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**The MOVIES ... and the people who make them**

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TALKING IT OVER

Listed in these index pages for the year 1940 are the titles of approximately 500 feature pictures which have been carefully reviewed. About 400 of these were probably not worth producing, seeing or mentioning. That's what I think. So I am adding to this index page, with the editor's permission, a list of 100 films which, it seems to me, would have met the entertainment needs of the great American public, with all its varying moods and sexes. For the convenience of any who may wish to refer to this list I have classified it according to general type, and I have marked with a star the films selected by the National Board of Review and the motion picture critics of the New York Times and Herald-Tribune as the ten best pictures of the year. There are nineteen of them. —Penetrix

### ADVENTURE

Boon Town
1 Married Adventure
Northwest Mounted Police
Northwest Passage
The Mark of Zorro
The Sea Hawk
Wyoming

### BIOGRAPHICAL AND HISTORICAL

Abe Lincoln in Illinois
Brigham Young
Dispatch from Reuter's
Dr. Ehrlich's Magic Bullet
Edison, The Man
Knute Rockne, All American
Queen of Destiny
The Howards of Virginia
Young Tom Edison

### COMEDIES

Andy Hardy Meets Debutante
Arise My Love *
Blondie Has Servant Trouble
Blondie on a Budget
Blondie Plays Cupid
Brother Rat and a Baby
Christmas in July
Congo Maisie
Curtain Call
Gold Rush Maisie
Hired Man for Breakfast
Hired Wife
Lucky Partners
Maryland
My Favorite Wife
My Love Came Back
No Time for Comedy
Pride and Prejudice *
Raffles
Remember the Night
Star Dust
Susan and God
The Baker's Wife (French) *
The Great Dictator *
The Great McGinley *
The Shop Around the Corner *
Third Finger, Left Hand
Three Cheers for the Irish
Too Many Husbands
Torrid Zone
Tugboat Annie Sails Again
Twenty-Mule Team

### DOCUMENTARIES

The Fight for Life
The Range We Watch
The World in Flames

### DRAMAS

(Straight, Melo and Mystery)
A Child Is Born
All This and Heaven Too
Brother Orchid
Charlie Chan at the Wax Museum
City for Conquest
Dark Command
Earl of Chicago
Escape
Flemish ***
Foreign Correspondent *
Four Sons
Gone with the Wind *
Grapes of Wrath *
I Want A Divorce
My Son, My Son
Night Train *

### Of Mice and Men *
Our Town *
Pastor Hall *
Rebecca *
Strange Cargo
The Biscuit Eater *
The Fighting 69th
The House Across the Bay
The House of Seven Gables
The Hunchback of Notre Dame
The Letter
The Little That Failed
The Long Voyage Home *
The Mortal Storm *
The Primrose Path *
The Sidewalks of London
They Drive by Night
They Knew What They Wanted
'Til We Meet Again
Tom Brown's School-Days
Vigil in the Night
Waterloo Bridge

### Fantasia *
Pinocchio
The Thief of Bagdad

### MUSICALS

Bittersweet
Irene
It's A Date
Little Nellie Kelly
Strike Up the Band
The Great Victor Herbert
Tin Pan Alley
Too Many Girls

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### KENTUCKY ROYALTY
KIDDIE KURE
KING FOR A DAY
LANDING OF THE PILGRIMS
LIST IN THE DARK
LONDON CAN TAKE IT
LONESOME STRANGER
LURE OF THE TROUT
MARCH OF TIME, Vol. 7, No. 2
MARCH OF TIME, Vol. 7, No. 3
MARCH OF TIME, Vol. 7, No. 4
MARINE ROUNDUP
MASTER OF THE CUE
MEN OF THE LIGHTSHIP
NIGHT RIDER MANIA
OF CHARMS OF 1941
MOTORCYCLE STUNTING
MR. MOUSE TAKES A TRIP
MY POP, MY POP
NATURE'S NURSERY
NICE WORK IF YOU CAN DO IT
OLD NEW MEXICO
OLD DOMINION STATE
OUR MONROE DOCTRINE
PAPA GETS THE BIRD
PEEP IN THE BERRY
PICTURE PEOPLE, No. 2
PICTURE PEOPLE, No. 3
PICTURE PEOPLE, No. 4
POPEYE MEETS WILLIAM TELL
POPULAR SCIENCE NO. 1
PRACTICE MAKES PERFECT
PREHISTORIC PORK
QUICKERIN' A WINK
RAGGEDY ANN
RECRUITING DAZE
RIVER THAMES—YESTERDAY

### SCHOOLBOY DREAMS
SCREEN SNAPSHOTs, No. 20-2 & 20-3
SEEING IS BELIEVING
SOAK THE OLD
SOOK SPEAKS
SPORTING EVERGLADES
SPORTSMAN'S PARTNER
STARGRAFT
STRANGER THAN FICTION, No. 81
TATTLE TELEVISION
TRAILER TRAGEDY
TROUBLE WITH HUSBANDS
UNITED STATES OCCUPATION, No. 1
UTOPIA OF DEATH
VASSAR VANITIES
VOLUNTEER WORKER
WALDO'S LAST STAND
WAY BACK WHEN A RASPBERRY WAS A FRUIT
WINDOw CLEANERS
WISE OWL
YOU CAN'T S LOW A HORSE
YOUNG AMERICA FLIES
YOUTH GETS A BREAK
ACQUITTED BY THE SEA
20th Century-Fox 10 mins.
(Believe it or not) Robert Ripley relates an amazing story about a young bank teller who was unjustly convicted of a theft and vindicated years afterward during the Titanic sinking. Well-performed and worthwhile.

AMERICAN SPOKEN HERE
MGM 10 mins.
Humorous and enlightening subject tracing the origin of common American slang expressions.

BLONDES AND BLUNDERS
Columbia 16 mins.
Walter Catlett gets into a silly scramble for a pendant smuggled in by a blonde gangster girl.

COMMUNITY SING No. 1 (1940-41)
Columbia 9 mins.

THE CONSTABLE
Paramount 7 mins.
Color Cartoon. Constable Gabby sets out to recapture the mayor’s pig with amusing results.

CRYSTAL GAZERS
Al. O. Bondy 9 mins.
Absorbing reel showing crystal structure and behavior.

DIARY OF A RACING PIGEON
Warners 10 mins.
The training and work of racing pigeons presented from the pigeon’s point of view. Interesting and in color.

DREAMS
MGM 10 mins.
An unusual subject dealing with the interpretation of dreams.

EXCURSIONS IN SCIENCE No. 6
Instructive laboratory experiments including the construction of springs from fused quartz and the manufacture of sodium lamps.

FEMININE FITNESS
Paramount 10 mins.
Spotlight. Female athletes in action. Okay except for the wrestlers.

FIRE CHIEF
RKO 8 mins.
Donald Duck. Mischievous nephews cause Donald to burn down his own firehouse. Funny.

FIRST LINE OF DEFENSE
United Hospital Fund 9 mins.
Well presented documentary short dealing with voluntary hospital work.

SHORT SUBJECTS
FOR OUTDOORS
20th Century-Fox 10 mins.
Fashion Forecast. Fashionable gowns and play suits parade in color by shapely models. Bright commentary by Ilka Chase.

GOOFY’S GLIDER
RKO 8 mins.
Walt Disney reel in Technicolor. Goofy’s efforts to fly result in a diverting reel.

HENRY BUSSE AND ORCHESTRA
Warners 10 mins.
Swing musical numbers including Busse solos on the trumpet and a vocalist. Smoothly produced.

HOW WET WAS MY OCEAN
20th Century-Fox 7 mins.
Terry Toon. A pig and a cat compete on the beach.

HUNTING WILD DEER
Columbia 9 mins.
Mrs. LaVarre hunts deer on Sea Island, off Georgia. Scenic footage has charm.

INFORMATION PLEASE
RKO-Pathe 10 mins.
Louis Bromfield aids the staff in a neat issue.

IN THE BANK
King of Comedy Corp. 14 mins.
Charlie Chaplin reissue still packing a punch.

IT IS FOR US THE LIVING
Film Association 19 mins.
Eloquent two-reeler showing the work being done by the Federation of Jewish Charities.

JOE REICHMAN AND HIS ORCHESTRA
Vitaphone 10 mins.
Novel arrangements of popular music. Soloist singing and comedy.

JOHNNY MESSNER AND HIS ORCHESTRA
Paramount 11 mins.
Below par musical number retaining some interest for swing fans.

KIDDIE KURE
MGM 11 mins.
Our Gang. The kids cure a hypochondriac by eating his sugar pills.

LANDING OF THE PILGRIMS
20th Century-Fox 7 mins.
Terry Toon in Technicolor. Burlesque of the Pilgrim landing with up-to-date Indians and a troublesome turkey.

THE LONESOME STRANGER
MGM 9 mins.
Laugh-provoking parody in which The Lonesome Stranger subdues badmen.

LURE OF THE TROUT
20th Century-Fox 9 mins.
Sports Review. Trout fishing in Technicolor with a demonstration by Ed Thorgersen.

THE MAGIC PENCIL
20th Century-Fox 7 mins.
Clever release in which a crazy goose runs into trouble by creating swans, a saxophone, a gal, and a villain with a magic pencil.

MARCH OF TIME, No. 5, Vol. VIII
RKO 19 mins.
An enlightening study of the history, the achievements and the failures of the AFL and the CIO. Labor leaders, strikes affecting war industries (World War I), organization methods, etc.

MARINE ROUNDUP
Paramount 10 mins.
Spotlight. Entertaining reel depicting the capture of a tiger shark, a porpoise, a huge manta ray.

MEN OF THE LIGHTSHIP
GPO Film-Unit-ABFD 25 mins.
Authentic documentary recreating a Nazi plane attack on a lightship off the Norfolk coast. Dramatic and well photographed.

MOTORCYCLE STUNTING
Paramount 10 mins.
Spotlight. Exciting shots of races, trick riding, uphill contests, etc.

NICE WORK IF YOU CAN DO IT
Columbia 9 mins.

OLD DOMINION STATE
20th Century-Fox 10 mins.
Impressive Virginia attractions filmed in excellent Technicolor. Blue Ridge Mountains, Monticello, Mount Vernon, tobacco growing, beach sports, horse breeding, etc.

PICTURE PEOPLE No. 3
RKO 10 mins. each
Rudy Vallee, Ken Murray, Fred MacMurray, Dorothy Lamour, W. C. Fields and others cavort engagingly at the Pirate’s Den nightclub.

No. 4
Carole Lombard directs Alfred Hitchcock and Robert Montgomery; Charlie McCarthy is inspected by an army medico; Gene Autry travels in his trailer; Lola Lane runs a farm; Richard Arlen an airport. Agreeable.

RAGGEDY ANN
Paramount 19 mins.
Sentimental novelty cartoon appealing especially to youngsters. A little girl attempts to buy a rag doll which is sewed to another boy doll and the storekeeper tells her a story about the arrangement. Delightfully handled.
"The MOVIES . . . . 1940"

RIVER THAMES — YESTERDAY
Paramount 10 mins.
A nostalgic trip down the pleasant River Thames screened in soft Technicolor tints.

SCREEN SNAPSHOTs
Columbia 1 reel each
20 · 2: Smiley Burnette, Richard Arlen, Andy Devine, Hugh Herbert, Bob Burns, Bette Davis, Rita Hayworth, Larry Simms and others.
20 · 3: Ken Murray performs stunts which introduce Hollywood personalities to the audience.

SEEING IS BELIEVING
Paramount 11 mins.
Part one: Modern farm equipment and the use of steel on farms.
Part two: Scientists take a thrilling trip down Idaho’s rough Salmon River. Educational.

SPORTSMAN’S PARTNER
RKO 9 mins.
Sportscope. Cocker spaniel puppies and cocker spaniels on the hunting field.

TATTLE TELEVISION
RKO 19 mins.
Leon Errol gets mixed up with a salesgirl in a television exhibition and brings down his wife.

TROUBLE WITH HUSBANDS
Paramount 11 mins.
Mirthful Robert Benchley skit in which the humorist demonstrates exasperating husband habits.

UNUSUAL OCCUPATIONS
Paramount 11 mins.
LO 2: Chewing gum art works: gypsum desert, mechanical valet, man embroiderer, Colorado’s Beaver Control System.

VARSITY VANITIES
Universal 17½ mins.
“Hep cats” swing at the local soda store, Cast includes Martha Tilton, Dennis and Day, Six Hits and a Miss, Peggy Ryan.

WISE OWL
Columbia 7 mins.
Fairly amusing color animation about an owl who attempts to catch a bat for dinner.

YOUTH GETS A BREAK
National Youth Administration 30 mins.
Accomplished documentary dealing with the National Youth Administration work. The agency operation and achievements are outlined in clear detail.

LOVE THY NEIGHBOR:
Produced by Mark Sandrich for Paramount
Director: Mark Sandrich
Screenplay: William Morrow, Edmund Beloin, Ernest Pagano, Z. Myers
Photography: Ted Tetzlaff
Art Directors: Hans Dreier, Roland Anderson
Editor: LeRoy Stone

Gib and diverting gag comedy in which Fred Allen and Jack Benny bring their four-year radio feud to the screen in a series of frantic fun fireworks. Mary Martin as Allen’s niece joins Benny’s show in order to reconcile the rivals but her efforts result in further complications. (Adults & Young People)

(Running time, 80 minutes)

Those rival clowns of the airways, those two needling connoisseurs of nitwit, Jack Benny and Fred Allen, finally have their feud in a hilarious gag-pulling match conducted especially for all the ardent ether fans. Believing its name with brash and amusing pertinence, Love Thy Neighbor makes an attempt to settle on celluloid the famous battle of word-blisters and barbed invective which started off so casually some four years ago when one of the humor men let drop an edged remark. It all gets under way when Allen sets out to meet a cruise-boat bringing home Mary Martin, his shapely cinema niece. As ill-fortune and the script scribblers would have it, Benny also heads in the same general direction. That starts things off with a bang of course, and the tension mounts swiftly when Mary—who really means well—impersonates a star in Benny’s musical in order to dissolve the feud and calm the nerves of her distracted uncle. From then on invective follows insult. Before the wild windup Benny has hired away Allen’s Merry Macs, Allen has taken potshots at Benny and planted a blonde in his apartment, and enough brawls, quips and savage sallies have been introduced to appease the most enthusiastic feud fan.

The swift and bristling repartee indulged in by the two principals is the show’s prime attraction but by no means its only asset. Lithe, alluring Mary Martin sings and swings “My Heart Belongs to Daddy,” the song which lifted her to stardom, in fetching fashion, besides bringing charm and appeal to the story’s slapstick situations. “Rochester” (Eddie Anderson), at his best, slips in some effective by-play and banter with Benny, while others of the cast, notably, Verree Teasdale, Virginia Dale, Teresa Harris, and the Merry Macs add worthy entertainment elements. The songs, “Isn’t It Just Like Love?”, “Do You Know Why?”, and “Dearest, Darkest I,” seem destined for hit ratings.

It’s an enthusiastic, ably produced gag round up which no A-1 Benny-Allen fan can afford to skip.

Jack Benny  Fred Allen
*LOVE THY NEIGHBOR*
GO WEST:
Produced by Jack Cummings for MGM
Director: Edward Buzzell
Screenplay: Irving Brecher
Photography: Leonard Smith
Editor: Blanche Sewell

S. Quentin Quale ........ Groucho Marx
Joe Patello .......... Harpo Marx
"Rusty" Patello .......... Chico Marx
Eve Wilson .......... Diana Lewis
Beecher .......... Walter Woolf King
"Red" Baxter .......... Robert Barrat
Lulabelle .......... June MacCloy
Railroad President .......... George Lewis

Neatly nonsensical fun fest with music
featuring the three merry Marx brothers in
their yearly screen scramble. The
jazzy get mixed up with bad men seeking
to promote a railroad deal in the
seventies, lose a vital deed, steal it back
for the sake of the pretty heroine and
finally partake in a wild race which feals
the villains. (Adults & Young People)

(Running time, 79 minutes)

The Marx Brothers 1940 slapstick
feature sends the gagsters gallavanting
through another broad farcical comedy
directed along familiar laugh requirement
lines. Rollicking antics, ridiculous humor
situations, novel musical interludes, light
romance and a wild melee with mercenaries
competitors keep the hysterial hijinks
moving at a swift pace most of the way.
Careful editing in a few reels would have
done no harm, but that's a minor
criticism of a show cut successfully for
laughs and more of them.

Learning that the New York and Western
Railroad plans to extend its lines from
Criddles Creek Junction to the Pacific,
young Terry Turner comes to the big
town in order to advise the railroad of
a short-cut route through Dead Man's
Gulch. Terry is in love with Eve Wilson,
daughter of the Gulch owner whose
poverty has delayed the marriage of the
young folks. The railroad dispatches
Beecher, a shady individual, to purchase
the cut for $10,000. After highlighting
S. Quentin Quale involved in hocus
pocus portrayed by Chico and Rusty Patello,
co-owners of a ten dollar bill, the scene
shifts to the west where Terry and Eve
gaily set out to inform old Dan Wilson
of the good news. Dan has passed away
however, leaving a deed to the Gulch in
the hands of Joe and Rusty who have
journeyed west on the money fleeced
from S. Quentin Quale. Thinking the
deed worthless, the pair have left it as
an I. O. U. at the Crystal Palace Saloon,
whose owner, Red Baxter, is in league
with Beecher. Joe and Rusty leave Crip-
ple Creek in a stagecoach with Beecher
and Lulabelle, the Crystal Palace's enter-
tainer, pick up a hitch-hiker, S. Quentin
Quale, who wangles the I. O. U. for a
dime, delivers it to Baxter and Beecher
for a promised $10,000 — and is prompt-
ly kicked out. After laying eyes upon
Diana, the conscience-stricken trio —
Quale, Joe and Rusty — swipe the deed in
a quiet saloon, board the train which
Beecher and Baxter take in order to
reach the impatient railroad officials first.
Eve and Terry race the train in a buck-
board, win out thanks largely to the
hilarious lack of cooperation displayed by
the clowns on the speeding train.

As usual the story is a framework for
fun proceedings which allow the Marx
talents a nice individual play. Groucho as
Quale, the outslidiced slickster, deftly
clears the top comedy hurdles, displaying
his usual flair for monkeyshines and
horseplay — plus his familiar weakness
for blondes. Chico as Joe is divertingly
dumb and gets in his usual lick at the
piano, while Harpo maintains a most
potent silence, besides strumming "From
the Land of the Sky-Blue Water" on an
improvised harp. Diana Lewis is pleassin-
gantly pert as she teams with John Carroll
for the light love interest. Walter Woolf
King and Robert Barrat make good vil-
lains: contralto June MacCloy delivers a
torch song in style and also contributes
to the general plot. The final windup is
a corks and the full show maintains a
lively laugh level.

MICHAEL SHAYNE, PRIVE DETECTIVE:
Produced by Sol M. Wurtzel for
20th Century-Fox
Director: Eugene Forde
Screenplay: Stanley Raub,
Manning O'Connor
Story: Brett Halliday
Photography: George Schneiderman
Editor: Al De Gaetano

Michael Shayne .......... Lloyd Nolan
Phyllis Brighton .......... Marjorie Weaver
Marsha Gordon .......... Joan Valentine
Eliot Thomas .......... Walter Abel
Aunt Olivia .......... Elizabeth Patterson
Chief Parker .......... Donald MacBride
Brighton .......... Douglas Dumbrille
Lynne .......... Clarence Kolb
Harry Grange .......... George Meeker

Bright little murder-with-comedy mys-
tery: a flippant detective, hired to protect
a pretty girl with a penchant for gamb-
lng, pulls her out of a homicide situa-
tion. (Adults & Young People)

(Running time, 77 minutes)

Here's a light, diverting little offering
which skips along blithely among its
many crime and comedy situations. The
plot is something of a crazy-quilt, but the
seams are sewed with laughter. Michael
Shayne, a lone-wolf sleuth, encounters at-
tractive Phyllis Bright on at a race track,
manages to call off her bet on a horse,
and then finds himself hired to look after
the horse-minded maid. Shayne soon
wades into deeper waters however when
a young man acquaintance of the girl's
is murdered. In attempting to keep the
young lady's reputation untarnished, he
himself becomes the chief suspect. Need-
less to say, the mystery is finally solved
to the audience's satisfaction.

Things happen fast enough to main-
tain suspense straight through. Lloyd
Nolan as Shayne, the wise-cracking sleuth,
shows up very well indeed and he re-
ceives stronger support than is usual in
a shindig of this sort. Marjorie Weaver
as Phyllis is both eye-catching and cap-
able; Donald MacBride as the police
chief and Elizabeth Patterson as Shayne's
self-appointed old maid assistant bring in
necessary comedy elements, and Walter
Abel and Douglas Dumbrille make cred-
teble crime-hatchers.
**The MOVIES . . . 1940**

**SANTA FE TRAIL:**
Produced and distributed by Warner Brothers
Director: Michael Curtiz
Original Screenplay: Robert Buckner
Photography: Sol Polito
Art Director: John Hughes
Editor: George Amy

Jeb Stuart — --- Errol Flynn
Kit Carson Halliday.. --- Olivia de Havilland
John Brown -------- --- Raymond Massey
George Danger --- --- Ronald Reagan
Tex Bell ------------------- Alan Hale
Rob Nolliday. ----------- --- William Lundigan
Rader ------------------ --- Van Heflin
Jason Brown ----------- --- Gene Reynolds
Cyrus Holliday --- --- Henry O'Neill
Windy Brod -- --- --- Guinness **"Big Boy**'s Williams
Oliver Brown --------- --- Alan Baxter
Martin __________________ John Larch
Robert E. Lee ------------------- Moroni Olsen
Paul Sheridan ----------- --- David Bruce
Barber Doyle ------------ --- Hobart Cavanaugh
Major Summer ------------------- Charles D. Brown
Kit Gallinger ------------------- Joe Sawyer
James Longstreet ------- --- Frank Wilcoo
Towne Wilson ------------ --- Ward Bond
Shoulier Morgan -------- --- Russell Simpson
Gratry --------------- --- Charles Middleton
Jefferson Davis -------- --- Erville Alderson
Conductor ---------------- --- Spencer Charters
Charlotte --------------- --- Suzanne Caranlan
George Pickett ------------ --- William Marshall
John Hood --------------- --- George Haywood

Imposing and opulent super-spectacle western stirs adhering more to heroes than the spirit of historical fact. Laid in the pre-Civil War period, the story details the breathtaking adventures of two West Point cadets who ride against the embattled John Brown in "bloody Kansas" shortly before the outbreak of hostilities. (Adults & Young People)

*(Running time, 110 minutes)*

Like Dodge City and Virginia City, *Santa Fe Trail* returns to the past for a period rich in historical associations and a place admirably suited to swept action and dramatic requirements. and then — blandly ignoring small matters of historical import — proceeds to unreel a grandiose, interesting and at times even gripping popular melodrama.

The year is 1854, a year of smouldering hatreds between the North and the South. Just before graduation at West Point, Jeb Stuart (the hero) fights with Rader, an unsavory disciple of John Brown, the famous Kansas abolitionist. Rader is discharged, but Jeb is graduated, dispatched by Commandant Robert E. Lee with six other graduates to "bloody Kansas." After Jeb and his young pocketbook friend, George Custer, fall in love with winsome Kit Holliday, operator of the Holliday freight service over the Santa Fe Trail, they gladly set out as part of a military convoy of one of the wagons. John Brown, who has meanwhile accepted Rader's aid, attacks the train with his followers. He is beaten off finally, after a vicious fight, but betrayed by his young son, who reveals his hiding place before dying of wounds. Jeb sets out in pursuit, after hearing the sweet words from Kit, narrowly escapes hanging at a holocaust at the hands of Brown who is defeated again by the forces of Custer.

Later, while attending a military ball at Washington, Kit, who hears that Brown, deserted by Rader, has attacked the arsenal at Harper's Ferry. He leads the forces which precipitate Brown's capture, but not before the ferry abolitionist has killed Rader. At the finish Kit and Jeb are married on the Santa Fe Trail railroad.

Michael Curtiz' direction guarantees some powerful and stirring scenes, but the lack of either theme or continuity tends to offset isolated impressions. Errol Flynn as Jeb once again gallops about grimly but suavely as the handsome hero whose sturdy shoulders carry the weight of heroes. His followers should be completely satisfied with this performance. Lovely Olivia de Havilland, sacrificing more feminine costumes for cowgirl garb, struggles commendably as Kit, the wagon train manager and general heroine, while Ronald Reagan fills a stock role as Geo. Custer, Raymond Massey as John Brown is perhaps too much the hard-riding fanatic but he brings talent and no end of vigor to his performance. Van Heflin as Rader is convincing, as are Alan Baxter and "Big Boy" Williams as two comic cowboys. Most of the other actors on the roster, including those who portray historical personages, contribute routine work.

**LONE STAR RAIDERS:**
Produced and distributed by Republic
Director: George Sherman

Stony Brooke ------------- Robert Livingston
Tucson Smith -------------- Bob Steele
Lullaby Joslin --------- --- Rufe Davis
Linda ------------------ --- June Johnson
Martin ------------------- George Douglas
Granny ------------------- Sarah Padden

Three Mesquiteers adventure short of the series standard. The cowboys save an old lady's ranch by winning a U. S. cavalry contract in spite of sagebrush sabotage. (Adults & Young People)

*(Running time, 57 minutes)*

Although it includes most of the usual western ingredients plus sequences showing beautiful wild horses, *Lone Star Raiders*, because of its shooting script, falls below the series level. Mesquiteer followers however, and even sterling western fans, should find the release at least tolerably entertaining.

The Mesquiteers, Stony, Tucson and Lullaby, work for a ranch which is inherited by a kindly old lady fresh out of the poor house. The ranch isn't bringing in any money it seems, and wrecker in the ranks of the home boys threaten to thwart the Mesquiteers when they attempt to win an Army contract by rounding up wild mustangs. The cactus fenceouts are hired by a neighbor, rancher who hopes to put the skids under the old lady's outfit and grab all the gravy for himself. The climax is what counts most however, and the boys breeze through the cavalry-contract race in fine style, stringing the villains and saving the old lady.

Robert Livingston, Bob Steele and Rufe Davis as the Mesquiteers continue their familiar characterizations with the latter supplying unimportant songs and comedy. Sarah Padden as the old lady leads the secondary players.

**PONY POST:**
Produced and distributed by Universal
Director: Ray Taylor

*(Running time, 59 minutes)*

When Cal agrees to become operator of the pony express relay station in Ruby Valley right away you know he's riding into trouble. There's grief and gunfire, spurious Indian attacks and general skullduggery before the lurking culprit (the discharged post official) gets a cutting-up and final quietus. Puggy Knight flips in somewhat uncertain fun efforts and there's a stab at the stock romantic angle. Johnny Mack Brown as Cal handles his standard action assignment with competence enough, but the story just doesn't seem to make much of an impression. Nell O'Day, Stanley Blystone and Tom Chatterton lead the support.
The MOVIES

...and the people who make them

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TALKING IT OVER

Last week I mentioned that the wrangling over the ten best films of the year would soon begin. Today I see published one of the first, if not the first, of these lists. This is the list of those chosen by the National Board of Review, that almost ancient and still honorable organization which represents women's clubs, civic organizations, etc. interested in the motion picture, an organization which has waged a stout battle against censorship boards, unnecessary and vicious legislation, and has consistently worked for better films and more intelligent audience appreciation.

Indeed the National Board of Review has published three lists, chosen from different points of view. A comparison of these I find interesting.

1. The list of the reviewing committee based on the merits of the pictures, in the order of preference:
   The Grapes of Wrath
   The Great Dictator
   Of Mice and Men
   Our Town
   Fantasia
   The Long Voyage Home
   Foreign Correspondent
   The Biscuit Eater
   Gone With the Wind
   Rebecca

2. A list by the same committee of the ten pictures considered to have the greatest popular appeal:
   Rebecca
   Gone With the Wind
   The Grapes of Wrath
   Fantasia
   Pride and Prejudice
   Foreign Correspondent
   The Great Dictator
   All This and Heaven Too
   Abe Lincoln in Illinois
   The Long Voyage Home

3. A list made from a poll of the member Motion Picture Councils, most of which had not had opportunity to see Fantasia or The Great Dictator when the poll was taken:
   Rebecca
   All This and Heaven Too
   The Grapes of Wrath
   Pride and Prejudice
   Gone With the Wind
   Knute Rockne All American
   Abe Lincoln in Illinois
   The Howards of Virginia
   Foreign Correspondent
   Young Tom Edison

Examination of these lists will show that Rebecca has reversed herself, last in the first list, first in the other two. It will show that only four of the films rated on their merits figure in the choice of the Councils. It will show a number of things which I, for one, find a bit amazing. I cannot understand the choice by any group of Young Tom Edison. It must be Mickey Rooney's fatal charm. If I were going to put either of the Edison pictures into the list of tops, which I wouldn't do, I would select Edison, the Man which I consider far superior. I would not put The Howards of Virginia in anything smaller than a list of the fifty-two best films of the year. I wouldn't put The Great Dictator ahead of either The Long Voyage Home or Of Mice and Men. I would put Rebecca somewhere in the middle instead of either first or last. In short my own list would not be like any of these.

