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His Butler's Sister

Deanna Durbin, whom we left at the end of her last film engaged in a little light aircraft work, while she Said a Pray'r for the Boys Over There has apparently been re-classified as a non-industrial type. At any rate, she is back in the cosy, social world she has adorned since childhood in *His Butler's Sister*. She appears as a small-town girl with a Metropolitan voice, which it is her odd ambition to display exclusively to New York composer Franchot Tone. You may judge of her surprise and delight when she finds that her own half-brother is Mr. Tone's butler. She puts on a fetching housemaid's apron, tucks a vacuum cleaner under her arm, and gets to work on her employer with a smile and a song. For one reason and another, three deliberately rendered numbers and five costume changes are wasted on Mr. Tone, but a final burst of Puccini, in black tulle, makes him pop the question.

Miss Durbin sings, besides the conclusive aria from 'Turandot,' a Thing called 'When You're Away,' and another Thing called 'In the Spirit of the Moment,' not to mention a medley of airs in Russian. Her voice seems to me to have gained in richness and authority, but I fancy the script errs in dwelling so extensively on her extra-vocal attractions. Miss Durbin is a nice girl, well-mannered, vernal and easy on the eye, but her singing housemaid never appealed to me as a latter-day Helen. Five gentlemen's gentlemen, however, one Broadway producer, a critic, a playwright, and a traveller in corsets, besides the leading man and all the male extras in the cast, appeared to find her irresistible, so it may be that I am prejudiced.