial in films. She appeared in "Palais de Danse" under the direction of Maurice Elvey at the old Gaumont Studios. Rene spent many years vegetating in the country; met Thomas Bentley, the director, in a London 'bus and captured a part in a popular film. Has been making films ever since, and appeared in "The Passing of the Third Floor Back," "His Lordship," "Crime over London," "Please Teacher," "Farewell Again," "Bank Holiday" and "The Housemaster." In addition to her art as a screen player she is a clever water-colour painter. Rene Ray is married to George Posford, the well-known composer. She is 5-ft. 4½-ins tall and has blue eyes and light brown hair.