—Penetria
THE THIEF OF BAGDAD:
Produced by Alexander Korda; released by United Artists

Directors: Ludwig Berger, Michael Powell
Screenplay: Miles Malleson
Scenario: Lajos Biro
Music Score: Miklos Rozsa
Photography: George Perinal

Editor: Charles Crichton

Jaffar: Conrad Veidt
Abu: Sabu
Princess: June Duprez
Ahmad: John Justin
General: Rex Ingram
Sultan: miles Malleson
Old King, Mortal Sage: W. peel
Jaffar’s Aide: Mary Morris
Merchant: Bruce 
Astrologer: Hay Petrie
Singer: Adelaide Hall
Ilder: Rex Emerson

Super-spectacle of screen wizardry in Technicolor and mechanical magic; all a lavish, eye-filling background for an Arabian Nights fantasy called Bagdad. Boy, meeting Basra girl, their separation through the wiles of a wicked vizier, the final clinch brought about by a light-fingered urchin on a flying carpet.

(Adults & Young People)

(Running time, 105 minutes)

Director Alexander Korda is reported to have said that this picture represents an attempt to do with living players what Disney has accomplished with cartoons. And the results have been as wildly impudent and on the whole, as utterly delightful. The story itself is not an important one; what matters is the pleasing riot of color from Mr. Korda’s dripping palette.

Retaining nothing of the earlier Fairbanks version but the title and general locale, The Thief of Bagdad tells the tale of the allied fortunes of a light-fingered guttersnipe and the rightful occupant of the throne of Bagdad, both outcasts from the regime of the usurping Grand Vizier. Abu, the little thief, and the deposed Ahmad meet in prison awaiting execution by Jaffar, the vizier. Abu steals the prison keys and the two start off on a life of adventure. Ahmad, to the boy’s disgust, finds it in the sight of the beautiful Princess of Basra, to look upon whom is death. Jaffar arrives to sue for the hand of the princess, sees his former captives, and in wrath, turns the boy into a dog and blinds Ahmad by the power of his magic. The senile King of Basra agrees to his daughter’s marriage to the upstart Jaffar in return for the gift of a flying horse, a little invention of Jaffar’s. The Princess, however, is in a trance, and only the voice of Ahmad can wake her. Magic and a little applied psychology help Jaffar out at this point, but the course of true love is too strong even for him. It’s Abu, back in his boyish shape again, who finally resolves the story’s many difficulties. He releases a Djinni from a sealed bottle, gets three wishes, steals the All-Seeing Eye from an idol guarded by a terrible spider, and finally, by dint of a trick, acquires a magic carpet and a super-magical bow and arrow with which to foil the wicked vizier, by this time running out of tricks himself.

It’s all done with mirrors, as the saying used to be, but to Sabu must go much of the credit for making a story a hit too much on the fantastic side both human and appealing. He plays the wiley scapegrace with superior ease, sings “I Want To Be A Sailor” with appealing gravity, and wears an amusing small-boy superiority and scepticism before all the wonders he is confronted with. Conrad Veidt takes time off from his portrayals of strictly contemporary villains to get into the wicked spirit of the Grand Vizier’s part. He has never had the opportunity of combining menace with magic before: he does it here with fierce gusto. Rex Ingram is fierce and terrible, too, as the towering Djinni and unwilling servant of Abu. The lovers are given routine characterization by June Duprez and John Justin. The gouty old Sultan is effectively played by Miles Malleson. What with flying horses and aerial carpets, magic weapons and contrivances and the most subtle and satisfying color tones yet seen in Technicolor, the cast have a time of it keeping in the running. They do, though, and help to make The Thief of Bagdad the fascinating, unbelievably beautiful, and truly poetic achievement that it is. If you go accepting fantasy for what it is worth, you should not fail to find this picture a grand show with appeal for all ages.

NOBODY’S CHILDREN:
Produced and distributed by Columbia

Director: Charles Barton
Screenplay: Doris Malley
Story: Walter White, Jr.
Photography: Benjamin Kline
Editor: Richard Fanti

Pat: Edith Fellows
Tommy: Billy Lee
Mrs. Marshall: Georgia Caine
Miss Jamison: Lois Wilson
Walter White, Jr.: Walter White, Jr.
Mr. Miller: Ben Taggart
Mrs. Miller: Mary Currier
Mary: Mary Gordon

Sentimental drama about orphanage children based on Walter White, Jr.’s weekly radio program.

(Adults & Young People)

(Running time, 64 minutes)

Starring Edith Fellows, the Little Pepper, as a crippled orphan, Nobody’s Children sympathetically probes into the private lives of institution youngsters. Inspired by Walter White’s radio program “Nobody’s Children,” the film bids successfully for tears and heart-tugs in a tale concerned with the efforts of orphanage directors to place their charges in private homes. Nobody wants to adopt Pat, the crippled girl, so Tommy bravely bears up, turning down offers of adoption because of his sister’s infirmity. Pat herself finally persuades him to accept parents even though she is past the age limit and must soon enter a state home for invalids. Finally she too is adopted and after much sentimental turmoil the courageous youngsters are reunited.

The saccharine material is well handled by the cast, especially Edith Fellows as Pat, the smiling-through-tears heroine and Billy Lee as brother Tommy. Ben Taggart and Mary Currier as an adoption-minded couple and Lois Wilson as a supervisor show up well in lesser roles. Walter White, Jr. plays himself without sacrificing naturalness.
“The MOVIES . . . . 1940”

ELLERY QUEEN, MASTER DETECTIVE:
Produced by Larry Darmour for Columbia
Director: Kurt Neumann
Screenplay: Eric Taylor
Story: Ellery Queen
Photography: James Brown, Jr.
Editor: Dwight Goldwell

Ellery Queen .......... Ralph Bellamy
Nikki Porter .......... Margaret Lindsay
Inspector Clavering ...... Ray Corrigan
Sergeant Vele ...... James Burke
Dr. James Rogers ...... Michael Whalen
Barbara Braun ...... Marcha Hunt
John Braun ...... Fred Niblo
Lydia Braun ...... Ann Shoemaker
Corbett ................ Marion Martin
Rocky Taylor .......... Douglas Fowley
Zachary .......... Morgan Wallace
Amos .......... Byron Foulger
Valerie Norris .......... Katherine DeMille

Averagely absorbing murder mystery introducing Ralph Bellamy as Ellery Queen of radio and novel fame; the sleuth hides a girl suspect whom he knows is innocent among the cast of the real killer. (Adults & Young People)

(Running time, 69 minutes)

Ellery Queen's first case on celluloid is an unexceptional but competent affair which cuts a nice initial for the series. The film has its druggy moments, but taken as a whole the material should satisfy.

Vising with his father, Police Inspector Queen, Ellery hides a young woman, Nikki Porter, in the apartment shared with the Inspector as the police hunt the girl for the murder of a physical culturist, Ellery — and the audience — know that Nikki is innocent, even though her fingerprints were found at the scene of the crime. Disappearance of the murdered man's will, and later the disappearance of his corpse, contribute to a tough knot of complications which Ellery finally unties with the help of Nikki.

The picture has a helpful spooky angle, as well as a quota of comedy relief. Ellery Queen is credibly portrayed by Ralph Bellamy, and Margaret Lindsay makes a refreshing foil and suspect as Nikki Porter. A characterization achieved by Charley Grapewin as Inspector Queen. The supports haven't much to do but Michael Whalen, Marsha Hunt and Fred Niblo especially concentrate on performances of standard calibre.

WEST OF PINTO BASIN:
Produced by George W. Heek .. released by Monogram
Director: S. Roy Luby
Screenplay: Earl Ennell
Story: Elmer Glenion
Photography: Ed Linden
Editor: Roy Clarke

Dusty .................................... Clark John
John .................................... Cary Gerson
Alibi .................................... Max Terhune
Love .................................... Gwen Gate
Harvey .................................... Don Corfino
Hank .................................... Dirk Lane
Lone .................................... J. Sparkle
Joe .................................... Carl Matthews
Sheriff ................................. Bud Osborne
Deputy ............................... Elia Milhem
Jones .................................... Bud Smith
Jerry .................................... Jerry Smith

Cactus-country yarn constructed for the average western fan; the Range Busters ride against a gang of plotters who plan to buy up land at nominal prices by robbing all the payrolls sent through for dam construction. (Adults & Young People)

(Running time, 60 minutes)

Third in the Range Busters series featuring King, Cugnac and Terhune, West of Pinto Basin runs along regulation lines, working the formula for an unspectacular but satisfactory episode. This time the trouble hustling trio relies on their wits and their riding skill to overcome a range-grabber who sends out masked stooges to lift all arriving payrolls. The mob king figures to interfere with the building of a dam which is being constructed to help the drought-plagued basin dwellers. When the latter give up hope he'll purchase all the land for peanuts and sit pretty. The Busters however decide otherwise. They're harried hither and yon, into jail and out, before the finish, but the badmen bounce in basin dust ere the fadeout. "Crash," "Dusty" and "Alibi" combine talents for a balanced blend of stiff riding, light romance and humor. Both Corrigan and King daily for the hand of heroine Gwen Gaze but they breeze off at the end so there must be another episode in the works. Songs include "The Little Prance Gal of Mine," sung by King: plus "Rhythm of the Saddle" and "Ridin' the Trail Tonight" delivered by Jerry Smith, The Yodeling Cowboy. They aren't bad.

DR. KILDARE’S CRISIS:
Produced and released by MGM
Director: Harold S. Bucquet
Screenplay: Harry Raskin, Willis Goldbeck
Story: Max Brand, Willis Goldbeck
Photography: John Seitz
Editor: Gene Ruggiero

Dr. James Kildare — Lew Ayres
Dr. Leonard Gillespie — Lionel Barrymore
Mary Lamont — Marian see Day
Douglas Lamont — Robert Young
Wayman — Nat Pendleton
Dr. Acker — Dr. Riesz
Molly Byrd — Alma Kruger
Tommy — Bob Watson
Nurse Parker — Nell Craig
Conover — George Reed
Mike — Frank Orth
Silly — Marie Blake
"Peghorn" — Horace MacMahon

Another clinical drama in which Dr. Gillespie resolves a problem confronting young Dr. Kildare and Nurse Lamont, whose brother appears to be suffering from epilepsy. The comedy element is subordinated to the medical aspect, but all ends well. (Adults)

(Running time, 73 minutes)

Unfolded in a more dramatic atmosphere than a number of earlier episodes in the series, Dr. Kildare introduces Robert Young as Douglas Lamont, nurse Mary Lamont's brother. Arriving from the west as Mary and Dr. Kildare are making plans for the wedding. Douglas arouses the attention of the young physician with his peculiar behavior. The doctor questions him, finally decides that he is afflicted with hereditary epilepsy. Mary learns the result of Dr. Kildare's diagnosis, cancels the wedding plans and bravely determines to return home and care for her brother, even though she is heartbroken. At this juncture the forthright Dr. Gillespie wheels in, acquits himself with developments after a bit of maneuvering and drags a crushing weight by proving that Douglas' alternate fits of enthusiasm and despair are caused by an old head injury. Following an operation which restores normalcy, Mary and Dr. Kildare continue their wedding plans.

The regular cast — Lew Ayres as young Dr. Kildare, Lionel Barrymore as Dr. Gillespie, as Corrigan, king of the sick room, and Laraine Day as Miss Lamont, the sweet angel in white, settle into their roles with the polish acquired by experience, while Robert Young as the afflicted brother brings intensity to a somewhat exacting assignment. While the emphasis on epilepsy may tend to estrange certain audience groups, the film's general competence should satisfy the majority.
**NIGHT TRAIN:**

20th Century-Fox release of Gaumont-British production

**Director:** Carol Reed

**Screenplay:** Sydney Gilliat, Frank Launder

**Story:** Gordon Wellesley

**Photography:** Otto Kanturek

**Editor:** R. E. Dearing

Anna Bombach .......... Margaret Lockwood
Grae Bennett .......... Rex Harrison
Dr. Frederick's ...... Felix Aylmer
Dryden ............. Windham Goldie
Robert ................ Roland Culver
Schwab ............ Elliott Makeham
Kampenfeldt ........ Raymond Huntley
Capt. Prada .......... Austen Trevor
Controller ........... Kenneth Kent
Admiral Hasinger ...... C. V. France

Taut, thoroughly entertaining British-made comedy melodrama; an English agent disguised as a German officer aids an attractive Czech girl and her aged father in a thrilling escape from Naziland.  

(Adults & Young People)

(Running time, 90 minutes)

Tempered by zestful comedy, tightly spun from a compact script which builds steadily toward the climax in an atmosphere of nerve-tingling intensity, **NIGHT TRAIN** reaffirms the reputation which the British have established for themselves as masters of first-class melodrama. The film may suffer because of its indisputable resemblance to **The Lady Vanishes**, which was produced by the same English studio and which included in its cast several of the same players featured in the present release, but the picture's exciting, tightly-paced and smoothly directed sequences should easily overcome its lack of originality.

The story opens in the breathless days of early August, 1939. A German spy in London rounds up two escaped Czechs, Anna Bombach, a lovely young girl, and her aged father, an armor-plate inventor. A cunning British Secret Service operator secretly follows the trio to Germany, impersonates a Nazi official, survives hectic events as war is declared and finally leads the two Czechs in a headlong and highly exciting dash into Switzerland.

Director Carol Reed effectively blends the farcical comedy slant with the predominant thrill appeal, carefully mastering the complete story pattern against a background suggesting suspense and impending disaster. Characterizations are authentic and neatly executed. Margaret Lockwood, feminine lead in **The Lady Vanishes**, arouses sympathy in a clean-cut performance as the Czech girl and Rex Harrison is efficiently nonchalant as the British agent. Paul von Hess's comments believably sly and certain as the Gestapo man. Basil Radford and Naunto Wayne repeat their **Lady Vanishes** performances as cricket-minded Englishmen on tour.

**A NIGHT AT EARL CARROLL'S:**

Produced by Earl Carroll for Paramount

**Director:** Kurt Neumann

**Screenplay:** Lynn Starling

**Photography:** Leo Tover

**Art Directors:** Hans Drier, Robert Odell

**Editor:** Alma Macrorie

Barney Nelson .......... Ken Murray
Ramona Lisa ............ Rose Harbor
Cobina Guthe .......... Eliza Allman
Brenda Guthe .......... Blanche Stewart
Earl Carroll .......... Earl Carroll
Lillian ............. Lillian Cornell
Steve Kalkus .......... J. Carroll Naish
Lela Moore .......... Lela Moore
Alonso Smith .......... Jack Norton
Mayor Jones of Hollywood... Russell Hicks

Slow-paced comedy melodrama with music set against the background of Earl Carroll's Hollywood night club-theatre. Vaudeville gags and shapely chorus girls fail to compensate for a thin story outline which deals with the attempts of a gangster to revenge himself on a reform mayor by kidnapping Carroll and his important performers.  

(Adults & Young People)

(Running time, 62 minutes)

Leaning too heavily on its display of the Carroll cuties' lovely legs, this musical melodrama lapses into a sort of glorified advertisement for the renowned theatre restaurant on Sunset Boulevard. Specialty acts and comic interludes are sprinkled through the sketchy reels, but the show seldom overcomes its script limitations. The lackadaisical proceedings get under way when Steve Kalkus, a gangster who has been hounded by the new reform-conscious mayor of Hollywood, kidnaps Carroll and most of the floor show just as his Honor, Mayor Jones, enters the luxurious night club with fellow officials to celebrate the crook cleanup. The remaining performers are then faced with the task of entertaining the visiting mayors. Barney Nelson, Carroll's press agent, and Ramona Lisa, his assistant, manage to string along impromptu acts with the aid of the other principals until Earl and his performers break loose and get back to the club.

Ken Murray as the press agent and Rose Hobart as Ramona work up a few amusing touches, while J. Carroll Naish as the gangster as well as Russell Hicks as the mayor deserve compliments for trying at least. Blanche Stewart and Elvira Allman (Brenda and Cobina of the Bob Hope radio show) continue their frantic manhunt, Jack Norton enacts the standard drunk, and Lillian Cornell sings "L'il Boy Love." To Earl Carroll go the ball-hoo producer credits.
LONE WOLF KEEPS A DATE:  
Produced and distributed by Columbia  
Director: Sidney Salkow  
Screenplay: Earl Felton  
Sidney Salkow  
Photography: Barney McGill  
Editor: Richard Fanti  
Mack Balay (as) -------- Warren Williams  
Patricia Lawrence --------- Frances Robinson  
Scotty ----------------- Bruce Bennett  
Jamison ----------------- Eric Blore  
Inspector Crane ----------- Thurston Hall  
Captain Moon -------------- Jed Prouty  
Dickens ------------------ Fred Kelsey  
Big Joe Brady ---------- Don Beddoe  
Mr. Lee -------------------- Lester Matthews  
Chimp ------------------- Edward Gargan  
Menas --------------------- Eddie Laughton  
Mrs. Colby ---------------- Mary Servoss  

Competent crime comedy in which Mike Lanyak once again foils crooks and cops in a Havana kidnapping case. The usual unlikely situations are satisfactorily decked out by virtue of good acting and amusing dialogue.  
(Adults & Young People)  
(Running time, 63 minutes)

This latest chapter in the adventure-some life of the Lone Wolf finds the debonair detective traveling by air to Havana in order to enter his stamp collection in a convention. As soon as the plane lands however, he finds himself entangled with the underworld. Driving away two men who were trying to force a young girl into a car, he learns that the would-be kidnappers were after $100,000 in ransom money which was to be paid for the release of a millionaire. Pat, the girl, intends to use the money in order to free her boyfriend, Scotty, who has been unjustly jailed. After taking charge of the case, Mike himself is captured and brought to Big Joe's casino. Promising a cut in the ransom money, the Lone Wolf natches a ruse which brings out the police, saves the millionaire's life and trips the kidnappers.  

It's all enacted in a spirit of fun. Comedy, rather than scientific crime detection, is the pattern for Warren Williams maintains his man-of-the-world poise in the lead role, aided by Eric Blore as Jamison, the comic valet. Thurston Hall and Jed Prouty as thwarted police officials earn some choice laughs, while Frances Robinson as Pat conducts herself well in a patterned role.

IT'S IN THE AIR:  
Produced by Basil Dean; presented by B. S. B. Corp.  
Director: Anthony Kimmins  
Screenplay: Anthony Kimmins  
Photography: Ronald Neame, Malcolm Tangye  

George ---------------------- George Formby  
Peggy ---------------------- Polly Ward  
Commanding Officer ------- Garry Marsh  
Sergeant Major -------------- Julian Mitchell  
Crisco ---------------------- Jack Hobbs  
Bob Bullock ---------------- Frank Longley  
Sir Phillip ------------------ G. Denier Warren  
Admiral --------------------- Michael Shepley  
Nobby ---------------------- Hal Gordon  

Silly British slapstick comedy featuring George Formby as an accidental R. A. F. pilot. The leading English comedian clowns through farcical antics culminating in a typical wild plane flight.  
(Adults & Young People)  

(Running time, 74 minutes)

War or no war, the British sense of humor knows no blackout. Produced during the last year, "It's in the Air" presents the popular horse-faced comedian, George Formby, in ludicrous broad comedy sequences tailored for a typical British audience. The nonsense reels are well known however, and just out of the lanky English cutup will not be lost on American audiences -- especially Joe E. Brown and Laurel and Hardy adherents.  
The fun begins after George puts on a uniform to help out a friend and finds himself taken in tow by a tough sergeant major. He competes for the hand of the commanding officer's eye-catching daughter, suffers as a result of schemes hatched by a flying field joker, runs against the sergeant major and at last takes to the air for a test flight. His lack of flying knowledge is demonstrated in a familiar but still funny stunt sequence which winds up the doings.  
The farce gains an added asset because of the fact that it was filmed on actual English flying fields with the cooperation of the R. A. F. Comedy of course means a lot of chaplain merit. Besides Formby, who carries the important chores, the cast includes likable Polly Ward as the love interest, Julien Mitchell as the spluttering sergeant major and Jack Hobbs as the villain. The situations are by no means novel, but it's an effective dash of slapstick nevertheless.

THE BORDER LEGION:  
Produced and distributed by Republic  
Director: Joseph Kane  
Screenplay: Olive Cooper, Louis  

Story: Zane Grey  
Photography: Jack Marta  
Editor: Edward Mann  

Steve Kells ------------------ Roy Rogers  
"Honest John Whatcher" ---- Gabby Hayes  
Alice ------------------------ Carole Hughes  
Goddon --------------------- Joseph Sawyer  
Hurricane Hattie ------------- Maude Eburne  
Santos ---------------------- Jay Novello  
The Sheriff ------------------ Hub Talmader  
Red ------------------------ Dick Wessel  
Tony ------------------------ Paul Porcasi  
Oliver Willets --------------- Robert Emmett Keane  

Rog Rogers as a frameup fugitive goes west and trips up an outlaw gang. The story's threadbare, but the acting's good and the pace adequate.  
(Adults & Young People)  

(Running time, 84 minutes)

As Steve Kells, a doctor fleeing a New York frameup, Roy Rogers journeys to Idaho and as luck would have it settles in the territory where a mob of plunderers operate. Steve is really protecting the brother of his fiancée, Alice, who follows him to the cow country. Before long he's emboiled with the badmen, who accept him as a yellow outlaw until the roar of guns and the stamp of hooves die away, leaving them in the hands of the law.  

This Zane Grey novel adaptation has its dull moments, but the script keeps action stirring most of the way. Although it's never explained how Steve Kells, the Easterner, becomes an accomplished guns and-fist artist almost overnight, it must be admitted that Roy Rogers handles the role with all the required conviction. He sings a couple of songs too, without slowing the action much. George "Gabby" Hayes furnishes light comedy relief, and Carole Hughes as heroine Alice poses well enough. Of the gentlemen who receive their just desserts, Joseph Novello and Jay Novello stand out most prominently as Maude Eburne as Hurricane Hattie, a tough-minded saloon keeper, fills a helpful character role.

SOUTH OF SUEZ:  
Produced and distributed by Warner Brothers  
Director: Lewis Selzer  
Screenplay: Barry Trivers  

Story: Sheridan Gibney  

John Gamble ------------------ George Brent  
Katherine Sheffield --------- Brenda Marshall  
Bli Snedeker ----------------- Mitch Williams  
George Thomas --------------- Inspector Thornton  
James Stephenson --------- Delias Sneedaker  
Sitty Sneedaker -------------- Roy Rogers  
Seymour --------------------- Eric Blore  
Roger Smythe ---------------- Miles Mander  
Henry Putnam ----------------- Cecil Kellaway  
Mrs. Putnam ---------------- Mary Forbes  
Masters  
Prosecutor  
Defense Counsel -------- Frederick Warlock  
Judge  

Competently-acted melodrama about a South African diamond mine operator who flees a murder frameup, falls in love with the daughter of the man he is supposed to have killed and at length wins vindication when the real murderer's wife betrays him.  
(Adults)  

(Running time, 90 minutes)

Good average melodrama arising from familiar complications. Eli Snedeker, African diamond mine owner, murders Smythe, a rival, in order to obtain a fabulous diamond and then directs suspicion against Gamble, Smythe's business partner, whom he believes is interested in his wife, Delia Snedeker. Gamble, who has actually repulsed the amorous woman, escapes to London with a fortune in diamonds and changes his identity. He intends to deliver the wealth to the murdered man's daughter, Katherine, with whom he falls in love. He is arrested finally and tried for murder but cleared when the calloused Delia reveals the guilt of her ruthless husband.  

George Brent, well cast as Gamble, carries through his assignment with due vigor, and Brenda Marshall is pleasant and capable enough as Katherine. Snedeker, the killer, is strongly portrayed by George Tobias. Lee Patrick also, as Delia, brings powerful support to the role. Eric Blore as Gamble's comic friend, Miles Mander and James Stephenson provide acceptable support. The intrigue is interesting, if not impressive.
The MOVIES

...and the people who make them

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Printed in U.S.A.
Representatives of Better Films Councils and the like who have protested to their theatre managers about the showing of certain films or the combination of certain films in double-feature programs have always been met with the excuse that the manager couldn’t help it — that owing to the rules and regulations of the block-booking system he was obliged to buy and to show films which, really madam, he would personally prefer not to exhibit.

I remember with relish the refreshingly frank statement of one theatre manager at the Senate Committee hearing on the Neely Bill, which, as you will recall, was designed to pass legislation against the practice of block-booking. He said that the word “Block-booking” was the best alibi a theatre manager could possibly have and admitted that he himself had frequently used it in order to get rid of such deceptions.

Now the Neely Bill, which I myself always thought a particularly bad piece of attempted legislation, looks to be a back number. And since the signing, on Nov. 20th, of the “consent decree” in the Government’s anti-trust suit against the motion picture industry, block-booking also became pretty much of a back number.

The changes agreed to in their trade practices, by all the major companies except Columbia, United Artists and Universal, ruin the theatre manager’s best defense against the attack of the Better Films organizations.

What alibi will he use now?

If any partially defunct Better Films Council, and many of them have died a natural death or at least in a state of coma owing to the generally higher quality of films produced, is now looking for a program, may I suggest that it might well put on a campaign for better habits and manners in movie audiences.

Or since it is always easier to campaign against something rather than for something such a council might put on a drive against:

Late comers.

An effort should be made to get the theatres to publish the times the program changes and to make the public as time conscious about a motion picture as about a play or a concert.

Women who keep their hats on in the theatre.

Some are born courteous, others may be made so.

Scat squirmers.

The people who are always changing their position so that everyone behind has to keep dodging to see around them.

Noisy children

The bane of theatre managers and audiences alike.

Cellophane.

The practice of wrapping not only the box but every chocolate in the box in this annoyingly crackly material.

Such a five-point program might be incorporated in a polite trailer which could be flashed on the screen at every performance. “In the interest of greater enjoyment the Better Films Council of Thisville urges, etc., etc.”

In the past few years the industry has certainly improved the films for the public. How about the public improving its manners at the films?

—Penetrix
BLACKOUT:
Produced by John Corfield for British Films; released in U.S. by United Artists
Director: Michael Powell
Screenplay: Eric Pressburger
Story: Eric Pressburger
Scenario: Michael Powell, Brock Williams
Musical Director: Muir Mathieson
Photography: F. A. Young
Editor: John Seaborn

Captain Anderson — Conrad Veidt
Mrs. Sorensen — Valerie Hobson
Stoldt (Mates of S. Helvig) — Hay Petrie
Skold (Chef of "3 Vikings") — Hay Petrie
Mr. Palgrave — Emond Knight
Van Dyke — Raymond Lovell
Hobson — Charles V. Singer in "Regency" — Paddy Browne

Gripping, powerfully produced British-made spy melodrama featuring Conrad Veidt and Valerie Hobson as a Danish sea captain and an English agent who survive spectacular entanglements with a German espionage ring operating in the heart of London during a blackout.

(Adults & Young People)

(Running time, 80 minutes)

Produced during the early days of the present war, Blackout deals with espionage and counter-espionage carried out in London during an air-raid alarm. Due largely to the dynamic yet subtle direction of Michael Powell and the remarkable performances of Conrad Veidt and Valerie Hobson, the picture lines up as one of the most exciting spy stories to be issued for some time. Displaying a Hitchcockian flair for restrained, hair-raising melodrama, Powell pours into the film a vital impact which is strengthened at all times by expert sets and a muscular, moodily ranging camera.

Stopped on the Channel by a British patrol ship searching for contraband, Hans Andersen, captain of the Danish Helvig finally decides to make the best of the predicament, accepts the English commandant’s invitation to dine ashore. As he is about to leave the freighter however, he learns that his landing permits, and two passengers, a talent scout, and an attractive young lady who has already aroused his interest are missing. Andersen follows the pair on the London train, catches "Mrs. Sorensen," the girl, at Waterloo Station, where the scout escapes. Mrs. Sorensen refuses to talk, but allows the determined Dane to accompany her through blacked-out London. When they arrive at the girl’s aunt’s house just before train time, the couple are confronted by an armed group which forces them to a basement hideaway. There Andersen learns that the kidnappers are German agents and that "Mrs. Sorensen" is in reality a British spy. The girl maintains silence in the face of threats, is finally tied up along with the captain and left to consider what will ensue if she continues to withhold secret information. How the captain escapes, how he manages to discover the location of the building in darkened London, and how he rescues his beautiful companion at the last moment, furnish material for the stirring sequences which lead to the climax. An appropriate note of romance closes the proceedings.

Little Men:
Produced by Gene Towne and Graham Baker; distributed by RKO
Director: Norman Z. McLeod
Screenplay: Mark Kelly, Arthur Caesar
Story: Louisa May Alcott
Photography: Nicholas Musuraca
Editor: George Hively

Jo — Kay Francis
Willy — Jack Oakie
Maj. Burdell — George Banerdt
Dan — Jimmy Lydon
Nan — Ann Gillis
Professor — Charles Esmond
Ticky — Richard Nichols
Robby — Casey Johnson
Bess — Francesca Santoro
Silas — Johnny Burke
Asia — Lilian Randolph
Tommy — Sammy McKim
Demi — Edward Rice
Daisy — Anne Howard
Jack — Jimmy Zaner
Adalaphus — Bobbie Cooper
Nat — Schuyler Standish
Stuffy — Paul Matthews

Sentimental adaptation of Louisa May Alcott’s novel: a swindler takes charge of an orphan, places him in a boys’ school which he nearly ruins and then finally saves. (Adults & Young People)

(Running time, 84 minutes)

THE FARGO KID:
Produced and distributed by RKO
Director: Edward Kelly
Screenplay: Maxвет Grant, Arthur V. Jones
Story: W. C. Tuttle
Photography: Harry Wild
Editor: Frederic Knudston

Fargo Kid — Tim Holt
Johnny — Ray Whitley
Whopper — Emmett Lynn
Jennie — Jean Drummund
Nick — Cyrus W. Kendall
Mrs. Mathieson — Ernie Adams
Deuce — Paul Fix
Chief S. — Paul Scanlan
Sheriff — Glenn Strange
Sarah — Mary MacLaren

Another favorable western offering: Tim Holt is mistaken for an imported killer by a pair of crooks who live to regret their error. (Adults & Young People)

(Running time, 63 minutes)

RKO’s second release in the western series featuring Tim Holt turns out to be a simple, neatly trimmed story which offers the hero plenty of opportunity to display his saddle skill. Entering the gold country in a search for pals Johnny and Whopper, Tim is mistaken for a notorious outlaw by a brace of badmen who have set out for a killer to dispose of an elderly mine owner. The crooks plan to jump the claim once the old man is out of the way, figuring that the mother and daughter won’t be able to oppose them. Tim of course, turns out to be the knight who swallows all this. There’s a clutter of hooves and a crash of six-guns and you know the rest. Worked in unobtrusively are songs by RKO and his hangers, a restrained romance involving Jane Drummund, who plays the miner’s daughter, and humor contributed by Holt himself. The release is stronger than the previous edition and augurs well for the series.

“The MOVIES . . . . 1940”
THE SON OF MONTE CRISTO:
Produce by Edward Small; released by United Artists
Director: Rowland V. Lee
Screenplay: George Bruce
Photography: George Robinson
Editor: Arthur E. Roberts

Count of Monte Cristo—Louis Hayward
Grand Duchess Zorama—Joan Bennett
Gurko Lanen—George Sanders
Malgul—Florence Bates
Colonel Zimmermann—Lionel Royce
Bram Wen Northrup—Montague Lovel
Conrad Stadt—Ian Mac Wolfe
Ferd Ormetor—Clayton Moore
Gluck—Ralph Byrd
French Ambassador—George Renavent
Pev—Michael Vazian
Hans Mirbach—Ram Brooks
Captain Trebon de Vlitz—Lars Hanson
Lieutenant Chamont—James Scay
Schulte—Henry Brandon
Schmelt—Jack Mullahll
Turnkey—Edward Keane
The Baron—Lawrence Grant

Picturesque but plodding costume melodrama about the swashbuckling young hero who rescues the beautiful Lady of Lichtenburg in the machinations of empire, thwarts the villain at the wedding ceremony and finally wins the glamorous queen himself.

(Adults & Young People)

(Running time, 102 minutes)

Opulent backgrounds, elegant costumes and a conventional cloak-and-carrige script cannot, it seems, quite compensate for a decided lack of animation. The Son of Monte Cristo attenuates the Dumas legend without infusing any new force into familiar sword situations. Grand Duchess Zorna of Lichtenburg, a principality involved in dealings between Bismark and the Caar, hurries toward Paris to enlist the aid of Napoleon III, hotly pursued by the troops of Gurko Lanen, distantly dictator of Lichtenburg. The gallant son of Monte Cristo happens along, saves her for the moment, but later travels to the little country disguised as a banker when the ever active forces of evil threaten the lovely lady. Dashing about as "The Torch" in a black cap and mask, Cristo attempts to liberate the country. He is jailed finally, but bolts prison just in time to run a blade through Gurko, who is about to be made the husband of a languishing Duchess in a dagger wedding which will confirm his clout on the helpless kingdom.

Neither Director Rowland V. Lee nor Scripter George Bruce deserve much credit for this undistinguished dilution of Dumas. The intrigue is often telegraphed and the dialogue frequently becomes static. And still, Edward Small's production embellishments seem to constitute about the only feature of the show which is above adverse criticism.

Louis Hayward as The Son of Monte Cristo displays gusto and agility but it is George Sanders as the despotic Gurko who contributes some genuine acting. Joan Bennett, beautifully arrayed in an assortment of elegant costumes, is the Grand Duchess Zorna, is alluring but listless. Lionel Royce, Montague Love and Florence Bates fill helpful character roles.

It's romantic make-believe unreel on a rather rotund patronage screen and pure escapist entertainment will be no means entirely disappointed with the show.

DARK STREETS OF CAIRO:
Produced and distributed by Universal
Director: Leslie Kardos
Screenplay: Alex Gottlieb
Photography: Elwood Bredell

Ellen —— Stijir Guri
Dennis —— Ralph Byrd
Jerry Jones —— Eddie Quillan
Abad —— George Zucco
Shari —— Katherine DeMille
Joachim —— Rod LaRocque
Khatarb —— Big Arno
Margo —— Yullande Mullot
Baron —— Lloyd Corrigan
Hessan —— Henry Brandon
Ahmed —— Lester Beiler
Bellboy —— Steve Geray
Pref. Wynham —— Wright Kramer

Minus melodrama; the old story about the archeological expedition, the gems of the pharaoh, the Egyptian bandits and dark doings in the subterranean passage. (Adults & Young People)

(Running time, 59 minutes)

In spite of the hundreds of American archeological expeditions that have slipped into Egypt via the celluloid route and lifted jewels from the mummy's tomb, the supply of get-rich-quick tales out. This time it's the "Seven Jewels of the Seventh Pharaoh." There's a scientific expedition including the inevitable young hero, an adventurer, a rich, gem-dealing Swedish baron, a romantic daughter, a lurking Abadi, dark-skinned and suave, and, oh yes, the exotic daughter of said villain who is sold on the local British representative of law and order. Once the stage is cluttered for the adventure story moves forward through its frame of cliches toward a highly melodramatic climax which ends with the villain thwarted, the jewels recovered and the girl safe in the hands of the hero.

Stijir Guri as the girl, Ralph Byrd as the American hero, and George Zucco as Abadi top the cast with tolerable performances. Julius Quillan's attempt at humor would make a mummy groan. Katherine DeMille as the daughter of the lurking jewel thief is fairly well cast, and newcomer Yullande Mullot shows ability as the shapely target for a knife thrower.

THE OLD SWIMMIN' HOLE:
Produced and distributed by Monogram
Director: Robert McGowan
Story: Gerald Breitinger
Screenplay: Dorothy Reid
Photography: Harry Neumann
Editor: Russell Schoengarth

Chris —— Jackie Moran
Betty —— Mae Jones
Julie —— Leatrice Joy
Doc. Elliott —— Charles Brown
Baker —— Theodore Von Eltz
Harper —— George Cleveland

Wholesome family comedy drama about two adolescent youngsters to promote involving their parents. (Adults & Young People)

(Running time, 75 minutes)

After Betty arrives to visit her father, Doc Elliott of Oakdale, she determines to remain in order to collect some of his bills and deepen his interest in the mother of her new friend, young Chris. Chris, inspired by Doc Elliott, hopes to become a medic himself, but lack of funds prevents his widowed mother sending him to medical school. Even though he has to leave high school to support his mother however, Chris turns down an offer by his grandfather, who says he will educate the boy if Mr. Harper will agree not to see his grandson until he is 16. When it begins to look as if Barker, the grandfather's lawyer, might propose to Chris' mother, Doc Elliott finally discovers that he is in love with the widow. His offer is accepted of course, and the youngsters are made happy.

Jackie Moran and Marcia Mae Jones as Chris and Betty, Leatrice Joy and Charles Brown as Mrs. Harper and Doc Elliott, provide warmly human portrayals which maintain interest in the unspectacular proceedings. It's minor but generally agreeable family fare.

WAGONS WESTWARD:
Produced by Armand Schafer for Republic
Director: Lew Landers
Screenplay: Joseph Moncure March, Harrison Jacobs
Photography: Ernest Miller
Editor: Ernest Nims

David Cook —— Tom Cook
Cheatcr Morris —— Pauline Lord
Phyllis —— Anita Louise
Dorothy McDaniel —— Bessie Holbrook
Julie —— Ona Munson
Hardrock —— George 'Gabby' Hayes
Hardman —— 'Big Boy' Williamson
Marion —— Linda Duval
Blackie —— John Gallaudet
Angela Cook —— Virginia Brissac
A1 Cook —— Al Monroe
Major Marlowe —— Seiner Jackson
Pina —— Charles Stevens
David as a bovboy —— Wayne Hull
Tom as a boyboy —— Warren Hull

Over-complicated but well-acted western about the upright cowboy who poses as his twin outlaw brother and finally catches the whole robber crew.

(Adults & Young People)

(Running time, 70 minutes)

In spite of ambitious production mountings, Wagons Westward rolls along on a routine level. The cast performs well enough but a confused plot pattern unaided by poor direction holds the piece to a one-star rating. When outlaw Tom Cook is captured and sent to jail, his twin brother David, who looks just like him, rides off to impersonate the badman as head of the cactus gangsters. The scheme succeeds ultimately. David has become romantically involved with Phyllis, a dance-hall girl who mistakes David for Tom. David marries Phyllis when he is urged to do so by Julie, Phyllis' sister, whom he really loves. Tom finally escapes, plays Phyllis whom he believes untrue and then receives his just deserts at the hands of David, who is left free to fall again under the spell of Julie, and it has at least average amount of action inserted between the love scenes, although some of it, including the night gun battle which marks the climax, is none too impressive.

Cheatcr Morris manages the twin role with due emphasis on the extremes of good and evil. Anita Louise acts well, but seems miscast, as Phyllis, the dance-hall girl, and the same thing might be
said of Buck Jones, who plays the part of a crooked sheriff. Ona Munson as Julie shares romantic interest convincingly, while George "Gabby" Hayes supplies comedy in spite of some soggy lines.

TRAIL OF THE VIGILANTES:
Produced and distributed by Universal
Director: Allan Dwan
Screenplay: Harold Shumate
Photography: Joseph Valentine, Milton Krasner
Art Director: Jack Otterson
Editor: Edward Curtiss

Kansas "

Fanchot Tone

Mack Dawson Warren William
Swane Broderick Crawford
Meadows Andy Devine
Boz Mischa Auer
Sheriff Kelsey Porter Hall
Barbara Thornton Peggy Moran
John Thornton Charles Trowbridge

Delightful comedy-action western introducing Fanchot Tone as a young marshal who invades Peaceful Valley to subdue the slick leader of rampaging Vigilantes. Wild brawls, hectic pursuits and forthright romance handled with a light farcical touch lift the proceedings far above the conventional level.

(Adults & Young People)

(Running time, 75 minutes)

A swift-moving, rib-tickling travesty on formula westerns, Trail of the Vigilantes scuffles along at top speed successfully playing hilarity against a broad action pattern. Director Dawn has taken a set of time-worn cowboy-picture conventions and built them into a refreshing and continuously entertaining production. Fanchot Tone, a somewhat naive Kansas City marshal, is dispatched to the wild ranges of Peaceful Valley to crack down on the smooth leader of cactus racketeers who runs the rancher folk. He enlists the assistance of Swanee, a handy customer with gun and fist, finds himself on the receiving end of a romantic blitzkrieg launched by Barbara, a blue-eyed, petite and completely unabashed ranch owner's daughter, and soon becomes involved with Dawson, the dastardly villain who heads the blackmailing cattle men. Before the final wildfire pursuit through the streets of the town, there's a thrilling asortment of crosscountry breakaway flights, violent brawls, farcical buffoonery scenes, etc. Novel insertions include a sequence in which Tone, on horseback, clashes with a stagecoach saloon fight of a unique bull fight, and an all-out chase with the girl in the hands of the villain and all tarnation thundering along in pursuit.

Dawn sends the material along at a romping stride all the way, effectively emphasizing the mockery moments. Franchot Tone dons cowboy regalia like a rising star of the sagebrush lands, breezing through his assignment with persuasion and considerable finesse. Whether enmeshed in romantic doings or purely muscular action he maintains satisfaction poise. Peggy Moran, who plays the very decided prairie deb, acts natural and of course can't help looking pretty. Broderick Crawford as Swanee, the good-natured but heavy-fisted aide to Tone, contributes solid, hard-driving support, while Mischa Auer as a chameleon-like clown handles some funny comedy characterizations. Warren William as Dawson provides conventional menace and Andy Devine as a clumsy bushwhack cowboy is properly suppressed.

It's a superior blend of horse-play and horse-opera which no sterling western fan can afford to miss.

MURDER OVER NEW YORK:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Harry Lachman
Screenplay: Lester Ziffren
Photography: Virgil Miller
Editor: Louis Loeffer

Charlie Chan .......... Sidney Toler
Patricia Shaw .......... Marjorie Weaver
David Elliott .......... Robert Lowery
George Kirby .......... Ricardo Cortez
Inspector Vance .......... Donald MacBrine
Herbert Fenton .......... Michael O'Farrell
June Preston .......... Joan Valerie
Ralph Perry .......... Kane Richmond
Jimmy Chan .......... Sen Yung
Richard Jeffery .......... John Sutton
Bugs .......... Ray Kellogg
Boz .......... Jack Manchester
Swane .......... Mildred Suduik
K применением.

Charlie Chan mystery melodrama in the series groove. Bombing plane saboteurs murder a British Intelligence officer and several other luckless individuals but there is no escaping the Chinese mastermind. (Adults & Young People)

(Running time, 65 minutes)

Charlie Chan arrives in New York merely to attend a police convention, but a police convention won't make a picture so before you can say "Sidney Toler" ten times backward Hugh Drake, the English intelligence official, lies dead of gas poisoning on the floor of a friend's apartment and the chase begins. George Kirby, an airplane manufacturer, gets needled next and there's a third murder before the redoubtable Oriental investigator nails the arch villain. The planes high up in a bombing plane which carries all the suspects over the city in a test flight. Meshed in the reels involving bombing plane blowups by foreign agents are the usual befuddled police efforts and the comic efforts of Chan's son Jimmy, portrayed by Sen Yung. High in the support brackets are Marjorie Weaver, Robert Lowery, Ricardo Cortez, Melville Cooper and John Sutton. Miss Weaver provides agreeable decoration and the others handle standard roles trimmed to fit the material.

Sidney Toler displays stoic suavity in the face of nasty proceedings, proving once again that a cool head and a calm hand can cope with just about anything, even including scriptwriter saboteurs. The story is exciting enough to overcome its improbabilities which may not be noticed anyway until the lights go on.

BARNYARD FOLLIES:
Produced by Armand Schaefer for Republic
Director: Frank McDonald
Screenplay: Dorrell and Stuart McGowan
Story: Robert T. Shannon
Photography: Ernest Miller
Editor: Charles Craft

Bubbles Martin .......... Mary Lee
Buckaw Beechwood .......... Rufe Davis
Louise Dale .......... June Storey
Sam .......... Jed Prouty
Hiram Grabtree .......... Victor Kilian
Dolly .......... Jene Woodbury
Alalfa .......... Carl Allaire
Swanner .......... The Fire Inspector
Robert Homans
Queen of Dairyland .......... Dorothy Harrison
Pappy .......... Harry Pappy Cheshire
Cackle Sisters .......... Mary Jane De Zirk
Caroline De Zirk
Announcer .......... Jim Jeffries
Themselves .......... The Kidnappers
Jeff .......... John Sutton
Ravenna .......... Mrs. Uppington
Isabel Randolph

Novelty comedy musical featuring mid-western radio personalities. A group of talented youngsters put on a barnyard show which nets enough money to pay off a debt which endangers their 4-H program. The picture is tailored especially for rural audiences. (Adults & Young People)

(Running time, 68 minutes)

Offering a novelty revue including various airwave personalities popular in the midwest, this rural program siller should prove at least mildly diverting in urban areas. Harry 'Pappy' Cheshire acts as the kindly master of an orange Groving $5,000 of orphanage funds in order to establish a 4-H setup for the youngsters, 'Pappy' finds himself involved with two hard-shelled politicians who put on the pressure and try to take over the home. 'Pappy' then inherits a non-profit night club whose performers gather at the orphanage. After overcoming difficulties,
the entertainers combine with the kids, headed by Bubbles Martin — Mary Lee — and put on a show which straightens things out.

The release leans heavily on hillbilly hokum, but the musical moments and madcap cast cut-ups will please audiences for which they were concocted. Precocious little Mary Lee handles her meatiest role to date with aplomb, sings songs in smooth style, the best being "Big Boy Blue." Other cast members: Rufe Davis, The Kidoddlers, Ralph Bowman, June Storey, Mrs. Uptington, etc., carry on in the correct vein.

THE BANK DICK:

Produced and distributed by Universal

Director: Edward Cline
Screenplay: Mahatma Kane Jeeves (W. C. Fields)
Photography: Milton Krasner
Editor: Arthur Hilton

Eugene Pallette ............... W. C. Fields
Agatha Soule .................. Cora Witherspoon
Agatha Soule .................. Una Merkel
May Adele B. Soule-Evelyn Del Rio
Mrs. Hermisillo Brunch —- Jesse Ralph
J. Pinkerton Snoopington —- Franklin Pangborn
Joe Guglee —- Shep Howard
Mackley Q. Greene —- Richard Purcell
Og Ugalbi —- Grady Sutton
J. Frothingham Waterbury —- Russell Hicks
Mr. Skinner —- Pierre Watkin
Fifty McNatty —- Al Hill
Gray Cochran —- George Moran

Caricature comedy serving as a framework for W. C. Fields' broad brand of humor. The hero becomes a bank guard after accidentally catching a bandit and thereafter undertakes an embezzling scheme resulting in hilarious complications. (Adults)

(Funny time, 69 minutes)

In The Bank Dick W. C. Fields falls back on the farce formula which has served him so well in the past. Guided by Eddie Cline, a veteran of the Keystone Kop era, Fields clowns and gags his way through a series of comic routines which still draw a good number of laughs. The story is a ragged but incidentally affair linking together the various improvised amusement situations. Fields, Egbert Soule (pronounced Soo-zay) the town's most notorious tippler, becomes a bank policeman when he is credited with the apprehension of an escaping robber. After persuading the bank clerk engaged to his daughter to swipe enough money to purchase oil stocks, he finds himself on a spot when the bank examiner shows up without warning. Stalling off the gentle man, Egbert again becomes involved in a bank robbery. This time he accompanies the crook on a wild ride which ends in his being honored the second time as a crook catcher. He is also the recipient of sudden riches which make him one of the town's honored citizens.

Fields, with his sly pantomimes and barred insinuations, dominates the picture, aided only slightly by the other cast members, Una Merkel, Cora Witherspoon, Jessie Ralph, etc. The final Mack Sennett ride down the mountainside is a sure-fire laugh-getter, as are several other sequences. As fun fare, pure and simple, it's entirely adequate.

ONE NIGHT IN THE TROPICS:

Produced and distributed by Universal

Director: A. Edward Sutherland
Screenplay: Gertrude Purcell, Charles Grayson
Adaptation: Kathryn Scola, Francis Martin

Story: Earl Derr Biggers

Music Score: Jerome Kern

Photography: Joseph Valentine

Editor: Milton Carruth

Jim .................................. Allan Jones
Cynthisa ............................. Nancy Kelly
Abbott ....................... Bud Abbott
Costello ..................... Lou Costello
Steve ............................ Robert Cummings
Aunt Kitty .................... Mary Boland
Roscoe ....................... William Frawley
Mickey ......................... Peggy Moran
Escobar ...................... Leo Carrillo
Rudolfo ..................... Don Alvarado
Nina .......................... Nina Orla
Mr. Monte ................... Richard Carr

Frothy comedy with music employing an improbable plot to feature humor situations; a young man takes out "love insurance" to be collected if he fails to marry the girl, but the agent himself finally falls for the lady. (Adults & Young People)

(Running time, 82 minutes)

Jim Moore, learning that Steve Harper's love affair with Cynthia seems to be lapsing, sells his friend a million dollar love insurance policy to be paid if the marriage doesn't come off. Roscoe, a tough night club owner, agrees to assume half the insurance risk, sends two of his stooges, Abbott and Costello to the Caribbean to watch over the lovers. Jim however, who also goes along, falls in love with Cynthia himself. Steve, meanwhile, meets Mickey, a former girl friend, and at length marries her in San Marcos. With the insurance voided, Jim and Cynthia fall into each other's arms and everybody's contented.

The story, fortunately, is incidental to songs and comedy antics. Bud Abbott and Lou Costello, the Kate Smith hour comedians, liven things up considerably with some neatly staged vaudeville nonsense routines, while Jerome Kern's five songs fit tunefully enough into the proceedings. Robert Cummings as Steve leads a cast including Allan Jones as Jim, Nancy Kelly as Cynthia and Peggy Moran as Mickey. Singing honors are shared by the latter three. It's a somewhat lightly assembled production, but fans who relish light-laugh films should be appeased.

Allan Jones Nancy Kelly

"ONE NIGHT IN THE TROPICS"
The MOVIES
...and the people who make them

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Printed in U.S.A.
"If you were to ask me what I consider the best movie of the year," said Agatha, "do you know what I should tell you?"

"I don't know," I said, "but I could make a good guess."

"What would your guess be?"

"The last picture you saw."

"Do you know what picture that was?" she asked.

"I have no idea, but if it was at all good you probably think it was not only the best picture of the year but the best picture you ever saw."

"Why do you say a thing like that? You must think I'm a gump."

"Well," I replied, "of course I do think you're something of a gump but during many years of talking about the movies with all kinds of people I find that most of them are very critical about the movies, or else their memories are short, or their immediate enthusiasm lead them to make statements they don't really mean."

"Elucidate," said Agatha.

"It doesn't need much elucidation. When you saw Grapes of Wrath you thought it was marvelous — the best picture you ever saw. Of Mice and Men, Dr. Ehrlich's Magic Bullet, Our Town, Pride and Prejudice, Rebecca, The Great Dictator, The Letter, I'll bet you dollars to doughnuts that after seeing each one of these you said 'That's the best picture I ever saw.' How about it?"

"There may be something in what you say," Agatha admitted. "Every one of those pictures roused me to a pitch of enthusiasm, and I suppose I may have talked a lot about them. But now you've got me all mixed up and I don't know which I would call the best picture of the year."

"Don't be glum about it. It is of no importance. The critics will soon be having their annual argument over the question. They will ballot and ballot over the best picture of the year, and the ten best pictures of the year, and then they will keep busy writing columns telling why they voted for this or disagreed with their colleagues on that, and the old game will be on all over again. It's a lot of hallyhoo. The really important thing is that the industry keeps turning out pictures that make you think each one is the best movie you ever saw. It's a healthy sign. If a year comes along when you can pick one picture that stands out so far above all the others that without a second thought you can proclaim it the best picture of the year it will be just too bad. By the way, what were you going to say was the best picture of the year?"

"The last one I saw," said Agatha, "The Long Voyage Home."

"I thought so," I replied. "And I could almost go for that myself. But I am very partial to the work of the particular man who directed this picture."

"John Ford?"

"Right. I think he's the best director of any year."

"Let's see," said Agatha. "He did The Informer, didn't he? And Stagecoach? And Grapes of Wrath?"

"Right again."

"I guess I'm pretty good," she said.

"You're improving," I assured her. "Who directed Of Mice and Men?"

"I haven't the ghost of an idea," she admitted. "I don't pay much attention to the names of the directors. But I always look to see who designs the clothes."

"Thy name is Woman," I answered, "and I believe you are a gump."

—Penetrix

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""
THE LETTER.
Produced and distributed by
Warner Brothers
Director: William Wyler
Screenplay: Howard Koch
Play: W. Somerset Maugham
Photography: Tony Gaudio
Editor: George Amy
Leslie Crosbie .................. Bette Davis
Robert Crosbie .................. Herbert Marshall
Howard Joyce .................. James Stephenson
Dorothy Joyce .................. Frieda Inescort
Mrs. Hammond .................. Gale Sondergaard
John Withers .................. Bruce Lester
Adele Ainsworth ................ Elizabeth Earl
Present .................. Cecil Kellaway
Ong Chi Seng .................. Sen Yung
Mrs. Cooper .................. Dora Lloyd
Cheng Hi .................. Willie Fang
Hed Boy .................. Tetsu Komai

A brilliantly directed, powerfully performed tragic drama based on the play by Somerset Maugham; unfolded in an irresistible atmosphere of mounting evil, the story tells of an English rubber planter's wife who murders her lover when he loses interest, wins acquittal, after the frantic recovery of an incriminating letter, by insisting that he acted to protect her honor. She then finally meets death at the hands of the murdered man's Eurasian wife. (Adults)

(Running time, 97 minutes)

This second screen version of Somerset Maugham's play is a somberly compelling study of frustration and revenge carried out in a brooding atmosphere which imbues the tale with a sinister, almost terrifying suspense. A grim script drives toward the tragic climax with a relentless momentum which plays on the taut thread of tension for all of its dramatic, torturing effects. Director William Wyler's sure guidance places the correct emphasis on each situation, superbly interpreting the adaptation and scoring again and again with subtle, carefully staged scenes which enforce a maximum of malevolent appeal. Tony Gaudio's photography focuses with eloquent lens on actor and country alike.

The initial setting is the shadowy, brooding atmosphere of a Malay rubber plantation at night. Suddenly a shot rings out. Then another and another. Leslie Crosbie, sheltered wife of a rubber planter, stands gazing at the body of the man she has just killed. To her husband and to Howard Joyce, a sympathetic lawyer, she explains that she has acted in self-defense, to protect her honor. Her acquittal seems certain until Joyce learns that the dead man's widow, a half-Asian woman, has in her possession a letter written by Leslie to the husband inviting him to visit her on the night of the murder — when she was certain her husband would be away.

Leslie, after a frantic interval, manages to buy back the note — but only by draining her husband's bank deposits and by bribing herself before the native woman. Howard Joyce realizes her guilt, but risks his reputation in order to help save her. Robert, the native husband, believes his wife innocent, but at length discovers the missing funds, demands an explanation. Leslie, in a tremendously dramatic scene, admits she killed the man who deserted her for an Eurasian wife, demonstrates that she still loves him. The widow learns of the confession, murders Leslie by luring her into a garden.

Bette Davis plays the role performed by Katharine Cornell and Jeanne Eagles with faultless artistry. As Leslie she seems an incarnation of incurable neurotic evil, a passionate, frustrated woman whose desires knew no quenching. With masterful skill Miss Davis reflects the outward surface calm and the churning inward fires which make Leslie Crosbie a creature of fascinating paradoxes, striving by means of cool detachment to smother the searing confusion which finally erupts. James Stephenson as Howard Joyce, the respected lawyer who regretfully descends to sordid procedure in order to save the life of a friend, contributes an exceptional performance which ranks easily next to Miss Davis' own. Herbert Marshall as the trustful husband seems convincingly negative. The menacing Eurasian wife is portrayed by Gale Sondergaard with just the right display of lacquered venom, while Sen Yung scores as a canny Oriental clerk.

GUN CODE:
Produced by Signaud Neufeld for Producers Releasing Corp.
Director: Peter Stewart
Screenplay: Joseph O'Donnell

Photography: Jack Greenhalgh
Editor: Holbrook N. Todd
Tim Hammond .................. Tim McCoy
Betsy Garrett .................. Inna Gost
Curly .................. Lou Felson
James M. Bradley ................ Alden Chase
Slim Doyle .............. Carleton Young
Sherrill Kramer ...... Ted Adams

Tim McCoy as a Federal agent cracks down on western badmen running a cutthroat "protective association"; it's another western and that's about all. (Adults & Young People)

(Running time, 43 minutes)

When capable Tim McCoy lopes into a western town and learns that it is being bled by a phony protective outfit, he determines there and then to mess up the clip scheme. He defies the association, tangles almost at once and emerges triumphant once the script men have worked in the standard quota of fist-slinging and fast-riding sequences. The plot developments seem somewhat implausible, but incidents move at a fair pace.

The cast includes Ted Ames, Carleton Young and Alden Chase, standard sagebrush performers. Inna Gost fills the girl role, although attempts to generate romance aren't very successful.
The MOVIES . . . . 1940

REMEDY FOR RICHES:
Produced by Stephens-Lang, released by RKO
Director: Ed C. Kenton
Screenplay: Lee Loeb
Photography: John Alton
Editor: Paul Weatherax

Dr. Paul Christian .............. Jean Hersholt
Judy Price ....................... Dorothy Lovett
George Browning ................ Edgar Kennedy
Dr. (Emerson) Vanderveer .... Fred Proctor
Clem .................. Walter Catlett
Roy Davis .............. Robert Baldwin
Tom Stover ..................... Warren Hull
Mrs. Hastings .................... Maude Eburne
Getrude Purdy .................... Margaret McVade

Satisfying Dr. Christian story with more emphasis on comedy and less on drama. This time the shrewd medico fights a get-rich-quick epidemic when a phony promoter hires town and tries to sell the gullible natives an oil-saledump area. (Adults & Young People)

(Running time, 69 minutes)

While meeting the family-entertainment standard established by its popular predecesors Remedies, Riches places a little more emphasis on comedy and thus lightens the dramatic burden carried by Jean Hersholt, who as usual portrays the helpful doctor. The plot has been used time and again in the hands of all but one. It's still effective. Tom Stewart, a slicker, learns that he played college football with honest Roy Davis, decides to come back on the fact by selecting River's Edge as the town on his circuit list. Purchasing a tract of worthless land from George Browning, the grocer, he fiddles about oil and hires the town as the town itself. Most of the citizens rise for the bait, but Dr. Christian suggests that a geologist be brought in. Stewart brings in Vanderveer, a fake, who manages toiegel the geologist whom Dr. Christian secures. The doctor however, gives his man out of jail in the nick of time, saves the town folks' cash and captures the confidence men.

Jean Hersholt's enactment is again the picture's strong point, but the supporting cast shares strong credits. Edgar Kennedy as the grocer and Walter Catlett as the village policeman, aided by Maude Eburne as the housekeeper and Margaret McVade and Halline Hull as the old maid sisters, infuse helpful light comedy footage. Dorothy Lovett as Judy Price poses with Robert Baldwin for incidental romantic interest. Gov. Stuart is acceptably portrayed by Warren Hull.

MELODY RANCH:
Produced and distributed by Republic
Director: Joseph Santley
Screenplay: Jack Mofit.
E. Hugh Herbert
Photography: Joseph August
Editor: Lester Oliffe

Gene ......................... Gene Autry
Carolyn J. Courtney .......... Jimmy Durante
Jackie Cooper .................. Joseph Sawyer
Mark Wildhack ................. Barton MacMurray
Veronica Whitney ............. Barbara Allen ( Vera Vague)
Pop ...................... George "Gabby" Hayes
Tommy Noonan ................. Ernest Gowers
Penny ....................... Mary Lee
Jasper Wildhack ............... Joseph Sawyer
Bud Wildhack ............... Horace MacMurray

Judge Henderson .......... Clarence Wilson
Slim .......................... William Benedet

Wholesome musical western comedy paced by Gene Autry as a radio star who becomes honorary sheriff of his home town and calms a trio of bad men after several exciting fist and gun fights. (Adults & Young People)

(Running time, 84 minutes)

Gene Autry's most handsomely embelished production to date is a pleasantly distracting musical comedy conducted in a western setting. Songs and music, comedy and action are fused agreeably for wide popular appeal.

The story recounts how Gene, a favorite radio star, returns to his home town and accepts the post of honorary sheriff in order to see reports that he has gone smokey. Gene is accompanied by his sponsor and his leading lady, Julie, but his broadcast branch is cut off by a trio of badmen who resent the fact that he has dared to defy them on their home grounds. Tangling with the outlaw brothers, Gene gets soundly thrashed. He returns however, after exercising into condition, and evens things up with a vengeance. Along the way Jimmy Durante and Barbara Allen inspire plenty of chuckles, while comedy Ann Miller scores in the romantic interludes with Autry and also executes a smooth specialty number in which she sings and dances.

Gene sings to advantage several songs, including "Call of the Canyon," and "Never Dream the Same Dream Twice." It's a well-rounded light musical geared for popular support.

GALLANT SONS:
Produced by Frederick Stephani for MGM
Director: George B. Seitz
Screenplay: Ben Lewis
Photography: Sidney Wagner
Editor: Ben Lewis

Byron "B." Newbold .......... Jackie Cooper
Kate Pendergast ................. Bonita Granville
Johnny Davis .......... Gene Reynolds
Chire Pendergast ............ Gail Patrick
"Natural Davis." .......... Ian Hunter
Dolly Watson .................. June Preisser
"Doc" Reardon ............. Leo Gorcey
"Bucky" Monroe ............. William Tracy
Harwood "Woody" Holdert, Tommy Kelly
Al Poona .................... Edward Ashley
Oak Lathen ................. El Brendel
Barton Newbold ............. Minor Watson
Madame Wachek ............. Ferike Borsos
Estelle ..................... Charlotte Wynters
Huckberry ..................... Donald Douglas
Judge ........................ George Lessey

Capable juvenile comedy-drama about a group of youngsters led by Jackie Cooper who clear an innocent gambler accused of murder and trap the real culprit by putting on a play in which the crime is enacted. (Adults & Young People)

(Running time, 71 minutes)

Gallant Sons, through the vigor and enthusiasm of a group of talented young actors, builds toward a better-than-average entertainment level. The story finds Davis, a professional gambler, sentenced to life imprisonment after being convicted of a murder which he didn't commit. Johnny Davis, who thinks he is the prisoner's son, and By Newbold, son of an editor who has a grudge against the gambler, patch up their differences and enlist the aid of some other adolescent friends who plot to collar the guilty party. The killer is finally trapped when the kids stage a "Hunter" play which illuminates the crime.

The plot is at least averagely plausible and there are a number of amusing and suspenseful situations. Jackie Cooper as By Newbold leads the younger actors with a smooth and vigorous performance, while Gene Reynolds makes good use of the opportunities offered by the gambler's son, Bonita Granville is Miss Cooper in the chief girl role. Leo Gorcey as a cop's comical son, William Tracy as a "secretary" to the editor's son, plus Junie Presto and Tommy Kelly, round out a colorful juvenile support cast. Edward Ashley as the killer, Minor Watson as the editor, Ian Hunter as the gambler and others furnish able portrayals in the adult roles. Director Seitz oversees the cast antics with considerable skill.

CHARTER PILOTO:
Produced by Sol M. Wurtzel for 20th-Century-Fox
Director: Eugene Forde
Screenplay: Stanley Rauf, Lester Ziffren
Story: J. Robert Bren, The Norman Harris
Photography: Lucien Andriot

King Morgan .......... Lloyd Nolan
Marge Duncan .......... Lynn Bari
Randa Andrews ............. Arlene Whelan
Charlie Grice .......... George Montgomery
Horace Sturgess .......... Robert Cavanagh
Faber .......................... Henry Victor
Ophie .......................... Erta McDaniel
Brady ............................ Andrew Tombes
Owen ........................... Charles Wilson
Fred Adams ................. Chick Chandler

Melodramatic action item concerned with an ace pilot and a feminine radio-flicker. Romantic situation for a flying contract and a wild struggle high in the air fill out the sequences. (Adults & Young People)

(Running time, 68 minutes)

King Morgan, crack flyer for a charter plane service which conveys gold from Central American mines to the U. S., is enmeshed romantically with Marge Duncan, a writer-actress who breathlessly recounts his air adventures to a radio audience. Marge consents to marry the ace when he agrees to cast off his wings and accept a ground operations job, but his firm gets involved in stiff competition with a shrewd rival, causing said hero to slip on his flying togs and take to the air roads again. The climax comes when a sabotage-minded competitor tries to settle the issue once and for all by battling Morgan inside a plane rushing over the mountains. Marge, aloft with the radio equipment, scoops an on-the-spot thrill installment for her serial listeners in the U. S. The top roles are filled acceptably by Lloyd Nolan and Lynn Bari but an ineffectual script holds the show to a secondary rating. A weak support cast doesn't help matters either. As a formula yarn for the action audience it's just about adequate.
"LADY WITH RED HAIR:
Produced and distributed by Warner Brothers
Director: Kurt Bernhardt
Screenplay: Charles Kenyon, of Milton Krims
Story: N. Brewster Morse, Norbert
(Based on the memoirs of Mrs. Leslie Carter)
Photography: Arthur Edeson
Editor: James Gibbon

Caroline Carter .......... Miriam Hopkins
David Belasco .......... Claude Rains
Lou Payne .......... Richard Ainley
Mrs. Dudley .......... Laura Hope Crews
Mrs. Fesper .......... Helen Westley
Charles Bryant .......... John Litel
Mrs. Brooks .......... Mona Barrie

Semi-factual biography bringing to the screen the important years in the life of actress Mrs. Leslie Carter who won fame in 1890 under David Belasco. The story structure is episodic, and the film's appeal arises chiefly from its re-creation of the theatrical world of the turn of the century.

(Adults & Young People)

Running time, 78 minutes)

Lady With Red Hair unfolds the more dramatic events in the career of Mrs. Leslie Carter, the glamorous Chicago socialite who turned actress and crashed the show world some fifty years ago by breaking the fabled David Belasco. The drama takes liberties with actual facts, and thought the wilder characters of Mrs. Carter and Belasco are strongly etched, the picture is best as the nostalgic revival of an interesting theatrical period.

Following her divorce from the mayor of Chicago in 1889, Mrs. Leslie Carter travels to New York, determined to regain custody of her son and to win the fame which will force her fair-weather friends to humble themselves before her. Armed with a letter of introduction, she bursts in on David Belasco, who promises to write a starring play and then promptly forgets about it. Three months pass and Mrs. Carter tries again. This time her determination impresses the wizard. Despite his attempts to coach her to the heights however, the first play fails. Mrs. Carter then decides to marry actor Lou Payne and goes to Mexico. Upon Belasco's insistence, she postpones the marriage, re-hearsals for a new play which later clicks for a full year's run. Triumph follows triumph after that, but the Lady With Red Hair becomes somewhat embittered when she learns that she cannot regain her son and in disappointment she seeks out and marries Payne. Belasco breaks with her because he had not revealed his plans. After the tempestuous actress has wasted her fortune on a succession of failures, Payne persuades Belasco to direct her again for the rehearsals of a play which scores and thus reunites master and pupil.

Claude Rains as David Belasco provides the finest characterization and the one which does most to maintain interest, although Miriam Hopkins is entirely convincing, and at times, brilliant. Mrs. Leslie Carter, Laura Hope Crews as Mrs. Carter's mother, Helen Westley as a capable boarding house mistress and several others provide support. Richard Ainley's role as Lou Payne is a weak one which allows him no opportunities to star.

TIME IN THE SUN:
World release of Marie Seton production
Director: Sergei M. Eisenstein
Photography: E. Tisse
Editors: Marie Seton, Paul Burnford

Semi-historical documentary based on Eisenstein's "Que via Mexico," a study of the native Mexican's heritage and aspirations. This second assemblage of the Russian's uncompleted material is loosely edited by Marie Seton, but E. Tisse's photography is the picture's chief asset.

(Adults & Young People)

Running time, 56 minutes)

In 1931 Sergei M. Eisenstein, the renowned Russian director, tired of Hollywood methods and went to Mexico apparently determined to complete an epic study of the native Mexican Indian. After shooting some 300,000 feet, he for various reasons returned to Russia without completing the picture. Upton Sinclair in 1933 released the work after scraping much of it and caused a heated controversy. A number of persons insisted angrily that he had distorted Eisenstein's original intention. And now the material has been prepared again by Marie Seton, who is said to have received an actual outline from Eisenstein.

The film depicts the primitive lives of the people, the arrival of the cruel Conquistadores, the effects of the new Christianity tempered by the ancient pagan heritage. The most absorbing sequences are those which reveal the fate of a peasant under the regime of Diaz. Although some may discover an abstract continuity in the material, most of the sequences seem to lack any deliberate outline. E. Tisse's photography however, is often magnificent. In spite of its technical faults, the film has much to offer mature audiences.

THE GREAT PLANE ROBBERY:
Produced and distributed by Columbia
Director: Lewis D. Collins
Screenplay: Albert DeMond
Story: Harold Greene
Photography: James S. Brown, Jr.

Mike Henderson .......... Jack Holt
Franz Kruger .......... Stanley Fields
Helen Carver .......... Vicki Lester
Joe Colson .......... Noel Madison
Jim Day .......... Granville Owen
Red Brothers .......... Theodore von Eltz
Homer Pringle .......... Carleton Young
Krebber .......... Millburn Stone
Eddie Lindo .......... Paul Fix
Nick Harmon .......... Harry Corbett
D. Jamison .......... John Hamilton
Mrs. Jamison .......... Doris Lloyd
Bill Whitcomb .......... Lane Chandler

THE GREAT PLANE ROBBERY—
Mediocre melodrama casting Jack Holt as an insurance investigator who captures a gang of crooks after they kidnap an ex-convict. (Adults & Young People)

(Running time, 53 minutes)

Crime chaser Jack Holt is back on the job in this release, but it's a feeble affair in spite of the square-jawed ace. Jack, an insurance detective, is assigned by his company to guard a former gang chief who is released from the federal gaol. Prior to his half million dollar policy expires, both ex-convict and detective are kidnapped while traveling on the same plane. Taken to a hideaway ranch by the crooks, along with the other passengers, Edgar Kennedy, Jack poses as a gangster himself until he finds opportunity to trap the whole criminal ring, thus saving the life of the heavily insured gang lord.

The yarn is monotonous most of the way due to a slow-footed script. Jack isn't allowed to slug anyone and there are only a few shots fired throughout the business. The cast deserves credit for trying however. Jack carries on with his usual masculine resourcefulness, aided by Stanley Fields as the crook leader and Noel Madison as the ex-convict.

WHO KILLED AUNT MAGGIE?—
Produced and distributed by Republic
Director: Arthur Lubin
Screenplay: Stuart Palmer
Photography: Reggie Lanning
Editor: Edward Mann
Kirk Pierce .......... John Hubbard
Sally Amherst .......... Wendy Barrie
Sherif Gregory .......... Edward LeSaint
Aunt Maggie .......... Elizabeth Patterson
Bob Dunbar .......... Boyd Irwin
Cynthia Lou .......... Dorothea Stevens
Dr. George Benedict .......... Walter Abel
Eve Benedict .......... Marie Brabin
Andrew .......... Jack Darmody
Willie Beat .......... Jessie Lee Mothered
Mr. Lloyd .......... Milton Parsons
Corporal Rodgers .......... Tom Dugan
Private Mattie .......... William Haade
Corporal Dodson .......... Joel Friedkin

Suspenseful crime-with-comedy about a radio advertising man and a feminine radio script writer who cease quarreling on the verge of their marriage in order to investigate mysterious occurrences at a spooky family mansion.

(Adults & Young People)

Running time, 69 minutes)

This is a comedy-mystery of the reaching-hand, secret-room type which achieves
THE TRAIL BLAZERS:
Produced and distributed by Republic
Director: George Sherman
Screenplay: Barry Shipman
Story: Earle Noonon
Photography: William Nobles

Stony Brooke ................ Robert Livingston
Tucson Smythe ................ Bob Steele
Lullaby Joslin ................ Rufe Davis
Mona Ray .................. Martha O’Driscoll
Pappy Yukom .................. Ray Morris
Lonesome Polecat ............. Buster Keaton
Gussie Delightful ............ Billie Pardo
Wendy Shipman .................. Nettie Layne
Phyllis Barry .................. Patsy Kelly
Prissy Springfield .......... Margaret Gorcey
Sally Sommers ................. Kitty Kelly
Miss Lulu Belle .................. Marie Blake

Slapstick specialty bringing Al Capp’s comic strip characters to the screen. With the Yokums, Lonesome Polecat, Grannys Scraggs et al much in evidence. Lil Abner eludes Daisy Mae come Sadie Hawkins Day down Dogpatch way.

(Adults & Young People)

(Running time, 73 minutes)

Followers of Al Capp’s fabulous Dogpatch inhabitants should be well pleased with this offering. The film brings the quaint mountain folk to the screen with remarkable fidelity and there are plenty of laughs even though the plot doesn’t amount to much. The dialect is a little mixed up at times but that too is a minor criticism. The story details Lil’ Abner’s efforts to escape Daisy Mae and various other hillbilly siren’s.

Granville Owen as Lil’ Abner, Martha O’Driscoll as Daisy Mae, Johnnie Morris as Pappy Yukom and Maude Eburne as Granny Scraggs are especially convincing, while most of the others right down the line match their cartoon likenesses.

MERCY PLANE:
Produced by Sigmund Neufeld for Producers Distributing Corp.

Director: Richard Harlan
Screenplay: William Lively
Photography: Jack Greenhalgh

Speed Leslie ................ James Dunn
Brenda Gordon ............... Frances Gifford
Ralph Williams .......... Sterling Holloway
Jim Gordon .................... William Pawley
Curly (Runaway)
Ralph Morgan ............... Harry Harvey
Benson (Bus Driver) ......... Forbes Murray

An air speed pilot exposes an undercover ring of planes. The heiress mobster’s sister gets him a job in a factory; it’s unimpressive melodrama aimed at juvenile audiences.

(Adults & Young People)

(Running time, 72 minutes)

Featuring James Dunn as a crack air-plane pilot and pretty Frances Gifford as the sister of a “hot crate” racketeer. Mercy Plane provides seventy-odd minutes of dialog, melo-dramatic excitement for child and non-discriminating adult audience groups.

Speed Leslie, continually losing air races to Brenda Gordon because of mysterious engine trouble, finally gets a job testing a “Mystery Plane. This is stolen and he is grounded. Brenda however, induces her brother Jim to employ the pilot in his plane-doctoring factory. Here Speed discovers that the doctored planes are stolen ones which will be turned over to foreign governments. A mildly exciting climax clears Speed and brings down justice on the heads of the real thieves.

Dunn employs his usual flippantry manner and the rest of the other actors seem a bit wooden. It’s acceptable Saturday matinee fare.

THE TRAILING DOUBLE TROUBLE:
Produced by George W. Weeks, distributed by Monogram

Director: S. Roy Luby
Screenplay: Oliver Drake
Story: George Plympton
Photography: Edwin L.rosen
Editor: Roy Clairens

Ray "Crash" Corrigan .......... Roy Clark
Johnny "Pony" Corrigan ...... John Drake
Max "Alibi" Trehern ............ Max Albi
Lita Corrigan ............... Lita Drago
Nancy Louise King .......... Nancy Grey
Roy Barret ................. Roy Barret
Jack Rutherford .............. Jack Rutherford
Tom and Louie ............... Tom and Louie
William Kellogg ............. William Kellogg
Matthews .................... Matthews
Rex Taylor .................. Rex Taylor
Ken Duncan ................. Ken Duncan

The Range Busters gallop again in a regulation gun western; murderous ranchers attempt to grab the property of an orphaned baby but the boys step in.

(Adults & Young People)

(Running time, 58 minutes)

Double Trouble falls together a little more smoothly than its predecessor but yet is just average western fare. This time the three heroes take over a buckboard carrying a murdered man and a baby, learn that Jim Moreland, executor of the slain man’s estate, plans to auction the gun contract for himself once he gets the infant heir out of the way. The Busters hide the baby, protect the tyke’s trim young aunt when she enters the production, and manage to take out many of the villains. The dialogue is pretty hard to take, but the story is satisfying enough when it sticks to action. Ray "Crash" Corrigan and John "Pony" Corrigan handle the heavy action, while Max "Alibi" Trehern wrenches out a few laughs with the aid of his ventriloquist’s dummy. Lita Corrigan is an alluring heroine, and the boys have to ride away from her at the finish for the next release in the series.

LIL’ ABNER:
Produced by Vogue Pictures, Ltd.; released by RKO

Director: Albert S. Rogell
Screenplay: Charles Kerr
Story: Albert S. Rogell
Photography: Harry Jackson

Otto Ludwig, Donn Hayes
Lil’ Abner .................... Granville Owen
Daisy Mae .................... Martha O’Driscoll
Mammy Yukom ................. Mona Ray
Pappy Yukom ................. Ray Morris
Lonesome Polecat ............. Buster Keaton
Gussie Delightful ............ Billie Seward
Wendy Shipman ............... Nettie Layne
Granny Scraggs ............... Maude Eburne
Maggie Thompson ............ Margaret Gorcey
Johnnie Morris ............. Margaret Hunt
Wendy Shipman ............... Nettie Layne
Wendy Shipman ............... Nettie Layne
Wendy Shipman ............... Nettie Layne

Featuring James Dunn as a crack air-plane pilot and pretty Frances Gifford as the sister of a “hot crate” racketeer. Mercy Plane provides seventy-odd minutes of daily, melo-dramatic entertainment for child and non-discriminating adult audience groups. Speed Leslie, continually losing air races to Brenda Gordon because of mysterious engine trouble, finally gets a job testing a “Mystery Plane. This is stolen and he is grounded. Brenda however, induces her brother Jim to employ the pilot in his plane-doctoring factory. Here Speed discovers that the doctored planes are stolen ones which will be turned over to foreign governments. A mildly exciting climax clears Speed and brings down justice on the heads of the real thieves.

Dunn employs his usual flippantry manner and the rest of the other actors seem a bit wooden. It’s acceptable Saturday matinee fare.

an entertaining blend of snickers and shudders. Suspense doesn’t crumble till the last couple of shots carry out their chore with plenty of energy.

Kirk Pierce and Sally Ambler, advertising and script radio workers, become involved in an argument shortly before the farmhouse, Sally skips off to her family mansion in Georgia, with Kirk in hot pursuit. Disappearance of an uncle’s corpse and later the strange murder of Aunt Maggie dissolve the argument until the culprit’s apprehensions.

Along the way a strange tombstone salesman, a raging storm, a shinking black cat, etc. keep things interesting. Edgar Kennedy’s comic strip character, Joyce Connolly as a giggling blonde, Ville Bess as a scared servant and others season the crime angle with strong comedy elements.

Arthur Lubin’s direction stresses the right situations, emphasizing mystery and laughs and the comic strip milieu for all but the most discerning audiences.

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Printed in U.S.A.
TALKING IT OVER

The Letter is not what would be called "escapist entertainment." It is certainly not the type of picture that takes you into a rosy land of make-believe where all is happy and gay. It isn't either cute, or sweet or funny. Boy doesn't meet girl, there is no chase, no song nor dance. It is a grim tale and a somber picture, and if you wish to escape from life you would be jumping from the frying-pan into the fire by going to see this movie.

The Letter gets a grip on you in the very first sequence, when the silence of the night at a peacefully sleeping rubber plantation is suddenly shattered by revolver shots, and the pale moon reveals that you are in the midst of something evil. And there will be no escape from this grip until even after the end, when all is over, for you will find it still reeling you after you leave the theatre. The only way to shake loose is to have a couple of cokes, buy a new hat, and listen to the latest bulletin from Europe.

I like this kind of a picture. In these days when most of the best screen drama is based on present-day world affairs it does me good to get all wrought up over a human tragedy that is undated, has a universal element, and an eternal quality. It would be hard to say to whom the greatest credit should go for the power of this film version of Somerset Maugham's play, but I presume it should be given to the director, William Wyler. The murky atmosphere, the inexorable pace, the intolerable tension, the unspoken things the camera tells you are all due to his wily craftsmanship. But no director could have made this the excellent picture that it is without the support of an actress with the creative ability, the subtle artistry and the straight sincerity of Bette Davis, or of a brilliant actor like James Stephenson in one of the main supporting roles, or of an entire cast of exceptionally high calibre. Hats should be off to all of them.

The only part of the whole outfit that had a hand in the making which lays itself open to criticism is the Hays office. Its self-censorship board, commonly known as the Breen committee, seems to me to have pretty juvenile ideas when it comes to "compensating moral values." On our screen, as you know, a person who does something wicked must be punished for it. So far, so good. But to the minds of most adults I wager that the postscript to the Maugham play which the Hays office insisted on will seem less like a punishment than an easy way out. The lady they have murdered for her sins suffered far less, I am sure, in her quick and violent death than she would have if she had been forced to go on living with the shame and anguish and misery that would have haunted every thinking moment of her natural life, which was the logical and mature conclusion of Somerset Maugham's play.

There is only one excuse for the insistence of the Hays office upon this ending. Since we who go to the movies are supposed to be morons it is likely that they think death is the only punishment we can understand.

ARE YOU WONDERING WHAT TO GIVE TO
your father
your mother
your husband
your wife
your son
your daughter
your nephews and your nieces
your uncles and your aunts
your teacher
your town library
your favorite companion at the movies
FOR CHRISTMAS?

ARE YOU LOOKING FOR A GIFT THAT WILL BE
unusual
useful
enjoyable
ALL THE YEAR ROUND?

THE ANSWER IS
a subscription to
"THE MOVIES . . . and the People Who Make Them"

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Theatre Patrons, Inc., 6 Church Street
New Haven, Conn.

A card telling of your gift will be sent to the person designated in time for Christmas. This will be followed by: THE NEW 1941 POST-BINDER WITH REVISED ANNUAL SECTION AND THE SERVICE ON CURRENT FILMS EACH WEEK THROUGHOUT THE YEAR.

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Northwest Mounted Police is a horse of another color. Indeed I think the best part of it is the horses and the color. They are both gorgeous. I was disappointed in Paulette Goddard's performance in this, and I thought the part Madeleine Carroll was given was pretty silly. The men were much better. And one thing seemed really odd to me. In spite of the title it seemed as if the Northwest Mounted Police were not glorified with as much courage, brains or nobility as was the lone ranger from Texas, Mr. Gary Cooper. If I were a Canadian I think I might resent this. Though on second thoughts I do find a compensating moral value. It's a Canadian Mountie that finally gets Miss Carroll.

—Penetrix
SHORT SUBJECTS

I DREAM OF JEANIE
Universal 17 mins.
A vaudeville variety show strung into
a Stephen Foster festival with emphasis
on the former.

INFORMATION PLEASE, NO. 3
RKO 10 mins.
Alice Markle appears with the experts
for an entertaining session.

KENTUCKY ROYALTY
RKO 9 mins.
Sportscope. Picturesque subject con-
cerned with horse breeding in the blue
grass region.

LONDON CAN TAKE IT
Warner 10 mins.
Tremendously powerful minor docu-
mentary depicting a day in the life of an
average Londoner under bomb fire.
Quentin Reynolds supplies a stirring com-
mentary.

LISTEN TO LARRY
Paramount 10 mins.
Larry Clinton leads his orchestra in
some smoothly interpreted numbers rang-
ings from "Study in Surrealism" to "I
Dream of Jennie With the Light Brown
Hair". Helen Southern and others sing.

MARCH OF TIME, Vol. 7, No. 4
RKO 19 mins.
Impressive subject showing how rec-
cruits are trained and how the army out-
put is increased.

MR. MOUSE TAKES A TRIP
Disney-RKO 8 mins.
Mickey Mouse and Pluto survive hiliar-
ious trouble on a trip to Pomona.

NATURE'S NURSERY
Paramount 10 mins.
Interesting baby animal shots showing
young racoons, possums, mink, skunks,
toxes, woodchucks, etc.

OR MONROE DOCTRINE
Academic Film Co. 20 mins.
Timely and spirited historical film out-
lining the evolution of the famous
American foreign policy.

OLD NEW MEXICO
MGM 9 mins.
Fitzpatrick Traveltalk. Ruins, Indian
reservation, scenic areas, historical loca-
es in the western state. Interesting and well
filmed.

PEEP IN THE DEEP
Columbia 6½ mins.
Scrappy Cartoon. Scrappy and brother
fight off an octopus in order to fish up
a treasure chest—out of which pops
another octopus.

PRACTICE MAKES PERFECT
Columbia 6 mins.
Scrappy Cartoon. Piano lessons prove
too much for Scrappy.

PAPA GETS THE BIRD
MGM 8 mins.
Color Cartoon. Papa Bear encounters
amusing obstacles when he attempts to
administer a bath to the household canary.

QUICKERIN' A WINK
MGM 9 mins.
Fascinating demonstration of the new
Stroboscopic speed camera. A bullet's
flight, a hummingbird's wings, cat lapping
milk, etc.

RECRUITING DAZE
Universal 6 mins.
Color Cartoon in which an aimless re-
cruit winds up behind the eighth ball.
Entertaining and topical.

SOAK THE OLD
MGM 20 mins.
Crime Does Not Pay. A gang of racket-
ters take over an honestly promoted
old age pension plan and defraud the
stricken old folks.

THE SPORTING EVERGLADES
Paramount 10 mins.
Excellently photographed subject deal-
ing with the wild life of the Everglades.
Deer, Seminole Indians, fighting fish, etc.

STAGEFRIGHT
Vitaphone 7 mins.
Merrie Melody. Two dogs chase a bone
backstage and become laughably involved
with a trained seal, a pigeon, etc.

STRANGER THAN FICTION
Universal 10 mins. each
No. 84. Expert sling shot, old street car
disposal, miniature tug boat, prison
artist, trained bird.
No. 85. Wood carver, home in a bank,
female boat captain, etc.
No. 86. Japanese typewriter, lifeboat
lowering, upsidedown tree, small city,
floating train, etc.

TRAILER TRAGEDY
RKO 17 mins.
Edgar Kennedy has trailer trouble.
Loads of laughs.

UTOPIA OF DEATH
MGM 10 mins.
Absorbing study of the Seri Indian
tribe of Lower California who are practic-
ing race suicide after failing in their
search for Utopia.

WALDO'S LAST STAND
MGM 11 mins.
Our Gang. The kids promote a lemon-
ade business by putting on a floor show
but the one customer refuses to buy any
drinks.

YOUNG AMERICA FLIES
Vitaphone 22 mins.
Timely aeronautical subject produced
with the cooperation of the Civil Aeron-
autics Authority. Classroom instruction to
solo flights. Cast includes Jean Parker,
Donald Woods, William Lundigan.

BOWLING FOR STRIKES
20th Century-Fox 10 mins.
The art of bowling demonstrated by
Falcro and other experts.

CAVALCADE OF SAN FRANCISCO
MGM 9 mins.
FitzPatrick Traveltalk. A colorful cruise
of the Golden Gate fair grounds featuring
a camera attendance at the "Cavalcade of
the Golden West" pageant.

A CLASS IN SWING
Universal 16 mins.
Average vaudeville parade in which
harmony singers, specialty dancers, etc.
demonstrate their talents.

COMMUNITY SING NO. 5-2
Columbia 9 mins.
"The Beer Barrel Polka", "You Made
Me Love You", "I Am an American",
etc. with Don Baker at the organ.

FLY FISHING
Vitaphone 10 mins.
Champion fly caster Dick Miller shows
how to handle a fly pole. Effectively
filmed in natural color.

FOOTBALL THRILLS OF 1939
MGM 10 mins.
Standout football plays of the past sea-
son reviewed and explained through slow
motion and the amusing commentaries of
Pete Smith.

GALLOPIN' GALS
MGM 8 mins.
Color Cartoon. A stable full of fillies
indulge in some hilarious small-talk as
they prepare for the big race, but a milk-
wagon horse wins the event.

GOIN' FISHIN'
MGM 10 mins.
Our Gang. The kids set out on a fish-
ing trip but the sun comes up before
the bus conductor can get rid of them.

HE ASKED FOR IT
RKO 18 mins.
Leon Errol as a mark aleck who knows
all his constitutional rights gets hauled in
to court and subjected to an amusing
fake trial in which he is charged with
all sorts of violations.

HOLIDAY HIGHLIGHTS
Vitaphone 7 mins.
Merrie Melody. Color cartoon satirizing
national holidays. Juvenile.

THE HOMELESS FLEA
MGM 8 mins.
A homeless flea sets up housekeeping
on a dog's back with humorous results.

INTERNATIONAL REVELS
Universal 17½ mins.
Second-rate singing and dancing acts
by Spanish, Hawaiian, Italian, Bavarian,
Indian, Russian, African, Chinese and
French performers.
"The MOVIES . . . . 1940"

FIVE LITTLE PEPPERS IN TROUBLE:
Produced and distributed by Columbia
Director: Charles Watkin
Screenplay: Harry Reubas
Story: Margaret Sidney
Photography: Benjamin Kline
Editor: Robert Fantel

POLLY          Edith Fellows
Phoebe         Dorothy Ann Seese
Mrs. Pepper    Dorothy Peterson
Mr. King       Ronald Sinclair
Hagar          Charles Peck
Joy            Tommy Bond
Daisy          Bobby Larson
Mary           Rex Evans
Mrs. Wilkes    Kathleen Howard
Mrs. Landwone   Mary Carrier
Mrs. Roland     Helen Brown
May            Betty Jane Graham
Jane           Shirley Mills
Kiki           Shirley Jean Rickert
Pan             Antonia Olindo
Peggy          Rita Quigley

Feeble family comedy in which the young Peppers run into difficulties at a snobbish boarding school. (Adults & Young People)

(Running time, 63 minutes)

This fourth film in the Pepper Family series is the weakest offering to date. The story sends Jasper, sent to a fashionable boarding school in order to escape the clutches of a wealthy aunt. Five little Peppers are trundled off with him, but they run into a supercilious atmosphere which results in serious involvements. At the finish of course, everything turns out right.

The antics of "cute" little Dorothy Ann Seese hold attention part of the way, but otherwise the show has very little to offer, Edith Fellows as Polly is much too meek. The remainder of the customary cast deserves a certain amount of credit for trying, even though their efforts fail to overcome the script.

ALWAYS A BRIDE:
Produced by Warner Brothers
Director: Noel Smith
Screenplay: Robert E. Kent
Story: Barry Conners

Alice Bond          Rosemary Lane
Michael Stevens    George Reeves
Marshall Winkler    John Eldredge
Lucy Bond          Virginia Brissac
Pete Bond          Francis Peerbo

Minor comedy item about the ne'er-do-well who wins the heroine and the village mayoralty election. (Adults & Young People)

This is the age-old, threadbare story about the careless small-town character whose flattery and glibness enable him to snatch the pretty heroine of one of the opulent hands of the wealthy suitor. In this case, somewhat by chance, he also wins the mayoralty election. It's a really incredible sort of filler item, even though Rosemary Lane and George Reeves chalk up acceptable performances. Always A Bride, tsk, tsk.

FANTASIA:
Produced and roadshow by Walt Disney Productions, Inc.
Producer: Walt Disney
Music: Leopold Stokowski and the Philadelphia Orchestra
Narrative Introductions: Deems Taylor
Production Supervision: Sharpsteen
Story Direction: Joe Grant,
Dick Huemer


(Running time, 120 minutes)

Walt Disney has set down another cinematic milestone. Fantasia is an enchanting screen experiment which surpasses in scope all that has gone before. The film's imaginative concepts, its unique sound delivery and its novel meshing of cartoon with music hit into an unexplored entertainment realm from which may evolve a new art form.

The picture attempts to merge classical music with animated imagery by blending visual accompaniments of unprecedented range with multiple-recorded orchestral arrangements. A new and intricate sound delivery system which produces "three dimensional" or Fantasound by transmitting the notes of three separate sound tracks through a little Chinese dancing diversified horn system spread about the theatre produces an illusion of music "presence" which is intensified by the screen pictures. The delicate Technicolor pastels employed in the cartoons further the total effect.

At the beginning only the fleeting shadows of musicians and the titillating tunes of instruments can be detected. After the house lights dim, Deems Taylor ascends the platform with the love in his voice as commentator, explaining something of the nature of the proceedings — then a shadowy Stokowski dramatically takes his place on the podium and the concert begins.

The first number, Bach's "Toccata and Fugue," is visualized in terms of kaleidoscopic figures whirling through space, comets, lacy stars and grotesques possibly intended to lull the audience into the proper mood for the remainder of the program. Tchaikovsky's familiar "Nutcracker Suite" is next, illustrated by tiny frost fairies, the little Chinese dancing mushrooms, flower petals, fishes, etc. The third number, "The Sorcerer's Apprentice" by Dukas, features Mickey Mouse mischiefively engaged with a walking broomstick. Next comes Stravinsky's dynamic "Rite of Spring" powerfully portraying creation and evolution: swirling nebulae and the fiery placement of the solar system precede a procession of prehistoric animals battling themselves and the unsettled climate of early earth. Following the twenty-minute intermission, Beethoven's "Pastoral Symphony" brings in gargantuan centaurs and fauns and a smirking sort of Bacchus. Onichevich's "Dance of the Hours," a hilarious ballet satire, with elephant and hippopotamus performances meshed together. Mussorgsky's "Night on Bald Mountain" interpreted by means of weird ghouls and terrifying imps skittering about a malignant Evil One of the Mountain. A solemn, mystical interpretation of Schubert's "Ave Maria" closes the program.

Such, in brief, is Fantasia. The enchanting show has such a wide range, parts of it at least should appeal to every audience group. Individual judgements, of course, will differ. Some may find the abstract design of the "Toccata and Fugue" utterly meaningless; others may be offended by the rather earthy centaurs of the "Pastoral Symphony." Various music authorities may insist that music needs no visual interpretation, that the artistic medium should remain separate and distinct. Critics will complain that the animation fails to match the score, that the music is too frequently submerged, that the sound system over-amplifies, that the picture is too long, etc. These are all valid criticisms, but in spite of them Fantasia remains a provocative and fascinating film experiment.

(Because the new Fantasound requires the installation of complex and expensive equipment, Fantasia will be shown at first in only one New York theatre. Some time in the future, when a dozen Fantasound outfits have been assembled, the show will open in key cities throughout the country).

THE BRIDE WORE CRUTCHES:
Produced by Lucien Hubbard for 20th Century-Fox
Director: Shephard Traube
Screenplay: Ed Verder
Story: Ed Verder, Alan Drady
Photography: Charles Clarke
Editor: Nick De Mille

Midge Lambert          Lynne Roberts
Johnny Dixon           Ted North
Captain McGuire        Edgar Kennedy
Ed Slaton              Robert Armstrong
Phyllis Macht          Lionel Stander
Bill Daly              Richard Lane

Near hopeless comedy melodrama about the naif cub reporter who turns detective, traps the bank bandits and gets the girl. (Adults & Young People)

(Running time, 54 minutes)

The only good thing about this offering is its brevity. The phony, wild-eyed formula yarn treats of a stupid newspaper newshound who wins the encouragement of a girl reporter with a heart of gold after she hopefully messes up his first assignments. Egged on to great things by the girl, he collars a whole gang of gorillas single-handed, scores a scoop, and thus wins the inevitable unblushing bride. The effort reflects no serious little credit on the production department. Ted North as the cub and Lynne Roberts as the girl generate interest on rare occasions through sheer enthusiasm, but the tale slumbers most of the way.
TIN PAN ALLEY:
Produced and distributed by 20th Century-Fox

Director: Walter Lang
Screenplay: Robert Ellis, Helen Logan
Stage: Pamela Harris
Musical Direction: Alfred Newman
Photography: Leon Shamroy
Editor: Walter Thompson

Tuneful, deftly assembled comedy drama with music featuring favorite songs and fetching dances. A pair of striving tunesmiths and two talented sisters and love and tears on Broadway during the war years. (Adults & Young People)

(Running time, 95 minutes)

Theodore Century's tribute to New York's 1915-19 songsmiths continues in the popular dramatic-musical groove established by Alexander's Ragtime Band and Rose of Washington Square. The story, a familiar blend of heartache and hilarity, is utilized chiefly as a framework on which to fasten the musical interludes. Under Walter Lang's polished direction the songs flow along with the story, allowing full emphasis on the song and dance arrangements.

Recreating Tin Pan Alley of the war years with flavor and fidelity, the story follows the varying fortunes of Harrigan and Harry Cahn, song promoters familiar with the ups and downs of the business. When a sister act consisting of Katie and Lily Blanc hopefully hits town, the boys tie in with them, borrow money to put over a song which meets with success. After Skeets and Katie fall in love, the latter remains to boost the boys' songs, while Lily goes on to become a major comedy star. Later the sisters return to London. Skeets and Harry go broke, decide to enlist in the army. In London Skeets and Katie meet again and Katie changes the differences which had caused their separation.

A careful script works in the rhythm without breaking the thread of light dramatics which assures a well-rounded show. Alice Faye earns top acting honors as Katie, the girl who sacrificed her own career in order to help others. Miss Faye sings effectively and pairs for some exciting Hawaiian and Turkish dancing with Betty Grable, but beyond this show gives herself an improved and matured dramatic actress. Betty Grable as Lily displays feminine charm in the dancing sequences and also brings acting skill to the general situations. Jack Oakie as the over-optimistic song partner cloths in his own special element, stealing the show again and again, while John Payne as the rather shy-tuned song writer earns a chance at more meaty roles. Allen Jenkins, Elisha Cook, Jr., and Esther Ralston lead the support.


LITTLE NELLIE KELLY:
Produced by Arthur Freed for MGM

Director: Norman Taurog
Screenplay: Jack McGowan
Play: George M. Cohan
Photography: Ray June
Editor: Frederick Y. Smith

Nellie Kelly Joe  Judy Garland Little Nellie Kelly Judy Garland Jerry Kelly George Murphy Michael Nunnin Charles Winninger Dennis Fogarty Douglas McPhail Timothy Fogarty Arthur Shields Mary Fogarty Rita Page Muratcy Forrester Harvey

Sentimental comedy starring Judy Garland as a singing Irish lassie who finally reconciles a stubborn grandfather and her police captain father. (Adults & Young People)

(Running time, 100 minutes)

George M. Cohan's stage play of some twenty years ago serves as a satisfactory vehicle for the maturing talents of Miss Judy Garland, but a rather flat script tends to offset the show's acting and production assets. The picture is appealing nevertheless, and Judy's fans should be well pleased with the proceedings.

Michael Noonan, a lazy but affable Irishman, becomes furious when daughter Nellie marries Jerry Kelly, vows never to speak to his son-in-law. Even when he accompanies the couple to America and settles under the same roof, he refuses to call off the feud. Jerry becomes the breadwinner, but the day he is given his uniform, Nellie dies in childbirth, leaving an infant daughter. The relationship between the two men fails to change however, although both all but adore daughter Nellie, who grows as pretty as her mother as she approaches young womanhood. Jerry approves of his daughter's fiancé, Dennis Fogarty, but old Michael forbids her to see him. Finally Michael leaves home after an angry argument with Jerry, swearing never to return. Later Nellie recognizes him as a cab driver in Central Park, persuades him to call off the feud with Jerry and Dennis.

Although Judy Garland's initial role as Nellie, the somewhat somber Irish wife, may seem incongruous, she handles it well enough. In her role as the vivacious daughter she is especially pleasing however. Charles Winninger as the shiftless grandfather brings plenty of vigor to a rollicking role, while George Murphy as Jerry, the husband and father, fits well into his assignments.

Douglas McPhail as Dennis teams with Judy for romantic moments and brings his fine baritone to several musical accompaniments, "Nellie Kelly, I Love You" and "It's a Great Day for the Irish". Judy sings alone "Pretty Girl Milking her Cow", and "Singin' in the Rain".
YOU'LL FIND OUT:

Produced by David Butler for RKO
Director: David Butler
Screenplay: James V. Kern
Story: David Butler, James V. Kern
Music Score: Roy Webb
Photography: Frank Redmond
Art Director: Van Nest Polglase
Editor: Irene Morra

Key
Fenniger
Peter Lorre
Judge Mainwaring
Boris Karloff
Prince Salzano
Bela Lugosi
Janis
Helen Parrish
Chuck Doern
Dennis O'Keefe
Aunt Margo
Alma Kruger
Jurgan
Joseph Eaghan
Kay Kyser's Band, featuring Janis Simmons, Harry Babbitt, Ish Kabibble and Sally Mason

Moderately entertaining mystery comedy with music in which Kay Kyser tangles with Hollywood's three top horror men after he arrives to play at a debutante's birthday party. It's a rather uneven blend of music and mystery which should satisfy the Kyser fans.

(Adults & Young People)

(Running time, 89 minutes)

Herein Maestro Kyser and his boys mix it up with Hollywood's ace boycieyemen, and although they contrive some quite amusing incidents the complete show doesn't seem to jell. The shindig gets under way when the straining script writers send Kay and his jazz cats out to a gloomy suburban Massachusetts house to play at deb Janis' birthday party. Janis' Aunt Margo, it seems, is betsy by a trio of fake ghost-whoakers who have decided to do away with Janis now that she has turned twenty-one and is in line for the inheritance. Sliding panels, secret passageways, scenes and shrieks in the night thereafter compete with Kay's music and songs until the merry maestro foils the bogies.

The actors strive all the way through but the uncertain dialogue and the scrambled plot situations prove a heavy burden. Kay Kyser himself leads the cast antics with amusing emphasis, while Boris Karloff, Bela Lugosi and Peter Lorre handle the shirk spots. Helen Parrish as Janis, Dennis O'Keefe as her romantic protector and Alma Kruger as the aunt harried aunt handle the straight roles with standard competence. Kay's Ish Kabibble and Sully Mason clown effectively, while attractive Ginny Simms sings successfully. Unless you're an all-out Kyser fan however, the total results are just average.

PRAIRIE SCHOOVERS:

Produced and distributed by Columbia
Director: Sam Nelson
Screenplay: Robert Lee Johnson
Fred Myton
Story: George Cory Franklin
Photography: George Meehan
Editor: Al Clark

Wild Bill Hickok
Bill Elliott
Virginia Botten
Evelyn Young
Cornball
Bob Taylor
Dalton Stull
Kenneth Harlan
Wolf Tannen
Ray Teal
Jim Gibbs
Bob Burns
Cora Gibbs
Nettie Packer
Adams
Jack Palance
Rusty
Edmund Cobb
Chief Satche
Jim Thorpe

Disappointing "Wild Bill Hickok" western in which the hero leads broke-rupt farmers from drought-plagued Kansas to the fields of Colorado in spite of renegade whites and hostile Indians.

(Adults & Young People)

(Running time, 58 minutes)

Although Bill Elliott romps through this yarn with average energy as Wild Bill Hickok, the effort's discordant script holds the release to a low "B" rating. Stock shots culled from ancient epics fail to add much to the proceedings either.

When a grasping, outlaw money-lender drives hard-pressed farmers from the dusty plains of Kansas, Wild Bill leads the ranchers in a trek to Colorado. Along the way the money-lender stirs up the Pawnee Indians, who finally descend on the wagon-train. The whites are outnumbered to one, but under Wild Bill's lusty leadership, they of course come out on top.

Kenneth Harlan and Roy Teal as the top badmen and comely Evelyn Young as the girl are included in a fairly competent cast.
The MOVIES

... and the people who make them

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TALKING IT OVER

This past week saw me go on a strike against the new movies that come to our town. I didn’t picket them as unfair to movie-goers . . . I just refused to spend the time it would take to see them. Perhaps I missed something. I don’t know. Perhaps I might have got a big thrill out of the roaring sea fights and savage turmoil of Captain Caution, but the blood and thunder of 1812 didn’t attract me . . . Dancing on a Dime was more up-to-date and not at all sanguinary, I believe, but what I knew of this slight offering about a troupe of stranded WPA actors aroused insufficient enthusiasm to tear me away from my own fireside . . . If Dorothy Lamour would come north I would go to see her, but as long as she stays South of Suez I’m not interested . . . Little Nellie Kelly couldn’t compete with the Yale-Harvard football game, although from my point of view that turned out to be most unsatisfactory . . . The only film I regret having missed is Hullabaloo, and that because I have a certain penchant for Frank Morgan and his style of comedy. I am usually ready to recommend a picture he is in, sight unseen.

So the time I didn’t spend at the movies I put in on a book which everyone is reading and which will be one of the big pictures of another year — Ernest Hemingway’s “For Whom the Bell Tolls.” I am a fast reader but it took me about the same time to read this that it would take to see two or three double-feature programs, and with a week like this in the movie-theatres the time was better spent. All the while I was reading it I was trying to visualize it on the screen, with some success, but always wondering how they would project some of the most powerful parts of the novel which are contained in those passages in which Robert Jordan says to himself says he. In other words, some of the best parts of the book are not in the action scenes but in the thoughts thought.

Then I had a lot of fun trying to cast the picture. I understand that Gary Cooper is to be Robert Jordan, and this seems satisfactory enough. But who will take the part of the most interesting character in the book, namely Pilar, the ugly old gypsy woman with the loud voice, the dominating personality, and the infinite wisdom? Could Jane Darwell, the Ma Joad of Grapes of Wrath, do this? She is the only one who comes to mind as even a possibility. I can see Paulette Goddard as Robert’s lovely “little rabbit,” but Pablo, the brave Republican who “went bad,” and Anselmo, the loyal old peasant, are even more important to cast right, and these I cannot decide upon.

And now I see that, as part of the publicity build-up for the picture, Paramount is going to take a poll of the newspaper critics throughout the country on the proper casting. So I should worry.

And speaking of casting I have been wondering who is to be in that film I have been long awaiting, Chad Hanna (Red Wheels Rolling in the Saturday Evening Post). Well I just looked it up in the Motion Picture Herald and find that the release date is Dec. 27th and that Dorothy Lamour has left the equator and will be touring New York State with Chad Hanna and the circus. Henry Fonda will be Chad Hanna, and I call it a good choice. Others are Linda Darnell, Guy Kibbee, and Jane Darwell, mentioned above. I would O. K. her for this, but while I still think she has the ability to portray the character of Pilar in the Hemingway story I can’t see her looking like a gypsy. Maybe the critics will think of another. Maybe the make-up man could perform even this wonder. And here I am worrying again over something that’s none of my business.

—Penetrix
THREE MEN FROM TEXAS:
Produced by Harry Sherman for Paramount
Director: Lesley Selander
Screenplay: Norton S. Parker
Story: Clarence E. Mulford
Photography: Russell Harlan
Art Direction: James F. Rachmil
Editor: Carrol Lewis

Hapalong Cassidy .............................. William Boyd
Lucky Jenkins .............................. Russell Hayden
California Rangers ......................... Andy Clyde
Morgan .................... Morris Ankrum
Pete .............................. William Farnum
Paquito .................... Esther Estrella
Andrews .............................. Morgan Wallace
Thompson .................... Division Clark
Gardner ................................ Dick Curtis
Dive ................................ George Lillen
Stokes ..................................... Glenn Strange

Exceptional Hapalong Cassidy feature; in the best mounted and photographed release of the series Hapalong joins Lucky in old California to drive out rustler-killers who are terrorizing the law-abiding ranchers. (Adults & Young People)

(Running time, 70 minutes)

This 31st Hapalong story surpasses in its production values all the previous releases. Harry Sherman has brought in a larger cast and bigger and better background, and Photographer Russell Harlan has done justice to a dramatic outdoor scene on snow covered and mesa land. Besides the fine scenic effects and generous mountings, the picture is strengthened by a simple but convincing story which allows audience interest to lag. Hapalong and Lucky's answer to a plea from the peaceful residents of early California, take leave of the Texas Rangers and journey to the coast so that in order to crack down on a nefarious group of gunmen who are swiftly driving the hard-working ranchers from their holdings. Bart Morgan and his motley crew of outcasts put up a stiff fight, however, and before the end there's a nice amount of rough riding and dramatic gunplay. California, the duo's comical sidekick, clears the way,estring in some hearty comedy relief.

William Boyd's portrayal of Hapalong is full-blooded and satisfying, while Russell Hayden as Lucky continues to improve. Hapalong Clyde as California makes an impressive debut as the bony member of the trouble-shooting triumvirate. Morris Ankrum as Bart Morgan, Thornton Edwards and a few others furnish meaty support. Esther Estrella in her first screen appearance is held to a brief romantic bit, but she handles it quite capably. Lesley Selander's direction drives the action along at a smooth pace.

SANDY GETS HER MAN:
Produced by Burt Kelly for Universal
Directors: Otis Garrett, Paul Gerard Smith
Screenplay: Sy Bartlett, Jane Storm
Photography: Elwood Bredell
Editor: Philip Cahn

Hapalong Cassidy .............................. William Boyd
Lucky Jenkins .............................. Russell Hayden
California Rangers ......................... Andy Clyde
Morgan .................... Morris Ankrum
Pete .............................. William Farnum
Paquito .................... Esther Estrella
Andrews .............................. Morgan Wallace
Thompson .................... Division Clark
Gardner ................................ Dick Curtis
Dive ................................ George Lillen
Stokes ..................................... Glenn Strange

Comedy sprinkled with slapstick situations in which Baby Sandy provokes amusing complications as a cop and fireman court her favor in order to win the hand of her widow mother. (Adults & Young People)

(Running time, 65 minutes)

Sandy Gets Her Man is a thrill comedy of the movies. Sandy Stanton, a young boy, who should make a hit with the toddlings' eye's fan following, as well as slapstick-minded audiences. Sandy talks, and steals a good many of the scenes with her infantile antics, as she and a fireman and policeman who are rivals for the hand of Sandy's mother. The competition is amusing but fairly mild until the fire and police chiefs learn that the widow's father, the town councilman, has $250,000 tucked away for appointment between the two departments. In their efforts to speed up the courtship of the chief's daughter, the chiefs bring about no end of hectic situations. Pandemonium reigns in both departments until the final thrill finish when the flame-lighting suitor rescues the tot from a blazing building and thus wins the widow's hand.

Baby Sandy's disarming cutups hold attention most of the way, but the wee star receives strong support from a seasoned cast. Stuart Ervin as the slow-thinking and dishonest, Virginia Gilmore as the fast-talking cop, Una Merkel as the widow, and Edgar Kennedy and William Frawley as the fire and police chiefs share credit for putting over the laugh lines. Edward Brophy and Wally Verns as funny firemen earn compliments also. Directors Garrett and Smith gear the picture to a swift pace.

LADDDIE:
Produced by Clift Reid for RKO
Director: George Hively
Screenplay: Bert Granet, Jerry Cady
Story: Gene Stratton-Porter
Photography: Harry Wild
Editor: George Hively

Ladde ...................... Tim Holt
Pamela .............................. Virginia Gilmore
Carroll ...................... Joan Carroll
Mrs. Stanton ............ Spring Byington
Mr. Stanton ................ Robert Barrat
Mr. Pryor .................... Miles Mander
Bridgelette ............. Esther Dale
Leon ......................... Sammy McKain
Shelley ..................... Joan Brodel
Sally ......................... Bebe McColloch
Peter Dover .................. Rudi Brooks

Sentimental romantic drama adapted from Gene Stratton-Porter novel; a young American farmer falls in love with a newly immigrated English girl whose father frowns on the farm tillers. (Adults & Young People)

( Running time, 69 minutes)

In its third cinema try Gene Stratton-Porter's novel of innocent love on the farm retains the homey, old-fashioned flavor which made the book a favorite in its day. The simple plot has not been tampered with, nor has the idyllic aura been dispelled by any attempt at modernization.

LADDEE, a young farmer, falls in love with the daughter of a newly-arrived British gentleman who purchases an adjoining farm. The class-conscious Englishman disapproves and attempts to sway his daughter. Laddie's Little Sister however, mischievously keeps the romance moving until at length the kindness and good nature of the farmer folk overcome the Britisher's objections.

Although Tim Holt brings assurance and a natural delivery to his role as Laddie it is Little Joan Carroll as Little Sister who wins with the viewers. The talented youngster captures attention in almost every scene. Virginia Gilmore seems graceful enough as the English girl, while Miles Mander captures the dramatics as the hard-shelled Englishman. Spring Byington and Robert Barrat as Laddie's parents submit acceptable performances.

The picture appeals especially to feminine and juvenile audiences.

THE LONE WOLF MEETS A LADY:
Produced by Ralph Cohn for Columbia
Director: Sidney Salkow
Screenplay: Jerry Larkin
Story: Louis Joseph Vance
Photography: Henry Freulich
Editor: Al Clark

Michael Lanyard ............................ Warren William
Lynne Bradley ......................... Jean Muir
Jemison ................................ Eric Blore
Clover ................................ Clay Barning
Victor Jory ...................... Peter Rennick
Roger Pryor ..................... Roger Pryor
Ben Pannett ..................... Ben Pannett
Seward Sparrow .................. Hayden Rorke
Inspector Cran .................. Richard Arlen
Thornton Hall .................. Thornton Hall
Dickens ......................... Fred A. Kelcey
Peter Van Wyck .................. Robert Emmett Keane
Mrs. P en ton ...................... Georgia Caine

Averagely dependable mystery melodrama in which the practised Mike Lanyard suavely solves a murder arising from the theft of a young bride-to-be's engagement necklace. (Adults & Young People)

( Running time, 62 minutes)

This latest "Lone Wolf" adventure holds to the level established by the previous editions. The plot is none too plausible, but it maintains its tension and works up to a surprising climax. Joan Bradley, a working girl who is engaged to millionaire Bob Pennton, is robbed of a necklace which she is about to wear to a party, and the girl's former husband whom she believes dead, is discovered murdered in her apartment. Joan runs frantically into the street, and through one of those convenient coincidences, the detective almost falls under the car of Mike Lanyard, who of course begins concocting a defense for her. From then on suspense mounts as the Lone Wolf prowls about hunting down the real killer.

Sidney Salkow's direction maintains the required mood and slips in a deal of helpful comedy relief at the right moments. Warren William turns in his customary capable performance as the Wolf, assisted by Jean Muir as the lady of the piece. Eric Blore brings in comedy as Lanyard's butler stooge, while Victor Jory acceptably handles the chief suspect role, Robert E. Keane, Thurston Hall, Roger Pryor and several others furnish effective characterizations. It's a staple murder melodrama, patterned especially for the Lansyard fans.
THE DEVIL'S PIPELINE:
Produced by Ben Piver for Universal
Director: Christy Cabanne
Screenplay: Paul Huston, C. U. Young, Larry Rhine, Ben Chapman
Story: Paul Huston
Photography: John Boyle
Dick .................................. Richard Arlen
Andy .................................. Andy Devine
Loura .................................. Jeanne Kelly
Dowling ................................ James Flavin
Gaddi Sang ............................... Frances McDonald
Takumu ................................ Mala

Fantastic but actionful Arlen-Devine melodrama in which the trouble team breaks up a shanghai racket on a South Seas oil island. (Adults & Young People)

(Running time, 65 minutes)

Laughs, a tropical background and implausible but utterly unashamed action sequences should pull this one through without any serious trouble. Richard Arlen and Andy Devine are dispatched as investigators to a tropical oil island after a secretary's mysterious plea filter in to the home office. No sooner have the trouble shooters arrived on the island than they are framed by a false arrest and tossed into a labor prison. Most of the inmates, they learn, have been framed also, and are now working out their sentences in the oil fields while the crooked local bosses and the jailer split the salaries received from the home company. Escape seems impossible, but the hearty heroes soon lead a spectacular uprising that frees the men and finishes the murderous bosses.

Arlen is his usual quick-thinking self, and Devine carries on as his weak-willed, strong-armed stooge. Incidental feminine interest is supplied by Jeanne Kelly.

The action is far-fetched, but the audience it is intended to enthrall will probably find it fully effective. The laugh lines are fairly good.

FRIENDLY NEIGHBORS:
Produced by Armand Schaefer for Republic
Director: Nick Grinde
Screenplay: Dorrell & Stuart McGowan
Photography: Ernest Miller
Editor: Charles Craft
Abner .............................. Leon Weaver
Cleo .............................. Frank Weaver
Elvy .............................. Lorna Vee
Nancy .............................. Lorna Vee
Bumblebee Hibbs ........................ Spencer Charters
Notes ................................ Cliff Edwards
Breezy Kid ........................ John Hartly
Violey .............................. Loretta Weaves
Doe .............................. Al Shean
The Governor ......................... Thurston Hall
Martha Williams .................. Margaret Seddon
Silas Burton ....................... Lorne H. Wilson
Sheriff Potts ........................ J. Farrell MacDonald
Smoky ................................ Al St. John

Moderately entertaining hillbilly comedy in which the Weaver Brothers and Elvy desert their home because of a band of tramps and finally persuade the governor to construct a levee for the isolated flood town where they take refuge. (Adults & Young People)

(Running time, 67 minutes)

Hitting the road after constant droughts drive them out of their dustbow! home, the Weavers fall in with a group of hoboes, and after a clash with the constabulary, reach the all but deserted town of Williamson where a likable old lady and her pretty daughter help them out. The village is beset, it seems, by periodic floods, but the Weavers, never daunted, invite all their hillbilly and hobo friends to settle down, and also begin efforts to convince the governor that a levee will turn the town into a thriving community. After the funds are appropriated, there's a grand party and everyone's happy.

Leon, Frank and June Weaver as Abner, Cicer and Elvry handle their usual roles, aided by Loretta Weaver as Violey, Lois Ranson and John Hartly pair for romantic interest. The yarn poke along at times, but the story seems interesting enough to satisfy family audiences who like their humor homespun.

BLONDIE PLAYS CUPID:
Produced by Robert Sparks for Columbia
Director: Frank R. Strayer
Screenplay: Richard Flourney, Karen DeWolf
Photography: Henry Freulich
Editor: Gene Milford
Blonde ................................ Penny Singleton
Dagwood ............................. Arthur Lake
Baby Dumpling ........................ Larry Simmons
Daisy ................................. Hinsell
J. C. Dithers ........................ Jonathan Hale
Alvy Paddie .......................... Dummy McQueen
Madman .............................. Irving Bacon
Charlie ................................ Glenn Ford
Milo ................................. Lucien Wilson
Tucker ............................... Will Wright
Uncle Abner ............................ Spencer Charters
Aunt Hannah ............................ Leon Roberts

Beguiling Blondie feature in which the Bumsteads take a trip to the country in order to escape the 4th of July but encounter more complications than they bargained for. (Adults & Young People)

(Running time, 67 minutes)

This latest Bumstead feature runs along familiar, which is to say, hilarious lines.

The story, as usual, is incidental to the character and situation comedy. Blondie decides to take the family to the country for a 4th of July holiday and almost immediately everything goes awry. The fabulous family piles on the wrong train, misses a bus, becomes mixed up in a young couple's elopement, accidentally discovers an oil gusher, etc.

Penny Singleton carries the major chores with amusing competence, while Arthur Lake as Dagwood sighs through his helpless husband role with laughable ability. Larry Simmons remains agreeably precocious as Baby Dumpling. Dinny Daisey the Pooch steals scenes all through the piece. The couple whose interrupted elopement causes Blondie to play cupid are Glenn Ford and Luana Walters. Spencer Charters, Jonathan Hale and others strengthen the support.

To Producer Robert Sparks and Director Frank R. Strayer go the chief connection credits.

THE GAY CABALLERO:
Produced and distributed by 20th Century-Fox
Director: Otto Brower
Screenplay: Albert Duf, John Larkin
Story: Walter Bullock, Albert Duf
Photography: Edward Cronjager
Editor: Harry Reynolds
Cabicid Kid ............................ Cesar Romero
Susan Wetherby ......................... Sheila Ryan
Billy Brewster ........................ Bobb Sterling
Gordito ............................... Chris-Pin Martin
Kate Brewster ........................ Janet Beecher
Joe Turner ............................ Borden McDonald
Carmelita ............................. Jacqueline Dahl
George Wetherby ...................... Montague Shaw
Sheriff McBride ....................... Hooper Atchley

Animated Cisco Kid adventure in which the Latin bandito takes up the gauntlet for an English maid when a scheming female ranch owner tries to reclaim her lands. (Adults & Young People)

(Running time, 58 minutes)

Even when the Cisco Kid lopes into a southwest border town and gazes on his name cut on a gravestone, he's very much alive. In The Gay Caballero he lives up to his reputation as the light-hearted Robin Hood of the cactus country who loves and fights with equal finesse. This time it's a pretty English maid who lines up the Kid on the side of the law. Susan Wetherly, it seems, has settled down with her father on a western tract which the land-grabbing Kate Brewster wants included in her own holdings. Kate conives with a bunch of thieves in order to cheat the Wetherlys out of their ranch, and it isn't until the Kid matches wits with the villains that the cheaters run into a snag. The land is safe at the finish, but the Kid sacrifices Susan for the next picture in the series.

Cesar Romero in his role of the Kid seems entirely at ease throughout, bringing polish and the proper flair to each situation. Chris-Pin Martin as usual portrays Gordito, the comical Mexican aide, with a good deal of comic presence. Janet Beecher as the land-craving Kate Brewster gives a good account of herself, aided by Edmund McDonald as the chief male badman. Sheila Ryan plays the girl Susan.

"THE MOVIES . . . 1940"
DULCY:
Produced by Edgar Selwyn for MGM
Director: S. Sylvan Simon
Screenplay: Albert Mannheimer, Jerome Chodorov, Jos. A. Fields
Story: George S. Kaufman, Marc Connelly
Photography: Charles Lawton
Art Directors: Cedric Gibbons
Editor: Frank E. Hull

Dulcy Ward: Ann Sothern
Gordon Daly: Jan Hunter
Roger Forbes: Roland Young
Schuyler Van Dyke: Reginald Gardiner
Eleanor Forbes: Billie Burke
Angela Forbes: Lynne Carver
Bil Ward: Dan Dailey, Jr.
"Sneezy": Donald Hice
Honor Patterson: Jonathan Hale
Henry, Mr. Gunn: Big Boy Williams
Vincent Leach: Hans Conried

Ann Sothern as "DULCY"

Spirited comedy of errors starring Ann Sothern as a disarming but ever blundering blonde who provokes amusingly involved comedy situations as she attempts to sell her sweetheart's airplane invention to a fussy buyer.

(Adults & Young People)

(Kaufman and Connelly's blonde stage dumbbell of some twenty years ago muddles her way across the screen again for the third time in the person of Ann Sothern. Previously portrayed in able fashion by Constance Talmadge and Mary Pickford, Dulcy retains her hilarious knack for devising screwball comedies in the hands of Miss Sothern. The story itself has been altered considerably, but the emphasis on nitwit situations and antiques remains. Dulcy invites Roger Forbes, a prominent airplane manufacturer, and his wife and daughter, to her mountain estate for a week end in the hope of persuading the financier to invest in sweetheart Gordon's new type motor, and also to gain her consent for her brother's marriage to his daughter. Mirthful complications set in when Schuyler Van Dyke, a slightly de-mented playboy, barges in to posse as an airplane tycoon. Dulcy does her best, or rather her worst, to smooth things out but the farce situations get knottier and knottier until the final unexpected happy ending.

The speedy slapstick situations and nonsensical byplay should sell the show to the majority of audiences. The Dulcy role falls to Miss Sothern like a coat of tan and she plays it through with flawless despatch. Roland Young as the nervous airplane maker, Jan Hunter as Dulcy's inventor friend, Reginald Gardiner as the unbalanced playboy, and Dan Dailey, Jr. as Dulcy's brother support without a let-up. Billie Burke and Lynne Carver as the investor's wife and daughter are more or less submerged. S. Sylvan Simon directs deftly.

TRIPLE JUSTICE:
Produced by Bert Gilroy for RKO
Director: David Howard
Screenplay: Arthur V. Jones
Morton Grant
Story: Arnold Belgard, Jack Roberts
Photography: J. Roy Hunt

Cantering down into Arizona to act as best man at Sheriff Gregory's wedding, Brad unknowingly rides into town in company with a bandit gang. When they loot the local bank, the sheriff is killed and Brad is involved in the holdup. Reeves, the deputy sheriff and actual leader of the crooks, tries to hang the innocent cowboy, but he escapes and at length captures all the culprits after plenty of hard riding and a furious free-for-all.

As Lorna, the girl of the piece who feels sure the suspected cowboy has a heart of gold, Virginia Vale provides an unobtrusive romantic interest. George O'Brien does everything required of him with crisp dispatch. Harry Woods plays Reeves, assisted by Paul Fix, Glenn Strange and Malcolm McGregor as the crook cronies.

The picturesque outdoor locations, the swift direction, and the minor musical renditions contributed by the Linderman Sisters enhance the full action content.

GIVE US WINGS:
Produced by Ken Goldsmith for Universal
Director: Charles Lamont
Screenplay: Arthur T. Herman, Robert Nelson
Story: Eliot Gibbons
Photography: John Boyle
Editor: Frank Gross

Unlikely melodrama featuring the Dead End Kids as air-minded moppets who take
to the clouds for a shady crop-dusting outfit until one of the youths is killed in a crash. (Adults & Young People)

(Running time, 60 minutes)

Those five fugitives from the Universal lot, the Dead End Kids, take a regular rough-house holiday in this one to hustle out one of the season's finest melodramas. Not that the effort hasn't got action, but there's plenty of it, but it's slapdash all over the place. The Kids learn about flying on a WPA project, save all their spare change, and then enter the crooked crop-dusting outfit which sends its flying coffins out over the fields. At length one of the Kids gets killed, in spite of the repeated warnings of Manager York, and then the rest of the gang resort to novel methods in order to prevent the escape of Carter, the cocking operator. In between there's an amount of nonsense concerning a pretty blonde secretary, a free-for-all fish fry, etc. Bill Halop, Hurst, Hall, Gabriel Dell, Bernard Punsly and Bobby Jordan as the Kids of the piece caper and smirk with energy and no lack of talent but the story sags nevertheless. Juvenileys may jump in their seats at the proceedings, but that's their privilege.

MEXICAN SPITFIRE OUT WEST:
Produced by Cliff Reid for RKO
Director: Leslie Goodwins
Screenplay: Charles E. Roberts
Story: Charles E. Roberts
Photography: Jack McKenzie
Editor: Desmond Marquette

Carmelita, Dennis' fiery wife, begins to act up, finally flings off to Reno in a huff. Uncle Matt pursues in order to prevent a break and then masquerades as Epping when it develops that the peer's agency is trying to contact him. The arrival of the real peer, of course, sets off a new train of fireworks. The story is purposely involved for a maximum of mirth situations and these are played to the hilt by Errol, who plays Uncle, Lord Epping, and Uncle Matt masquerades as Carmelita. It's a diverting dish of holmok concocted purely for mirth effects.

GIRLS UNDER 21:
Produced by Ralph Cohn for Columbia
Director: Max Nosseck
Screenplay: Jay Dratler, Tanya Foss
Photography: Barney McGill
Editor: C. Nelson

So-so slum melodrama in which female counterparts of the Dead-End Kids steal, wisecrack and finally reform through the efforts of an upright school teacher. (Adults & Young People)

(Running time, 64 minutes)

Returning Rochelle Hudson and introducing a number of feminine newcomers, Girls Under 21 delivers an unimpressive sermon on the social problem brought about by shoplifting girl delinquents. Frances White, a discouraged child of the slums, marries a wealthy gangster when she becomes tired of her hectic existence. Frances' younger sister, Jennie, and several of her girl friends set up the older girl as a model, imitate her "sophisticated" speech, and develop a yen for expensive clothes, Frances however, soon tires of her mobster spousal after serving time for participating in one of his jobs and obtains a job in a department's bargain basement. Johnny Gane, a reform-conscious school teacher, becomes interested in her, also in her sister's thieving friends. The girls gang up for a grand shoplifting tour of Frances' counter, but during the getaway the lookout lady is killed by an automobile and Frances is arrested as a material witness. Through the intervention of Johnny Gane the slum band confesses, Frances is freed, and the picture ends on a new note of hope.

The story is more wordy than dramatic, but a number of capable performances pull it into the passable class. Rochelle Hudson as Frances convinces as the slum girl who learns through bitter experience, while Bruce Cabot makes a credible gangster. Tina Thayer as sister Jennie and Delle Ellis make the most impressive tough, aided by Roberta Smith, Lois Verner, Beryl Vaughan, and Joanne Tree.

DREAMING OUT LOUD:
Produced by Jack Votion and Sam Coslow for RKO
Director: Harold Young
Screenplay: Howard Green, Barry Trivers, Robert D. Andrews
Story: Barry Trivers, Robert D. Andrews
Photography: Philip Tannura
Editor: Otto Ludwig

Lum ___________________________ Chester Lauck
Abner __________________________ Norris Goff
Alice __________________________ Frances Langford
Dr. Walter Barnes __________________ Frank Craven
Jimmy ___________________________ Bobs Watson
Wes Willman ______________________ Irving Bacon
Jessec Spence _____________________ Clara Blandick
Dr. Kenneth Burner ________________ Robert Wexler
Wu ____________________________ Danielson
Donald Briggs _____________________ Donald Briggs
Gable Wehunt _____________________ Robert McKenzie
Peter Atkins ______________________ Phil Harris
Effie Lou ________________________ Sheila Sheldon
Washington ________________________ Troy Brown, Jr.

Homespun rural comedy featuring radio's Lum and Abner as the puttering proprietors of a general store who help solve the community's varied problems. (Adults & Young People)

(Running time, 81 minutes)

Lum and Abner's movie debut should please the large family audience which sympathetically follows their endeavors over the airwaves, but it seems doubtful that the duo's initial bow will impress large urban audiences. The involved and rather attenuated story details the old storekeeper's efforts to aid their fellow townspeople. Between checker games the Pine Ridge philosophers reform a village drunk, track down a hit-and-run driver, smooth the romantic road for a young couple, secure a mobile hospital unit, etc.

Chester Lauck and Norris Goff are convincing enough so far as appearance goes, but the jerky script doesn't bring out much genuine acting ability. Frances Langford has only one song to sing, the title number, but she does this in excellent style, and in fact wins the effort's top acting honors. Frank Craven as the country doctor turns in a strong performance also. Phil Harris as a fast-talking drummer slips in a effective bit, while Robert Wexler teams with Miss Langford for the meager romantic interest.

In spite of Director Harold Young's honest efforts, the story plods along most of the way. Unless worked in unobtrusively as filler fare, it's strictly a rural offering.

This is a mad sort of fable which follows out a rough-house vaudeville routine with divers screwball variations worked in. That it is successful is largely due to the scamping efforts of the irresistible Leon Errol, who carries the story on both shoulders most of the way. The plot is an attempt to achieve identity. A certain spindle-legged and ludicrous Lord Epping arrives from England in order to close a deal, runs head on into strivng young Dennis, whose Uncle Matt takes up the cudgel in the hope of securing the contract for said nephew. Meanwhile,
# The MOVIES
... and the people who make them

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TALKING IT OVER

To tell the truth I am getting a little tired of seeing Nazis on the screen. Every week it seems that at least one of the new pictures that comes to our town depends upon the Nazis for its dramatic material... This week there were three... The Nazi film is getting to be almost as unescapable as the gangster film used to be...

Don’t think I am arguing for “escapist” pictures entirely... It’s simply that I would like to have the movies give me something else to think about... I like films with meat in them but I’m getting tired of ersats.

For this reason, perhaps, I did not thrill to Escape to the degree which the picture might have made me some months ago. For this reason and possibly also because I had read the story as it came out serially in the Saturday Evening Post, the suspense of wanting a week to find out what happened next was so great that I naturally didn’t react with such a tingling of the spine to the impending disasters, or with such intense emotions to the “pulse-quickening sequences” of the movie.

Also Robert Taylor was not my idea of Mark Preysing. I hadn’t given it a thought beforehand, but afterwards, as I was thinking it over, I realized that the only movie actor who could have portrayed to my satisfaction the character and bewildermnet and suppressed emotion of Mark Preysing is James Stewart. Robert Taylor over-acted. James Stewart is a master of under-statement. For Norma Shearer, had I had my choice, I would have substituted Anna Neagle, the Anna Neagle of Nurse Edith Cavell... but even casting directors do not always have their choice, and from the box-office point of view I suppose that the chosen pair will be eminently successful.

As for the rest of the casting they couldn’t have done any better if they had consulted me, and it is the minor roles that make this film convincing. And it really is one of the major pictures of the year in spite of my minor carpings.

The Ramparts We Watch might have been called The Deadly Parallel... if you look at it from the point of view of anyone forty years old or over. Nobody in this age group can view this documentary film without getting a horrible sinking in the pit of the stomach. The age group under forty, and particularly that in the early twenties, would bluntly title it A Call to Arms, and it seems that this age views it with just plain rage... a rage at being propagandized into war. A writer in the Yale News vociferously expressed this point of view, and I expect that other college papers have voiced the same wrath.

But when Blondie Plays Cupid, old and young can just sit back and laugh. Blessed be Blondie!

—Penetrix
THE LONG VOYAGE HOME:
Presented by Walter Wanger; released by United Artists.
Director: John Ford
Screenplay: Dudley Nichols
Story: Eugene O'Neill
Music Score: Edward Paul
Photography: Gregg Toland
Art Director: James Basevi
Editor: Sherman Todd

Ole Olson ............. John Wayne
Driscoll ................ Thomas Mitchell
Smitty .................. Ian Hunter
Cocky .................. Barry Fitzgerald
The Captain ............ Wilfrid Lawson
Freda ................... Mildred Natwick
Axel .................... John Qualen
Yank .................... Ward Bond
Docky .................. Ar mand Shulman
Davis ................... Joseph Sawyer
Longshore Crop ........ J. M. Kerrigan
Tropical Woman ........ Rafaela Ottiano
Bumboat Girl .......... Carmen MIRALE

Brilliantly directed and produced episodic drama of the sea; a memorably acted, richly authentic and starkly emotional story which contemplates with almost savage eloquence the strong-armed crew of a munitions-loaded British tramp as it crosses from the West Indies to England in time of war.

(Running time, 103 minutes)

From four of Eugene O'Neill's short plays of the sea, "The Moon of the Caribbees," "Bound East for Cardiff," "In the Zone," and "The Long Voyage Home," John Ford, with the aid of Walter Wanger as producer and Dudley Nichols as script adapter, has fashioned an unforgettable screen offering. The Long Voyage Home is a sinewy, pungently realistic picture which takes us on a universal tour of meaning because of its sharply compassionate character probing and its mystical overtones. Never once does the film's turbulent footage lapse into merely impersonal spectacle; with relentless momentum the reels examine the hard edge of the yeasty, yeasty, child-like human beings who seem, to an extent, symbols of all man's experience.

Aboard the British tramp Glencairn, which is anchored off an island in the Caribbean, the crew makes merry with a group of native girls. Driscoll, a bluffer Irishman, seems the leader of the men. Ole Olson, a quiet but respected young Swede, quiets the crew when they become too boisterous. Only Smitty, a mysterious Britisher of obvious good breeding, remains apart, drinking himself slowly into stupification. After the party breaks up in a brawl provoked by Cocky, the messroom major-domo, the ship quiets down and next morning reaches Baltimore where it is turned away because of war regulations pertaining to its ammunition cargo.

As the Glencairn buffets toward England Olson reiterates his determination to return to his homeland after the trip. Old Tom, the ship's philosopher-of-sorts, regards this as an empty dream, even though most of the men, including Driscoll and the hardened Yank Evans, share the same aspiration.

On the second day out Yank dies after receiving injuries in a terrific storm, but the deep emotion aroused by his death wears off as the ship enters the dangerous war zone. Here the men brood about the ever-present menace, at length become convinced that Smitty is a spy. Opening his black box, they discover letters which reveal that he had become separated from his wife through drink, and a citation for bravery awarded in the last war. As the Glencairn approaches England, it is he who remains on deck when an enemy plane attacks.

After obtaining his passage to Sweden, Olson accompanies the others to a pub, where he is shanghaied by a doped drink. Driscoll, however, learns what has happened, gathers a few of the Glencairn crew, and rescues the Swede. In the melee the Irishman is knocked out, and later is held aboard the shanghai ship when it sails. Olson goes home, unaware of his fate. As the remainder of the Glencairn's crew gather on their ship, Old Tom throws overboard a newspaper whose headlines reveal that the shanghai ship has sunk with all hands.

The film lacks concise continuity, but suspense seldom slackens. John Ford's direction might almost be called flawless, so smoothly has he managed the incidents, and so masterfully drawn the best out of each performer.

Thomas Mitchell as the domineering but sentimental Driscoll portrays the very spirit of the piece with a performance which is easily his best; Ward Bond as Yank, the toughest sailor of them all, who smells the green of Ireland as he lies dying in a storm of wind and salt spray; Ian Hunter as Smitty, the outcast who goes to his death like a hero; Barry Fitzgerald as Cocky, the comical steward; and John Wayne as Olson, the only sailor who really reached home — are only part of a cast which earns high individual honors.

THE RANGE BUSTERS:
Produced by George W. Weeks; released by Monogram.
Director: Roy Luby
Screenplay: John Rathmell
Photography: Edward Linden
Editor: Roy Claire

Crash .................... Ray Corrigan
Dusty .................... John King
Alibi ..................... Max Terhune
Carol ..................... Luana Walters
Torrence .................. Leroy Mason
Uncle Roll ................ Earle Hodgins
Doc Strege ............... Frank Laine

Able entry inaugurating a new series of westerns; three roving cowboys outfight the crooks trying to grab a girl's ranch. (Adults & Young People)

(Running time, 55 minutes)

George Weeks' first production is a slugging, shooting western release which measures up to the action average. The dialogue seems a bit awkward at times but otherwise the show spells entertainment. The plot is all about the roving cowboy who protects the murdered rancher's daughter from the greedy bad men. It's a simple story, but in this case it packs a nice amount of horseback heroics. Ray Corrigan, John King and Max Terhune as the three range-hopping hoods acquit themselves ably, while Luana Walters makes a good-looking heroine. Some of the situations have a spook angle which should help to attract the matinee audience. Roy Luby's direction is satisfactory.
"The MOVIES . . . 1940"

THE HIT PARADE OF 1941:
Produced and distributed by Republic
Director: John H. Auer
Screenplay: Bradford Ropes, F. Hugh Herbert, Maurice Leo
Story: Same
Musical Director Cy Feuer
Photography: Jack Marta
Art Director: John Victor Mackay

David Farraday ................. Kenny Baker
Pat, Frances Langford ......... Ferdinand Farraday
Hugh Herbert ................. Mary Boland
Anabelle Potter ............... Ann Miller
Judy Abbott .................... Patsy Kelly
Pat Arbuckle .................... Ann Phil IV
Sterling Holloway ............. Hermon M. Bailey
Mr. Paisley ..................... Barnett Berton
Carter ......................... Franklin Pangborn
Themselves ..................... Six Hics and a Miss
Borzis Minnetch of His Harmonica Rascals

Melodious comedy musical starring Benny Baker and Frances Langford. The story, an incidental outline on which to string songs, dances and amusing situations, treats of befuddled Ferdinand Farraday who trades his antique shop for a radio station and sees the advent of television almost ruin him until the bank and a department store proprietor help him out. (Adults & Young People)

(Running time, 85 minutes)

Although The Hit Parade of 1941 fails to score as one of the season’s standout musicals, its writer’s incept handling of dialogue, it offers a substantial measure of lighthearted entertainment. Several of the song and dance diversions deserve top rating, and the comedy endeavors, though forced on occasion, keep the showing clicking along at a steady pace.

When Ferdinand Farraday trades his Connecticut antique shop for a radio station in Brooklyn his troubles begin. Even after the bank finally agrees to finance him for television equipment, problems multiply. Emily Potter agrees to sponsor a program only on condition that her daughter Annabelle be permitted to sing on the air waves. Annabelle can’t warble however, so Pat Abbott, another singer, is secretly installed in the sound room. When Farraday, who has been noticing Ann, instead of showering attentions on Pat, his established sweetheart, young Judy Abbott exposes the substitute plan. The resultant commotion finally culminates happily when Ann realizes that she is a dancer, not a singer.

Kenny Baker of the radio holds the top male romantic spot as David, but impressions on Pat, Frances Langford as Pat shares the lead and sings most effectively. Hugh Herbert as Ferdinand labors with his lines, squeezing out all the humor he can, while Phil Silvers as the son also impresses more than the material he has to get across. Ann Miller taps out some neat dance routines, especially a conga number.

Borzis Minnetch of His Harmonica Rascal work is worthy of notice, but their humor doesn’t amount to much. Six Hits and a Miss stand out and should have been given more to do. The film’s tunes are good; notably Am I?” as banded by Kenny and Miss Langford is the best.

WORLD IN FLAMES:

A gripping, spectacular newsreel documentary film unfolding with impact and clarity world events of the past decade culminating in the current totalitarian democracy clash. Unified by means of choice combinations, the sequences editing and terse commentaries, the grim succession of aggressive incidents builds to a stirring crescendo with the outbreak of World War II. ends with a plea for American preparedness. (Adults & Young People)

(Running time, 62 minutes)

From its newsreel records of the past ten years or so Paramount has drawn material for one of the most challenging documentaries compiled to date. The newsreels which may have seemed concerned with isolated and incidental matters when viewed from week to week, have in World in Flames created a sinuous pattern whose meaning is inescapable. The picture is almost purely factual; there are no preceptions, aside from the plea for American preparedness. With relentless accuracy, the sequences review the events of the past decade.

The film begins with the hoom days of 1929, includes glimpses of Texas Guinan, Flo Ziegfeld and Jimmy Walker. Everyone seems happy spending money nobody earned. Then the Wall Market breaks and depression clamps down on the whole continent and most of the world. The gradual effects of economic chaos as they manifest themselves in the various countries are revealed. Spain, temporarily smoothes its revolts, Japan moves into Manchoukuo, Germany witnches into a re-armament program, Italy’s legion take into Ethiopia. The advent of Hitler begins the series of coups resulting in the present conflict. The Nazi juggernaut rolls into the Rhineland, the Sudetenland.

Hitler’s "last demand" in Europe into Austria, and then Czechoslovakia on the heels of Munich. The invasion of Poland brings a declaration of war and paves the way for the downfall of Denmark, Norway, Holland, Belgium and France.

The film includes German army footages depicting the dynamic sweep into Poland, shots of the Spanish Civil War, the Japanese invasion of China, the Norwegian campaign, the merciless Loewlands bombing, and the amazing Dunkirk rescue. The final call to arms for defense does not, after the foregoing reels, seem out of place, but rather the one affirmative deduction possible.

Producer A. J. Richard and editor Wm. Park have together well developed the material with rare skill and judgment. The crisp commentaries allow the material to speak for itself wherever possible. World in Flames has been recommended by both President Roosevelt and Wendell Willkie.

THE LEATHER PUSHERS:
Produced by Ben Pivar for Universal
Director: John Rawlins
Screenplay: Larry Rhine, Ben Chapman, Maxwell Shane
Photography: Stanley Cortez
Art Director: Jack Otterson

Dick .................. Richard Arlen
Andy .................. Andy Devine
Pat .................. Astrid Allwyn
Slick .................. Douglas Fowley
Steve .................. Charles D. Brown
Slagger ................ John Howard
Sailor ................ Horace MacMahon
Miss Devine ............. Phyllis Love
Commissioneer ........ Wade Boteler
Joe .................. George Lloyd
Pete .................. Eddie Gribbon

Above average Richard Arlen-Andy Devine comedy melodrama; Arlen turns boxer, rises toward the heights under a crooked manager, and then gets auctioned off to a reform-conscious girl sports writer who seems to see in him despite of the underhanded machinations of his former promoter. (Adults & Young People)

(Running time, 64 minutes)

Good acting, continuous comedy situations and a swift pace raise this effort out of the just-so-so class. The story finds "Dick" Arlen doing his best to make a wrestler out of unwieldy Andy. Dick himself becomes a boxer however, after a gymnasium brawl convinces Slick, a shady promoter, that he has a terrific left. He quickly fights his way toward the top of the heap, but Slick callously cuts him loose when Pat, a girl sports writer, starts a crusade to clean up the cauliflower league. Taken under the wing of the feminine reporter, Dick vaunts a number of nasty huddles shoved out by Slick and finally wins the crown after a most amusing match.

The comedy situations pack a punch all the way. Arlen, strongly assisted by Andy Devine as the wrestler, plus Shemp Howard, Horace MacMahon, Geo. Lloyd and Eddie Gribbon as broken down has-beens, furnishes the musical and most of the ninth wallops. Astrid Allwyn shows up very well as sport columnist Pat, while Douglas Fowley acts up to his name as Slick.

THE TULSA KID:
Produced and distributed by Republic
Director: George Sherman
Screenplay: John McNerney
Editor: William Thomas Montgomery
Photography: John McNerney

Tom Benton ................ Don "Red" Barry
Montana ..................... Noah Berry
Mary ......................... Luana Walters
Bob Wallace ................ David Durand
Dirk Saunders .............. George Douglas
Sam Ellis ................... Stanley Blystone

Ordinary western yarn about the reformed outlaw, the lawless ex-partner, the disputed waterhole and the final triumph of right over might. (Adults & Young People)

(Running time, 57 minutes)

Tom Benton used to ride with the bad men down around the Mexican border,
but he's reformed now, a hard-working rancher, and it's no surprise when he bucks the lawless element trying to take over the honest ranchers' property. Even when he discovers that Montana, his old gunfighting protégé out of the past, is on the side of the crooks, he refuses to turn an unseeing eye. He doesn't take up the artillery until the final minutes, but when he does there's some effective shooting and a climaxing duel with Mont- tant which clears the air. After that, the film runs headlong into a happy ending. Montana decides to go straight, even though he's been wounded by his former pupil, and Tom himself winds up a hero in the eyes of Mary, whose land he defended.

Don "Red" Barry as Tom and Noah Berry as Montgomery function with success. Luana Walters appears briefly as the girl. It's just another western which makes the "adequate" rating.

STAGE TO CHINO:
Produced by Bert Gilroy for RKO
Director: Edward Kelly
Screenplay: Morton Grant
Arthur V. Jones
Story: Morton S. Parker
Photography: J. Roy Hunt
Editor: Fredric Knudston
Dan Clark ....................... George O'Brien
Crimine ......................... Virginia Vale
Boos ..................... Hobart Cavanaugh
Dude Elliott .................... Roy Bancroft
Slim ........................ William Haade
Charles L ....................... Carl Stockdale
Bill Houghland ............... Glenn Strong
Pete Brahanan ................. Harry Cording
Pedro ....................... Martin Carralaga

Action-loaded western in which George O'Brien as a soft-spoken postal inspector saves a stage coach line for a pretty but hard-pressed blonde.

(Adults & Young People)

(Running time, 60 minutes)

Here's another well rounded, hard-riding western effort fashioned for the swift action audience. There's gun-blasting and brains-plenty, garnished by some droll romance and a number of pleasing hillbilly renditions.

When heroine Crimine inherits a stage coach line she has no way of knowing that estranged Uncle Lait is in league with Duke Elliott, the town's leading citizen and crook. Just about the time Uncle Lait begins messings things up on the stage line however, Dan Clark, who looks like just another roving cowboy, steps into the picture and accepts a job as driver on Connie's run. Underneath his debonair exterior, Dan carries the heart and spirit of a U.S. post office inspector and you know what that means. Before the villains bite the proverbial dust there's a neat succession of holdups, safe robberies, brawls and furious lead-fights.

George O'Brien rides through the reels with his customary vigor, and he receives rugged assistance from the other cast members. Roy Bancroft and Carl Stockdale as the Duke and crooked uncle carry their roles with nasty competence, while Virginia Vale as Crimine sheds a convincing tear and remains appealingly feminine throughout. The Pals of the Golden West swing in some effective vocal moments.

Frank Morgan
"HULLABALOO"

HULLABALOO:
Produced by Louis K. Sidney for MGM
Director: Edward L. Marin
Screenplay: Nat Perrin
Story: Bradford Ropes, Val Burton
Photography: Charles Lawton
Editor: Conrad A. Nervig
Frank Merriweather ........... Frank Morgan
Lauretta Harney .............. Virginia Grey
Bob Strong ..................... Dan Dailey, Jr.
Penelope ......... Billie Burke
Lulu Perkins ................. Nelda Westman
Jim Norton ..................... Ann Morris
Clyde Perkins ............... Donald Meek
Buzz Foster .................. Reginald Owen
Bell Hop ...................... Charles Holland
Jude Merriweather .......... Leni Lyon
Virginia Ferris .......... Virginia O'Brien
Armend Francois ............. Curty Bos
Sue Merriweather .......... Lena Joy
Sara Sheldon ................. Tom O'Brien
Jill Merrick ................. Larry Nunn
Stephen ....................... Barnett Parker
Arthur Jay Norton ............ George Legsey
Ray Wilson .................... Cy Kendall
Aline Merriweather ............ Connie Gilchrist

Excellent light comedy with music showing Frank Morgan as an actor turned radio impersonator who parries his three divorced wives while he puts together a flick program with the aid of his young- sters. (Adults & Young People)

(Running time, 77 minutes)

With the versatile Frank Morgan carrying a good part of the comedy chores, Hullabaloo rolls along at a lively pace, parading entertainment at every turn. Besides the seasoned players a number of talented newcomers share the song and dance assignments with zest and appeal.

Morgan is cast as Frank Merriweather, an improvindicator who is striving to impress Lulu Perkins, part owner of a radio station. Along come three ex-Merriweather wives demanding alimony, etc. Frank is fured for staging a too realistic Orson Welles broadcast, but later gets to-}

gether with his gifted youngsters and puts over a successful show.

Morgan's many entertaining impersonations are made most amusing by the ingenious use of old sound tracks which brings the voices of Clara Bow, Spencers Tracy, Hedy Lamarr, Claudette Colbert, etc. His straight acting is always vigorous and includes some highly amusing cartoon cutups.

Billie Burke, Sara Haden and Connie Gilchrist as the three ex-wives, Virginia Grey, Leni Lyon and Larry Nunn as the youngsters, help pull the proceedings along at a swift pace. A young Negro, Charles Holland, sings "Carry Me Back to Old Virginny" and an excerpt from "Il Pagliacci" in a fine rich tenor which draws tumultuous applause, while newcomer Virginia O'Brien intrigues with two songs sung with a unique sort of expressionless delivery. Newcomer Leni Lyon also gets off a number nicely. Virginia Grey, who shares the romantic interest with Dan Dailey, Jr., contributes a tap dance bit.

The film is Louis K. Sidney's first production effort, and a most commendable job on all counts.

WEST OF CARSON CITY:
Produced and distributed by Universal
Director: Ray Taylor
Screenplay: Milton Raison, Sherman Lowe, Jack Bernhard
Story: Milton Raison
Photography: Jerry Ash
Bert Bannister .................. Johnny Mack Brown
Nero ......... Bob Baker
Hank .......... Fuzzy Knight
Milk .......... Peggy Moran
Mack ......... Harry Woods
Judge Harkin ................. Robert Homans

Lively enough western yarn about the upright rancher who chases the badmen out of the boom town and wins the judge's daughter.

(Adults & Young People)

(Running time, 57 minutes)

West of Carson City, alias Bad Men of Carson City, is a standard western type which follows through the formula with average success. Ridgeville, it seems, is a gold-rush community which harbors an evil den of gamblers just aching to slip aces out of their sleeves and unload the local prospectors. Mack Gorman, the saloon keeper and leader of the mob, has everything pretty well under his thumb until tough-fisted Jim Bannister saunters into town. Then things begin to happen. Jim takes to the saddle in order to clean up the town and by the time the slugging's over the mob seems pretty well squelched. Millie, the judge's daughter, has been rescued from the shack, the ground is simply littered with shells, and the horses are having a hard time trying to catch their breaths.

Johnny Mack Brown makes a nice leathery, easy-grinning Jim Bannister, while Peggy Moran is properly innocuous and ornamental as heroine Millie. Harry Woods as the number one bad man scowls convincingly. Bob Baker, augmented by Four Singing Notables, brings in some ballads, and Fuzzy Knight makes an able comedy foil.
DANCING ON A DIME:
Produced and distributed by Paramount
Director: Joseph Santley
Screenplay: Maurice Rapf, Anne Morrisson Chapin, Allen Rivkin
Story: Jean Lustig, Max Klope
Photography: Charlie Lang
Editor: Doane Harrison
Ted Brooks ....................... Robert Paige
Lily Fontaine .................... Grace McDonald
Tanya Johnson .................... Peter Hayes
Jack Nestor ...................... Eddie Quillian
Paul Murray ..................... Frank Jenkins
Dolly Stewart ................... Virginia Dale
Patricia G. ....................... Carol Adams
Dora Marlowe ................... Lillian Cornell
Mac .............................. William Frawley
Tony McK ................. Philip Toohey
Sammy Brook ..................... Tom Collins
George Meader .............. George Meader
Freeman Taylor ................ Charles Lane
Joe Phillips ..................... Arthur Arlsworth
Lulu .................... Wanda McKay
Miss Greenfield ............. Fay Helm

Acceptable drama with music about a group of young WPA players who take over a small town when it's withdrawn and put across a show.
(Adults & Young People)
(Running time, 73 minutes)

Apparently designed as a showcase for Paramount's rising young star talent, Dancing on a Dime generates enough youthful enthusiasm to overcome a sluggish script. The story concerns a troupe of stranded WPA actors who set themselves up in an old theatre when Washington withdraws the bankroll. A wad of cowboys has to put up deposits for the opening night. The cash kicks back on the crucial evening but canny manipulations stave off a crackdown and save the show.

Joseph Santley's direction and several personable performances raise the material above its script level. Broadway's Grace McDonald impresses with her singing and dancing abilities and Lillian Cornell scores with one excellent bit, her rendition of "Debutante Number One." Robert Pagie as the show's writer-director shows promise. Frank Jenkins, Peter Hayes and Eddie Quillian ring the bell as a comedy trio, while William Frawley helps out as an understanding stage manager. Virginia Dale as Dolly, a fast-talking blonde, rates mention. The five songs are not of particular importance.

THE GREAT PROFILe:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Walter Lang
Screenplay: Milton Sperling, Hilary Lynn
Photography: Ernest Palmer
Editor: Francis D. Lyon
Evans Garrick ....................... John Barrymore
Sylvia .................... Mary Beth Hughes
Noel Motefsky .................. Gregory Ratoff
Richard Langston ............ John Payne
Mary Maxwell .................. Anne Baxter
Dr. Bruce Lionel Atwill
Sylvestor ...................... Edward Brophy
Carrie .................... Willie Fung
Understudy ..................... Joan Valerie
Director ................... Charles Lane
Torsten ....................... Marc Lawrence
Miss Perkins .................. Cecile Cunningham
Ticket Seller .................. Hal K. Dawson
Electrician ................... William Pawley
Furniture Man ................... Eddie Dunn

Farclical comedy featuring John Barrymore as a great actor grown hammy. The hero ad libs a limping amateur play into the hit class, drones, howls and cuts a caper, exploiting his coincidences as in the stage production "My Dear Children." (Adults & Young People)
(Running time, 79 minutes)

John Barrymore's much-publicized private life, which was one of the chief sources of merriment for "My Dear Children," is here lugged out and mulled over again for the amusement of the metropolitan audience. Jawn can still burp with the best of them, and like Punch he can clown and clown.

Once more, as Evans Garrick, "The Great Profile" proves you can lead a ham to the footlights but you can't make him follow the script — not even when it's written by a naive girl playwright who wants to make you a malksol. Things look pretty black when the great Garrick starts to reform, but once wise Sylvia returns all serene again. The Great Profile goes through his paces with a reckless abandon which simply brings down the house — not all of it which enjoys this sort of thing.

This is mostly a one-man show but Gregory Ratoff as a frantic manager tills in some nice comedy situations and Mary Beth Hughes as Sylvia, the Profile's acrobatic spouse, proves she can act as well as please the eye. Anne Baxter as the aghast young playwright and John Payne as the angel of the piece contribute adequate support. Walter Lang's direction keeps the capers coming all the way by allowing the Great Profile full scope for his screwball pantomimes.

The Great Profile is a quite clever, and sometimes terribly funny, and yet it seems oh — just a trifle pathetic.

FRONTIER VENGEANCE:
Produced and distributed by Republic
Director: Nate Watt
Screenplay: Bennett Cohen
Barry Shipman
Story: Bennett Cohen
Photography: Reggie Lanning
Editor: Edward Mann
Jim Sanders .................. Don "Red" Barry
Rick Hunter ...................... Henry Morgan
Clay Blackburn .............. Geo. Ollerman, Jr.
Frank Blackburn ............ Ivan Miller
Rosky ....................... Obed "Dad" Parkard
Dancer .................... Candy Walker
Shake ....................... Svenni McDonald
Joel Hunter ................... Griff Barrette
Zack ............................. Carrott
Mover .......................... Jack Lawrence

Weak western effort about the comical stage coach lines, dirty work, the big race for a mail contract, and the final triumph of virtue.
(Adults & Young People)
(Running time, 57 minutes)

After Jim Sanders journeys to Crescent City to see his old friend, Clay Blackburn, he becomes a driver for the stage line operated by Clay's father. Following an encounter with attractive Ruth Hunter, driver for the competing line, he learns that Blackburn has resorted to unlawful methods in order to crush his rivals. Jim, therefore, switches over to the Hunter line. The night before a stagecoach race for an important mail contract, he is framed for the murder of Clay, but he wins the race and vindication in an actionful climax.

Most of the situations have been used time and again, and the cast does little to misfire fresh appeal. Though he is generally adequate, Don "Red" Barry is a bit wooden at times and pretty Betty Moran also shows the need for more seasoning. Ivan Miller as the chief crook gives the most effective performance.

THE APE:
Produced by Scott R. Dunlap for MGM
Director: William Nigh
Screenplay: Richard Carroll, Kurt Siodmak
Story: Adam Hull Shirk
Photography: Harald Staurmann
Dr. Adrian ..................... Boris Karloff
France .......................... Maris Wrixon
Housekeeper .................. Gertrude Hoffman
Sheriff ....................... Henry Hull
Dunny ......................... Gene O'Donnell
Tomlin ....................... Jack Kennedy
Mrs. Brill ..................... Jessla Arnold

Acceptable pseudo-scientific chiller melodrama. Boris Karloff stalks in an ape's skin in order to obtain spinal fluid for a young girl paralytic victim.
(Adults & Young People)
(Running time, 62 minutes)

This is a suspenseful and not too gruesome horror story based on Adam Hull Shirk's Broadway play of the same title which was produced with a measure of success some time ago. The story is highly imaginative of course, but at least within the realm of credibility.

Karloff is cast as a small town doctor who has spent most of his life concocting a cure for paralysis. Most of his neighbors think he is mad, but his last patient, Frances, an appealing young girl afflicted with paralysis of the limbs, is in him. By killing a retired circus ape, Dr. Adrian (Karloff) obtains a disguise which permits him to slay one of the townsman for the precious spinal fluid necessary for her cure. He is hunted down at length and shot to death by a posse, but not before Frances has been treated. As he lays dying, she comes to him — once again able to walk.

Karloff handles the familiar doctor-scientist role with assurance, while Maris Wrixon is engagingly fresh as Frances. The supporting cast also is generally adequate.
"Arise, my love, and come with me," chanted Agatha, breaking in upon the peace and quiet of a Sunday afternoon. "Shake off those post-election doldrums!"

"It isn't post-election doldrums," I rejoined, "It's just a perfectly normal after-Sunday dinner comatose condition."

"Well, shake it off, whatever it is," she went on, "and anyway, both Sunday dinners and presidential elections ought to be abolished... one puts too much into you and the other takes too much out of you. And don't take up one of those ugly looking gray socks you're always knitting... you must think every British soldier has three feet... Stop fighting the war and saving the country..."

"I'm not fighting the war or saving the country," I argued, "I'm merely digesting."

"Cease digesting! Come out and play."

"Maybe I'll go out and rake leaves," I suggested. "For every leaf that grows on the oak trees there are two that fall off."

"Oh, no," said Agatha, "oh, no. You're not going to rake the leaves, you're going to leave the rake. You're going to the movies with me. Don't you know that that picture Arise, My Love is here? The one we talked about a few weeks ago that the Herald-Tribune man said was so good and the Times man said was so poor. We've got to go and see which horse we back."

On the way... of course Agatha always gets me going on the way to something... she remarked, "In your column last week you didn't mention any pictures but The Great Dictator. Didn't you see any others?"

"Oh, yes," I assured her, "I saw several others, but that was the only one I felt like talking about at the moment. I saw Pastor Hall"...

"What are you giggling about?" I asked. "That certainly wasn't a funny film."

"No," she agreed. "I was just thinking about the picture that prefaced it by Jimmy Roosevelt's mamma... I thought she looked just like Tugboat Annie after her session in the beauty parlor."

"Tut-tut. You mustn't say such things," I admonished her. "And Jimmy did a good job with that picture Pastor Hall. I thought it one of the best of the anti-Nazi pictures."

"Too grim for me," said Agatha. "I liked Tugboat Annie better."

"I liked that one too," I said. "And I thought The Mark of Zorro was great fun. It's one of the few pictures in which Tyrone Power has caused any enthusiasm on my part, but he slashed around in this in great shape, performing with a vitality that I don't expect from him and that is entirely in keeping with the dash- ing spirit of the film. As for Haunted Honeymoon, with Robert Montgomery as that old favorite of mine, Lord Peter Wimsey, I wouldn't have missed that for anything, even though it was a second feature."

"Well here we are," said Agatha. "Now we'll see about Arise, My Love."

When THE END came, Agatha turned to me. "I think that's a swell picture," she remarked with gusto. "What did that New York Times critic say about it?"

"I don't remember all the bad things he said about it, but I know he summed it all up by saying that the film was not so hot."

"Sounds as if he'd had a dose of crab for dinner," said Agatha. "Devilled crab, most likely."

And the upshot of this column is that we recommend Arise, My Love as good entertainment for all adults who are not suffering from the nervous headache, acid indigestion or common sluggishness which radio advertising would force upon all of us but which a motion picture critic's flesh is the natural heir to."

— Penetrix
**NORTH WEST MOUNTED POLICE:**
Produced by Cecil B. deMille for Paramount

Director: Cecil B. deMille

Screenplay: Alan Le May, Jesse Lasky, Jr., C. Gardner Sullivan

Duke Green

Photography: Victor Milner

Art Directors: Hans Dreier, Roland Anderson, William Flannery

Editor: Anne Bauchens

Dusty Rivers .......................... Gary Cooper
April Logan .......................... Madeleine Carroll
Louvette Corbeau .......................... Paulette Goddard
Sergeant Jim Brett ....................... Preston Foster
Constable Ronnie Logan .......................... Robert Preston
Jacks Corbeau ............................. George Bancroft
Dan Durio .......................... Akim Tamiroff
Tod McDuff .......................... Lynne Overman
Inspector Coad .......................... Montague Love
Big Bear .......................... Walter Hampden
Shorty ............................ Lon Chaney, Jr.
Lanie Beil .......................... Francis McDonald
Johnny Pelag .......................... George E. Stone
Supt. Harrington .......................... Willard Robertson
Constable Jerry Moore ..................... Regis Toomey
Constable Thornton ....................... Richard Denning
Constable Carter ......................... Douglas Kennedy
Capt. Gower .......................... Evan Thomas
Sergeant Field .......................... Jack Pennick
Corporal Underhill ..................... Rod Cameron
Sergeant Roberts .......................... Davison Clark
Waspucka .......................... Julia Faye

A superb screen spectacle sweepingly produced by Cecil B. deMille in exceptional Technicolor. The outdoor adventure plot concerns a Texas Ranger who pursues his man into Canada and ties in with the North-West Mounted Police engaged in suppressing the halfbreed Riel rebellion. A rival mountie sergeant, a lovely frontier nurse, a halfbreed vixen, and a weak-willed mountie cause the melodramatic complications.

**(Adults & Young People)**

(Running time, 125 minutes)

Cecil B. deMille's first feature produced entirely in Technicolor makes up in eye-filling action sequences and sheer opulence what it lacks in the matter of dramatic credibility. The many breathtaking views of snow-decked mountain and forest, and scenes in which the mounties in their flaming red parade coats wage guerrilla war deep in the wilderness seem the ultimate in screen color spectacle. The Technicolor, though gorgeous, is never intrusive; even the indoor scenes are exceptionally well done.

The melodrama draws its plot from the historic Riel rebellion of 1885 during which a contingent of Canadian Mounties put down a halfbreed insurrection which had been brewing for fifteen years or more. Riel, one of the leaders, previously had fled to Montana after his rebel government was overthrown at Regina, and it was this incident apparently which inspired the general plot outline. In the picture however, it is another outlaw who flees into Canada ahead of the Texas Ranger, Dusty Rivers.

Dusty hunts the outlaw for whiskey running but soon discovers he is conniving with the halfbreed rebels wanted by the Mounties. Sergeant Jim Brett, in particular, is out to capture the criminal Corbeau. Relations between the two heroes deepen when both vie for the hand of April Logan, a beautiful, almost saintly frontier nurse. Prominently involved in the proceedings is Louvette, Corbeau's fiery siren of a daughter, who brings about an outlaw ambush of the Mounties by persuading Ronnie, April's weakening brother, to neglect his duty. Dusty magnanimously vindicates the lad, after his death, but it is Sergeant Brett, and not the Ranger, who wins the gentle angel of mercy. Dusty, however, leads away the captured Corbeau.

The romantic interludes tend to slow down the story movement, but at least a half dozen of the action sequences are really memorable. Carried out in brilliant costumes against magnificent backdrops, the ambuscade, the forest fights, and the Indian gatherings are highlights not easily forgotten.

Gary Cooper as the cool, laconic Texas Ranger, Dusty Rivers, maintains throughout the theatrical sequences the easy naturalness which no amount of extravaganzas seems able to effect. Of course Madeleine Carroll is lovely, but in this instance the limitations of her role as April, the angelic wilderness nurse, do not allow an entirely effective display of her abilities. Preston Foster plays the part of Sergeant Jim Brett with force and considerable flourish. Paulette Goddard measures up to the material as the vivacious, halfbreed, Louvette, while Robert Preston is believably as Ronnie, the Mountie who succumbs to the alluring of the half-Indian charmer. George Bancroft is excellent as Corbeau, the treacherous bandit. Akim Tamiroff as a halfbreed and Lynne Overman as a Scotch scout stage a hilarious duel of marksmanship which is one of the comic highlights. Walter Hampden as the Indian chief, Big Bear, is impressive also.

The film would be improved by a considered scissors, but in spite of its tedious moments, North West Mounted Police is a celluloid color spectacle which surpasses in its visual appeal just about everything turned out to date.

**DIAMOND FRONTIER:**
Produced and distributed by Universal

Director: Harold Schuster

Screenplay: E. L. Hartmann, Stanley Rubin

Photography: Milton Krasner

Terrance Ragon .......................... Victor McLaglen
Dr. Charles Clayton .......................... John Loder
Jeanne Krueger .......................... Anne Nagel
Ned .......................... Cecil Kellaway
Stafford .......................... Philip Dorn
Dee .......................... Francis Forde
Travers .......................... High Sothern
Willen .......................... Ferris Taylor
Matt Campbell .......................... J. Anthony Hughes
Julia Bloom .......................... Evelyn Selbie
Pete .......................... Bill Rubel
Universal .......................... Lionel Belmore
Hamilton .......................... John Ellis
Judge .......................... Ed Stanley
Wilkes .......................... Dorothy Vaughan
Kendis .......................... Bill Rubel

Wildly implausible but well-acted adventure melodrama; a young doctor tries to crack down on a gang of crooks operating in a South African diamond town, gets sent to a penal colony on a frame-up, and eventually escapes to wreak his vengeance.

**(Adults & Young People)**

(Running time, 71 minutes)

Although it includes some competent acting, Diamond Frontier directs its appeal almost exclusively to the straight action audience. The film is a rough-and-
"The MOVIES . . . 1940"

RIDE, TENDERFOOT, RIDE:
Produced and distributed by Republic
Director: Frank McDonald
Screenplay: Winston Miller
Story: Betty Burbridge, Connie Lee
Photography: Jack Marta
Editor: Lester Orlebeck
Gene ——— Gene Autry
Frog ——— Gene Autry
Aaron Randolph ——— Smiley Burnette
Ann Randolph ——— June Storey
Patsy Randolph ——— Mary Lee
Donald Gregory ——— Warren Hull
Henry Walker ——— Forbes Murray
Martin ——— Joe McGuinn
Haberdasher ——— Joe Frisco
Miss Spencer ——— Isabel Randolph

Satisfactory western-with-songs starring Gene Autry as a packing house executive who wins girl and business from an underhand rival. (Adults & Young People)

(Running time, 66 minutes)

THE RAMPARTS WE WATCH:
Produced by Louis de Rochemont for the March of Time; released through RKO
Director: Louis de Rochemont
Story: Robert Richards
Cedric R. Worth
Photography: Charles E. Gibson
John Geisel
Music Score: Louis de Francesco
Editor: Lothar Wolff

Dan Marden ——— John Adair
Joe Kovacs ——— Hungarian immigrant
John Sommers
Mrs. Joe Kovacs ——— Julia Kent
Anna Kovacs ——— Elise Fraser
Hon. John Lawson ——— C. W. Stowell
Joe Stow ——— John Hudson
Edward Avreili ——— Frank MacAuley
Mrs. Avreili ——— Myra Archibald
Walker Avreili ——— Edward Wragge
Prof. Gustav Benson ——— Alfredo W. Wynn
Mrs. Benson ——— Marguerite Brown
Hilda Benson ——— Georgette McKeel
Fred Benson ——— Robert Raphye
Stuart Gilchrist ——— Harry C. Stephos
Mrs. Gilchrist ——— Jane Stuart
Ralph Gilchrist ——— Allott Reid
Mrs. Dora Smith ——— Augustus Dergan
Eddie ——— Albert Gattiker
Tommy ——— Tommy; Thomas J.
Capt. John Kellogg ——— H. G. Grady

Dramatic propaganda-documentary film depicting the war years of 1914-18 as reflected in the lives of average Americans of a typical small town. The pictures contains historical newswreel clips and interpolated staged sequences and includes clips from the Nazi film "Feuerstaufe" (Baptism of Fire) which describes the sensational invasion of Poland.

(Adults & Young People)

(Running time, 85 minutes)

Drawing on newsreel archives of Washington, London and Paris, the March of Time's first feature-length film recreates a segment of the America of 1914, depicts the gradual but seemingly inevitable drift to war, and draws an ominous conclusion which points out the parallel between events past and present. The film's keynote, according to Producer-director Louie de Rochemont, is preparedness. "Beginning with Thorne, a representative of the U.S. Army, developing a dramatic presentation of America in the first World War from the viewpoint of the citizen of a typical small town, the March of Time sought to reflect the day's crises when the world once more fears the consequences of a German victory. United States preparedness against such an eventuality was to be the keynote."

As the history begins, it is 1914 and the world is at peace. In America, in an eastern manufacturing town, the citizens go about their daily affairs with little thought of the future of Europe. People work and chat and go to picnics and even the assassination of a Grand Duke fails to seem important. Then war breaks out. Slowly, but ever more strongly, the events make themselves felt. Appeals for refugee aid are followed by an acceleration in munitions plants. Sabotage, peace parades, the Lusitania sinking, Wilson's declaration of war and neutrality — and finally war. The effects of all the incidents are reflected in the emotions of the townsman.

Aside from its preachment, the film has definite, if sometimes sentimental, values. The newscasts focus on many prominent persons of the period and most of the fictional dramatic sequences are effective. Amateurs however, handle a majority of the small-town scenes, and as a consequence these staged insertions sometimes lack the impact necessary to impress. The commentator interruptions however, frequently prove distracting. Scenes from Germany's famous Feuertaufe, which describes the terrifying smash into Poland, provide a sensational, if somewhat irrelevant, finish.

The picture's avowed keynote — preparedness — is strongly stressed, but the film by implication seems to issue more than a call to arms. Too much emphasis is placed on purely surface events, too little attention is paid to the dark days from which emotional war hysteria springs. Preparedness spells either prevention or intervention. The Ramparts We Watch seems to suggest that the latter is inevitable.

QUEEN OF THE YUKON:
Produced and distributed by Monogram
Director: Phil Rosen
Screenplay: Joseph West
Story: Jack London
Photography: Harry Neumann
Editor: Russell Schoengarth

Ann ——— Charles Bickford
Sadie ——— Irene Rich
Thorne ——— Melvin Long
Stake ——— George Cleveland
Bob ——— Dave O'Brien
Carter ——— Travis Carroll

Effective Jack London action melodrama featuring Irene Rich as the operator of a river gold-mining boat that gives out to a crooked mining company after her young daughter arrives from the states. The usual complications result in the culprit's confession and marriages all around. (Adults & Young People)

(Running time, 74 minutes)

For many years Sadie Martin as the "Queen" of the Yukon has reigned aboard her gambling boat, steadfastly refusing to sell it to Thorpe, a representative of the Yukon Mining Company. When Sadie learns, however, that daughter Helen, who is unaware of her mother's occupation, is coming for a visit, she determines to cover up by making a deal with Thorne. Helen thinks her mother's profession is a thrilling one, and she even neglects Bob, her young surveyor friend, in order to indulge a schoolgirl's crush for Ace, Sadie's tough lieutenant. The mining company, meanwhile, cheats the miners and Thorpe involves Bob by giving him compromising paper to file. Bob learns the truth, returns to Thorne and signs a confession. A double wedding, Ace and Sadie, Helen and Bob, caps the complications.

Irene Rich as Sadie presides over the gambling table with calm precision, slips into the mother role with ease and conviction. Charles Bickford as Ace is properly hard-fisted and harsh when he needs to be, butS cleancut and genial, and charmingly so as the adolescent Helen, while Dave O'Brien is adequate as surveyor Bob. George Cleveland and Guy Usher as gin-swigging miners work in a bit of comedy.

The film includes a few fast-switching and a number of other exciting action scenes. Both direction and photography are accomplished.
ESCAPE:
Produced and distributed by MGM

Director: Mervyn LeRoy
Screenplay: Arch Oboler, Marquerite Roberts
Story: Ethel Vance
Photography: Robert Planck
Art Director: Cedric Gibbons
Editor: George Boemler

Countess Von Treck — Norma Shearer
Mark Preising — Robert Taylor
Gen. Kurt von Kolb — Conrad Veidt
Emmy Ritter — Nazimova
Fritz Keller — Felix Bressart
Dr. Arthur Henning — Albert Bassermann
Dr. Ditten — Philip Dorn
Ursula — Bonita Granville
Commissioner — Edgar Barrier
Mrs. Henning — Elsa Bassermann
Nurse — Blanche Yurka

Sombre and tremendously powerful screen adaptation based on the Ethel Vance novel; an impressively acted, expertly directed picture packed with moments of hair-raising drama and suspense. The story concerns a young American who arrives in the Reich to look up his mother, a native German, discovers she is awaiting execution in a concentration camp, and smuggles her to safety in a thrilling climax. (Adults)

(Running time, 105 minutes)

Mervyn LeRoy's version of the Ethel Vance book maintains all the sheer spine-tingling suspense and dramatic punch which made the novel a best seller. The pulse-quickening sequences achieve at times an intensity which is almost unbearable; the grim atmosphere of impending disaster, the aura of sustained and mounting malevolence, create a thread of cracking tension which is hardly ever seriously relaxed.

The book has been followed with fidelity. The story begins with the arrival in Germany of a young American, Mark Preising, in search of his actress mother, Emmy Ritter. Preising, at first by nearly every means, Mark is unable to pierce the calloused hides of Nazi officialdom. Gradually however, he learns the facts. His mother has been accused of treason and sentenced to death for attempting to exchange German cash for American dollars.

During his frantic search Mark meets the Countess von Treck, mistress of the brutal General Kurt von Kolb, and enlists her aid. On the eve of Emmy's execution, the sympathetic prison doctor administers a drug which induces a coma resembling death, and Mark, with the aid of an old servant, carries out his supposedly deceased mother in a coffin, bringing to the home of the Countess, he hides until she is able to help in the flight across the border.

The romantic attachment which arises between Mark and the Countess is adequately developed, but the predicament of Emmy has a tendency to crowd out all other plot situations. Although the film does not analyze character traits as clearly as the book, the performances are nearly all excellent. Robert Taylor as the distracted young American displays consistent and convincing self-possession. Norma Shearer, who plays the Countess, carries a rather static role with sustained assurance and in the last sequence handles a dramatic emotional scene which more than compensates for an earlier excess of restraint. Conrad Veidt plays the part of the cruel Kurt von Kolb with almost frightening ability. Nazimova, as Emmy, in the few scenes which she dominates is uncommonly moving and sincere. Albert Bassermann as a bewildered lawyer contributes a telling bit, and others including Blanche Yurka, Felix Bressart, and Philip Dorn bring force to by no means minor assignments.

MARGIE:
Produced and distributed by Universal
Directors: Otos Garrett, Paul Gerard Smith
Screenplay: Erna Lazarus, W. Scott Darling, Paul Gerard Smith
Story: Erna Lazarus, W. Scott Darling
Photography: Stanley Cortez
Editor: Ted Kent

Brett — Tom Brown
Margie — Nan Grey
Gomez — Mischa Auer
Chaucery — Edgar Kennedy
Kenneth — Allen Jenkins
Joe — Edwin Quillan
Al — Wally Vernon
Ruth — Joy Hodges
Mr. Dixon — Richard Lane
Miss Walters — Emmerent Vogan

Occasionally hilarious hodge-podge comedy about an aspiring song writer who becomes reunited with his wife, a would-be radio script writer, after a series of screwball incidents. (Adults & Young People)

(Running time, 58 minutes)

This latest effort in Universal's song-title series is rather forced but fairly amusing lightweight comedy apparently concocted as filler fare. The picture doesn't make sense, but it's swiftly paced and frequently diverting. Brett, a young husband with ambitions to be a song writer, separates from wife Margie, a striving radio author, after a spat. Margie meets Gomez, nitwitish representative of a banana concern, and tries to rope him in as sponsor of her radio efforts. Brett meanwhile impresses singer Ruth with one of his songs, "Margie." The warbler's success with the number brings the young couple together again. Of course there are any number of comic situations scattered throughout.

Tom Brown and Nan Grey are satisfactory in the top roles, and Mischa Auer as Gomez makes his antics averagely effective. Edgar Kennedy and Allen Jenkins as clownish piano players and Wally Vernon and Eddie Quillan as a brace of songwriters manage some broad comedy moments. Joy Hodges as Ruth sings only one song, the title number, but she comes in for more than passing audience attention. Two minor comedy numbers, "Oh Fly With Me" and "When Banana Blossoms Bloom" are worked in.

An effective gag at the finish is that in which Andy Devine rushes in with drawn six-shooters, exclaiming "I guess I'm in the wrong picture!"
**EAST OF THE RIVER:**

Produced and distributed by Warner Brothers

**Director:** Alfred E. Green

**Screenplay:** Fred Niblo, Jr.

**Story:** John Fante, Ross B. Wills

**Photography:** Sid Hickox

**Editor:** Thomas Pratt

Joe Lorenzo ................. John Garfield
Laurie Romayce ............ Brenda Marshall
Teresa Lorenzo .......... Marjorie Rambeau
Tony .......................... George Tobias
Nick Lorenzo ............. William Lundigan
Judge David .................. Morton Olsen
Cly Turner .................. Douglas Fowley
Shelby ....................... Jack LaRue
"No Neck" Griswold ....... Jack Carr
Balmer ....................... Paul Guilfoyle
Warden ...................... Russell Hicks

Moderately effective watered reform melodrama. An east side hoodlum loses his girl to an adopted brother whom he sends through college but a sterling streak prompts him to forgive all at the last minute. (Adults & Young People)

**Running time, 73 minutes**

EAST of the RIVER is a more or less routine but above average Warner Bros. melodrama which makes up for a worn plot by parading considerable cast talent and introducing a few new twists. The story centers around a group of tough guys, Joe and Nick, the latter adopted, who keep out of the reformatory through the pleas of a kindly Italian mother. Joe, the blood son, lands in the clink after growing up, but Nick becomes a trustworthy citizen, graduating from college on money supplied by his law-breaking brother. After Joe gets out of a western prison, he comes east with his moll, who gradually shifts her affections to Nick when she is placed in the home of the boys' mother. Joe returns to the parental fold after an absence, finds his Laurie reformed and all but married to brother Nick. When he attempts to break up the match however, Mama Lorenzo scolds him out of it. At the finish he slugs a cop in order to escape a gangland shooting.

The major characteristics are well drawn and forceful. John Garfield merges in a familiar role as Joe without straining, while William Lundigan shows dramatic instinct as Nick, the respectable brother. Marjorie Rambeau gives an impressive account of herself as Mama Lorenzo and Brenda Marshall as girlfriend Laurie manages a convincing metamorphosis from gun moll to nice lady. George Tobias, as an Italian water slide in a little comedy.

Some of the dialogue seems dated but the unoriginal situations are effective most of the time.

**MELODY AND MOONLIGHT:**

Produced and distributed by Republic

**Director:** Joseph Santley

**Screenplay:** Playwrights T. P. Ropes

**Story:** David Silverstein

**Music Score:** Cy Feuer

**Photography:** Ernest Miller

**Editor:** Ernest Nims

Danny O'Brien ............. Johnny Downs
Hildegard .................. Barbara Allen (Vera Vague)
Abner Kellogg ............. Jerry Colonna
Kern .......................... Tino Orsini
Ginger ....................... Mary Lee

Dutch Reilly .................. Frank Jenks
Gloria ........................ Claire Carleton
Ossi Barnett ............... Jonathan Hale
Sandshoe Prescot ........... Martin Lamont

**The Kidsoollers**

Tuneful, tripping comedy-with-music in which a rich and attractive young debutante who hopes to become an entertainer defies her father, teams up with a determined young hoofer, and finally wins love, success and the parental blessing. (Adults & Young People)

**Running time, 75 minutes**

Unlike a number of its predecessors, Republic's latest musical breezes along to score a bullseye in the light song-and-comedy league. Its plot is of the tried-and-true variety, but its catchy numbers, broad clowning and crisp romantic manipulations raise it to the top rung. The story concerns a slightly hard-driving, hard-driving society deb who team up with an aspiring young hoofer while out slumming at a taxi-dance joint. The couple win a contest at the jitter emporium and fall in love, bringing down a storm of parental wrath and interference. Pappa puts the kybosh on the deb's Dancing School of the Air before it really gets underway, but love and endurance can't be downed, so before the finish the parent repents and everything's on the up and up.

Johnny Downs as the dancing, singing, hard-driving young hoofer delivers some of his best work to date, neatly assisted by pretty Jane Frazee who shares the chief romantic interest, dances surprisingly well, and works in several melodic renditions. Barbara "Vera Vague" Allen and Jerry Colonna clown through the piece on a slapsick undercurrent which helps a lot even though it never does quite reach the high-water mark. Vital little Mary Lee steals star honors with her singing and dramatic ability and several other supporting roles bolster the material. The three musical numbers: "Tahiti Honey," "Top O' The Mornin',' and "Melody and Moonlight."
The MOVIES

... and the people who make them

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TALKING IT OVER

The only two topics of conversation that I have heard this past week have been the great election and The Great Dictator. There has been a lot said about Hitler's interest in the election, and now it seems that he is also paying some attention to The Great Dictator. At least one bit of propaganda on this subject has come to my ears.

"We are told," stated a radio commentator from Berlin last Friday morning, "that the Charlie Chaplin film The Great Dictator is a complete flop in the U.S.A., playing to empty houses.

This little item of news may be a source of comfort to the Nazis but it was a source of amusement to me when I tried to find an empty seat that evening.

The truth of the matter seems to be that in the good old U. S. A., people will pay double to see Charlie Chaplin.

And the truth about The Great Dictator is that it has turned out to be a good movie but not good cinema. This may sound paradoxical, but I believe it's the reason that many people are just a wee bit disappointed in it. The film is a perfect example of a motion picture that may violate most of the rules of cinematic construction and yet be marvelously entertaining and because it does the first you feel that it isn't a great picture, and because it's Charlie Chaplin you find it is great entertainment.

Let me clarify this. The film has no artistic unity, develops no consistent mood; makes too abrupt transitions and uses constantly shifting technique. The burlesquing of the main characters and of the Nazi regime is superb, but the other characterizations are just stock types. The ending is off tone with the rest of the picture. In short, the whole film is just a hodgepodge.

And yet —

Who will ever forget the high spots?

The upside down scene in the airplane...

The little barber fluttering up and down the sidewalk while the storm troopers were closing in...

The shaving sequence, and the coin-eating...

Hynkel's speeches — those abominable throat noises and that conglomerate language...

The dictator's busy day...

The symbolic scene where Hynkel gazed with covetous eyes upon the globe, then seized it and played with it until he had destroyed it...

The intensity of the moment as he mounted the platform to make his last speech...

All these things and more were Charlie Chaplin at his most entertaining. That he did not weave into the picture any moment of the incomparable pathos which immortalized The Gold Rush and City Lights and Modern Times is, it seems to me, to be regretted. I like to have honest tears brought to my eyes. But Chaplin has done just what he meant to do with this film, and he didn't mean to make anyone weep. He meant to make us laugh at Hitler — and how he has done that! He meant to say what was in his heart — and how he has done that! (Nobody else could have done it without making the audience squirm.) He put the good old Charlie Chaplin into the picture as bait, and threw him out when he had no further use for him, and introduced the new Chaplin with a message.

The truth of the matter is that Charlie Chaplin can get away with anything.

Penetrix
SEVEN SINNERS:
Produced by Joe Pasternak for Universal
Director: Tay Garnett
Screenplay: John Mehan
Story: of Lajos Bokor, Laszlo Fodor
Photography: Rudolph Mate
Art Director: Jack Otterson
Editor: Ted Kent
Bijou Marlene Dietrich Lt. Bruce Whitney Margery Venus
Little Ned John Wayne
Maya Broderick Crawford
Basha Mischa Auer
Dr. Martin Albert Dekker
Tony Billy Gilbert
Dorothy Henderson Anna Lee
Alto Osa Harmon
Gov. Henderson Samuel S. Hinds

Typical South Seas romantic comedy melodrama; Marlene Dietrich as a glamorous cafe singer loves and loses an outstanding young naval lieutenant. (Adults)

(Running time, 85 minutes)

Offering little new in the matter of plot or background, Seven Sinners depicts an episode in the life of a gaudy cabaret siren who pursues a lady-of-leisure cast down on the islands where facts are tough and songs are torchy. The picture is well played, and its rather rowdy combination of comedy, romantic and action sequences should appeal to audiences who like their entertainment forthright, if not significant.

Miss Dietrich is cast as Bijou, a blonde and flippanc tropic entertainser with a weakness for light love bandiage. Since her arrival at any of the islands is usually heralded by an outbreak of battles in the ranks of her admirers, she spends much of her time participating in deportation proceedings instituted by the authorities. Finally she drifts into the Seven Sinners cafe at Boni Komba, where she becomes the toast of the patrons and the cynosure of an ill-assorted group of sea-front characters. Little Ned, a derelict ex-sailor, and Sasha, a man afflicted with kleptomania, become her bodyguards; Bruce, a young naval officer, becomes her ardent wooer. Bijou toys vaguely with the idea of marrying brutal Antro, obscure villain of the piece, provokes a savage cafe brawl which sends the naval officer to sea again and Bijou into the arms of a tramp steamser's doctor for another episode.

Over-cutting seems to have interrupted the flow of a few sequences, but Tay Garnett's direction, which emphasizes the comedy aspects, has considerably freshened much of the routine material. The cafe battle is a furious affair which has not often been surpassed in the field of rough-and-tumble.

Marlene Dietrich slips into her role as comedienne without noticeable effort; the role seems too-typed at times, but she carries it off well enough. John Wayne as the naval lieutenant who loses his heart and almost his commission demonstrates agreeable animation in a more unreserved romantic mode than he has had in some time. Broderick Crawford as Little Ned, the boisterous ex-sailor, and Mischa Auer, as the lifting magician work color and humor into their meaty support roles. Oscar Homolka as the stouther Antro, Albert Dekker as the doctor, and Billy Gilbert as a cafe proprietor parade able performances. Miss Dietrich's three songs,

“THE MOVIES . . . . . . 1940”

HAUNTED HONEYMOON:
Produced and distributed by MGM (British)
Director: Arthur B. Woods
Screenplay: Monckton Hoffe, Angus MacPhail, Harold Goldman
Story: Dorothy L. Bayres
Photography: F. A. Young

Lord Peter Wimsey—Robert Montgomery
Harriet Vane—Constance Cummings
Inspector Kirke—Leslie Banks
Bluster—Sir Seymour Hicks
Frank Crutchley—Robert Newton
Phyllis Gwynn—Georges Metaxas
Putt—Frank Pettingell
Aggie Twitlerton—Joan Kemp-Welch
Rev. Simon Gooldie—L. A. MacDougall
Constable Selton—James Curney
Noakes—Roy Emerson
Mrs. Riddles—Louise Hampton
Simpson—Elliot Makeham
MacBride—Reginald Puddifoot

Leisurely but generally agreeable British-made detective mystery; in the person of Robert Montgomery, Lord Peter Wimsey, an amiable aristocratic sleuth, solves a village killing which interrupts his honeymoon. (Adults & Young People)

(Running time, 99 minutes)

Boshamshire, with its thatched cottages and sleepy air, is the scene of this mild, mannered little melodrama. It was probably the village's drowsy atmosphere which attracted the typed detective, Lord Peter Wimsey, and his new bride, the muriel novelus, when they were making up plans for a quiet honeymoon. But murder will strike. Old Noakes is killed, no doubt about it, and it was up to Lord Wimsey to reveal who crept into the moon and wielded the blunt instrument. Even a sleuth on his honeymoon can't pass up a nice fresh murder puzzle—especially when it interferes with his conjugal duties. Who was the culprit? Was it the niece Aggie Twitlerton, or Mrs. Ruddle, the maid? Or was it Crutchley, the handyman? Of course both Constable Selton and the Rev. Goodacre were in the vicinity.

Well, before the baffling affair is quite wound up, MGM and the whimsical Peter have consumed just about one hundred minutes of running time. The time is by no means wasted, especially if you are entertained by familiar British types ambling rather aimlessly about the sets, but it does seem as though Director Woods could have whipped it into a bit. The cast, be it said, bears up splendidly. Robert Montgomery makes a real person out of Wimsey, the gay, blue-blooded murder diagnostician, and Constance Cummings is both becoming and capable as the novelist bride, even though her role is sometimes rather dimly etched in the script. Leslie Banks as a dense Scotland Yard detective; Sir Seymour Hicks as a butler, Joan Kemp-Welch as Aggie Twitlerton, Robert Newton as Crutchley, and others aid the proceedings.

“SEVEN SINNERS”

John Wayne Marlene Dietrich


YOUNG BILL HICKOK:
Produced and distributed by Republic
Director: Joseph Kane
Screenplay: Norton S. Parker, Olive Cooper
Photography: William Nobles
Editor: Lester Orlebeck

Roy Rogers as "Wild Bill" Hickok outwits European agents plotting to take possession of western territory during the Civil War. A short speedy western easily up to the action average. (Adults & Young People)

(Running time, 59 minutes)

Dispatched to take charge of a relay station on a western stage route after Nicholas Tower, a foreign agent, has hired Morrell, a guerrilla, to smash communication lines, Bill Hickok rides right into a reet of trouble. He loses his girl, becomes the victim of a frame-up, and almost gets hung. After a nice succession of raids, murders, robberies, gun lights and fistfights, the outlaw gang bates the dust and all is serene again. It's a seazoned brand of typical western entertainment, swiftly paced and capably delivered.

Roy Rogers as young "Wild Bill" warrles and wieldis a six-shooter with equal success, while Gabby Hayes as his grizzled side kick works in the usual comedy elemtents. Jacqueline Wells shows up to adavantage as the heart-fluttering heroine and John Miljan makes a mean chief villain. The guerrilla boss is effectively portrayed by Hal Taliaferro. Monte Blue and Sally Payne contribute helpful bits also.
Zestful and zippy musical comedy based on George Abbott's Broadway hit; lively Lucille Ball performs as a zany ranch girl whose father hires football stars as bodyguards when she matriculates at a small southwest college.

(Adults & Young People)

(Running time, 84 minutes)

In transferring his own star stage show to the screen, Producer-Director George Abbott has maintained most of the exuberant appeal of the original. Only slightly altered in its film adaptation, the play and its role as a merry clip, featuring football, flirtatious nonsense, gay songs and giddy dances against a colorful collegiate background. The lightweight story permits a succession of crisp gags and surefire situations which should please audiences seeking fresh, infectious comedy entertainment.

Comedienne Lucille Ball is cast as a wealthy heiress with a yen for headline escapades. Her father hires an all-star football team, headed by the handsome gridiron guards of a nearby southwest college in order to keep the heiress away from the clutches of a novel papa, who wants to marry her. After she fails, the scheme culminates in romance when the player turns out to be the handsome gridiron guards of the same college. Before the final windup, there are a number of interesting football scenes plus laughs and dancing galore.

Lucille Ball is in a whiz as the lead role and her second Hollywood try scores with some swift solo dances and an all-around delightful performance. Richard Carlson as Clint Kelly can handle anything a romantic interest opposite Miss Ball. Eddie Bracken's comic diversions are highly effective, and the personable Cuban newcomer, Desi Arnaz, performs most impressively. The drum-beating conga dance which he leads at the finish is a smash hit. Frances Langford, Hal LeRoy, and Libby Bennett turn in polished performances. In addition to the new material, “You're Never Too Young,” the show includes the original stage tunes, “I Didn't Know What Time It Was,” “Heroes in the Fall,” “Love Never Went to College,” “Look Out,” “Spic and Spanish,” “We Got Cake,” etc. Dance ensembles, set decorations, and overall appurtenances are fully adequate. It's a spectacular, bubbling sort of show, aimed at anyone who likes a good musical.

THAT GANG OF MINE:

Produced by Sam Katzman for Monogram

Director: Joseph Lewis
Screenplay: William Lively
Photography: Robert Clive
Director: Carl Pierson

Danny "Whiskers" Brown .................. Joe E. Brown
Bruce Hudson .................. Brown Lucy Walters .................. Frances Robinson
Moore .................. Virginia O'Brien
Bugs Linanker .................. Bernard Nedell
Dude .................. Tom Dugan
Dopey .................. Dick Wessel
Skeevy .................. Dolph

Mildly amusing "mistaken identity" comedy; Joe E. Brown capers in a dual role as a meek book reviewer and a cap- loused gangster just out of jail.

(Adults & Young People)

(Running time, 68 minutes)

Joe E. Brown's current screen vehicle should satisfy staunch fans, but the release seems too threadbare to win new friends for the cavern-mouthed comedian. Brown is cast as "Whiskers," a newspaper writer who gets tired for socking his boss. Determined to assume a new identity in order to dash off the Great American Novel, he becomes the image of Brute Hanson, a notorious gang chief just out of the pen. The two collide, and course, all sorts of unlikely complications develop. The gang members think "Whiskers" is Brute; Lucy, "Whiskers." girl friend, thinks Brute is "Whiskers," etc. "Whiskers" lands right side up at the finish, capturing Brute.

Joe E. works up a number of humorous situations in spite of the uninspired script, but on the whole the effort seems pretty zappy. Too many of the gags are anti- quated, and several sequences seem slow and forced. Brown's antics, though rather trite, are up to par. The trouble is he has nothing to string them on.

Frances Robinson, after exclusive assign- ment to mystery-melodramas, receives her best role thus far as sweetheart Lucy. It's her first comedy role and she makes the most of it. Tom Dugan and Dick Wessel as gangsters, Bernard Nedell, Vivienne Osborne and Anthony Warde round out the cast.

MEET THE WILDCAT:

Produced and distributed by Universal

Director: Arthur Lubin
Screenplay: Alex Gottlieb
Photography: Stanley Cortez

Editor: A. Hilton

Brod Williams .................. Ralph Bellamy
Ann Larkin .................. Margaret Lindsay
Leon Dumaresq .................. Joseph Schildkraut
Doby Vanderhooft .................. Gig Young
Max .................. Allan Jenkins
Perle .................. Helen O. Davis
Chief of Police .................. Frank Puglia

Deftly performed light comedy melo- drama in which a New York police lieut- enant poses as a crook in order to catch a clever art-treasure thief operating in Mexico City. (Adults & Young People)

(Running time, 65 minutes)

Meet the Wildcat is an inconsequential but glib and entertaining little comedy detailing the incredible adventures of a New York detective in Mexico City's underworld. The city, it seems, is in the throes of a crime wave set off by a clever malefactor who leaves a card marked "The wildcat" at the scene of all his crimes. Ann Larkin, photographer for an American magazine, thinks she has the criminal identified in the person of Brod Williams, who in reality is a U. S. detective. Brod stages a fake jail break which enables him to tie in with the local underworld mob and learn the identity of the arch-thief. The villain is laid low by a lively climax after some close shaves.

Arthur Lubin's competent direction and Ralph Bellamy's nonchalant delivery as Brod Williams put the show across. Jos. "Pappy" Breen's portrait of the villain is smoothly sinister. Margaret Lindsay as the scoop-conscious Ann Larkin teams well in the lead spot, while Allen Jenkins totes in some neat comedy as a bewildered Bronx taxi driver stranded in Mexico City.

The film breathes through stereotyped situations which would have stymied less energetic efforts. In spite of its formula pattern, it's decidedly easy to observe.

Danny and Muggs, leaders of a tough gang of kids, come across Ben, a down-at-heels groom and provide for his thoro- breed horse. They raise enough money to enter the nag in a big race. But Muggs, who hopes to become a famous jockey, loses his nerve and the race. Muggs, however, insists on riding in the next race, even after an expert trainer urges the hiring of a trained jockey. At the last moment, he relents, forces a veteran rider to take his place and of course win the race.

Clarence Muse as the old darky groom and Leo Gorcey as Muggs lead a likable cast which manages to maintain interest when the script runs thin. Bobby Jordan as Muggs' partner also brings strength to his role. Dove O'Brien and Joyce Bryant as a young couple whose marriage de- pends on the thoroughbred's success lend a light romantic touch to the proceedings, while Wilbur Mack and Robert Terry as plotting touts make adequate villains. It's a fairly satisfying item which should appeal especially to juvenile-minded audiences.
CAPTAIN CAUTION:
Produced by Hal Roach; released by United Artists
Director: Richard Wallace
Screenplay: Grover Jones
Story: Kenneth Roberts
Photography: Norbert Brodine
Editor: James Newcomb

Dan Marvin .......... Victor Mature
Coruña ............... Louise Platt
Argandeau ........... Leo Carrillo
Slade ................ Bruce Cabot
Capt. Dorman ........ Robert Barrat
Victorine ............ Vivienne Osborne
Lucie, Strope ......... Miles Mander
Slushy .............. El Brendel
O'Malley ............ Rosemary Attas
Sad Eyes ............. Andrew Tombes
Fish Pedler, Put O'Malley Capt. Stannage ...... Lloyd Corrigan

Extravagant but robust cannon-and-cutlass sea melodrama; a Yankee captain's daughter takes over his ship in 1812, steers into roaring sea scraps and intrigue aboard before reaching the home port. (Adults & Young People)

(Running time, 84 minutes)

With the aid of Director Richard Wallace and Screenplay Grover Jones, Hal Roach has turned Kenneth Roberts' tale of the sea into a tumultuous action melodrama. The good ship 'Olive Branch' never does quite demonstrate which way the wind is blowing, but it sails into no end of flaming savage sea battles. Believing its name, Captain Caution stresses action from start to finish. Cannons roar, sails toil, and boatloads of grumpy, hearty fellows wield blade and gun and bat with a vigor worthy of Blackbeards. Even if they do occasionally fall before hit, the turmoil is none the less spectacular.

It is 1812 and the 'Olive Branch,' operated by Captain Dorman, is homeward bound for the Yankee coast after a long stay in the Far East. The crew is unaware that their country is at war with England until a British brig suddenly opens fire, killing the captain. The American ship is captured, used as a prison ship until Captain Stephen Decatur arrives to rescue the Americans. Denouncing Dan Marvin - Captain Caution of Coruña, the slain captain's daughter, takes command, heads for France with Slade and Argandeau as chief mates. The strong-willed Coruña hopes to enlist help which will enable her to avenge her father's death. Slade, however, turns out to be a renegade slave-trader with designs on both the 'Olive Branch' and Coruña. Internal intrigue, attacks at sea, and a final trouncing of Slade by Captain Caution fill out the grim voyage home.

Victor Mature is properly clean-cut and vigorous in the lead role as Captain Caution, while Louise Platt as the tempestuous Coruña carries her assignment with effective emphasis in all situations, romantic and otherwise. Bruce Cabot puts drive into his role as the avaricious pirate meddler. Leo Carrillo as Argandeau, and El Brendel, Rosemary Attas and Vivienne Osborne supply comedy.

Some excellent photography, both story and atmospheric, has been worked into the picture, and several songs are included in the early reels.

ARISE, MY LOVE:
Produced by Arthur Hornblow, Jr., for Paramount
Director: Mitchell Leisen
Screenplay: Charles Brackett, Billy Wilder
Story: Benjamin Glazer, John S. Totly
Photography: Charles Lang
Editor: Doane Harrison

Augusta Lash ........ Claudette Colbert
Tom Martin .......... Ray Milland
Slyp ............... Dennis O'Keefe
Mr. Phillips ........ Walter Abel
Pink ................ Dick Purcell
Governor .......... George Zucco
Father Jacinto ...... Frank Puglia
Brotzberg ........... Cliff Nazarro

Warmly compelling romantic comedy-drama set against the background of exploding Europe. A daring girl journalist falls in love with an American flier whom she saves from a firing squad in Spain, becomes separated from him after an ocean torpedoing, and finally, after the fall of France, meets him again in the Forest of Compiegne, where she persuades him to return to America. (Adults)

(Running time, 100 minutes)

Essentially a spirited and appealing love story, Arise, My Love gains a sobering impact by lacing its plot against a background of recent European events. Emphasis is consistently on comedy however - a fresh, infectious brand of comedy which never boggs down in ramifications arising from the incident war theme.

It is the summer of 1939, and Tom Martin, an American free lance aviator, is locked in a Spanish prison awaiting the ministrations of a firing squad. Suddenly word arrives that he has been spared thru the plea of his wife. Tom is single, but he gladly kisses the pretty girl awaiting him in the commandant's office, accompanies her toward the border. His rescuer turns out to be Augusta Nash, an American correspondent in search of a story. After an escape into France, the couple gradually fall in love, and even though Augusta is named a special Berlin correspondent, they manage to spend an idyllic vacation in the Forest of Compiegne. War is declared; the Athenia, upon which the couple embark for America, is torpedoed. Both survive the disaster, only to be separated. Augusta goes to Berlin; Tom joins the R. A. F. After the fall of France, they meet again in the Forest at the truce signing. Augusta persuades a wounded Tom to return to America.

Brackett and Wilder's script, by caddly combining incisive comedy and serious drama, achieves subtle emotional over tones and an occasional touch of pathos which aid immensely in pointing up the show. The conflict of democratic and totalitarian ideas is voiced but never shouted, and the hilarious romantic situations are superbly fitted together. Claudette Colbert portrays Augusta Nash, the courageous girl correspondent, with eloquent authority. Her refreshing gaiety, in the many scenes which demand it, as well as her suggestion of a growing emotional involvement, make her role a highly effective one. Ray Milland as flier Tom Martin all but matches her with a performance which is forceful, but always sensitive and agreeably restrained. Others in strong support include Cliff Nazarro as a cameraman with a ludicrous line of double-talk, Walter Abel as the sarcastic boss of an American news bureau, and George Zucco as a Spanish Official. Mitchell Leisen's direction maintains a clear focus at all times, builds firmly toward the story objective.

“ARISE, MY LOVE”

Walter Abel
Claudette Colbert
"I MARRIED ADVENTURE:
Produced by Osa Johnson; released by Columbia
Editor: Ralph Dixon
Narrator: Don Clark, Albert Dufty
Musical Director: M. W. Stoloff

A lively and engaging adventure picture consists of usual safari episodes selected from the Martin Johnson's exciting film library; an off-screen commentary fully describes the sequences.

(Adults & Young People)

(Running time, 80 minutes)

From her own autobiography, and from the Johnsons' many expeditionary films, Osa Johnson has compiled a colorful and absorbing screen record covering about twelve years of exploration and documentation in Africa and the Equatorial Islands. Carefully edited in a loose but adequate continuity, the picture abounds in scenes of natural beauty, depicts many thrilling wild animal encounters. After an abortive expedition to Borneo the Johnsons return to New York, receive the encouragement of Carl Akeley, and set out for Africa. Here, during numerous trips into the interior, they gather the material which is to make them known the world over. Highlights include a spectacular veldt fire, a mass migration of drought-maddened animals, Osa's encounter with a charging rhinoceros, the capture of a 450-pound orang-outang, a battle between a leopard and a wart hog, and a native lion hunt plus sequences showing pygmies, head-hunters, giraffes, crocodiles, etc. Interspersed throughout are a number of obviously synthetic incidents intended to fill chinks in the chronology.

Much of the film has undoubtedly been shown before in the Johnsons' many travel accounts, but the material maintains its appeal. Osa, who appears in most of the scenes with her husband, makes an attractive and doughty heroine. Jim Bannon's narration and the expert editing of Ralph Dixon add to the film's high quality.

THE MARK OF ZORRO:
Produced and distributed by 20th Century-Fox
Director: Rouben Mamoulian
Screenplay: John Taintor Foote
Adaptation: Garrett Fort, Bess Meredith
Story: Johnston McCulley
Music Scores: Alfred Newman
Photography: Arthur Miller
Art Direction: Richard Day, Joseph C. Wright
Editors: Robert Bischoff

Diego .................. Tyrone Power
Lolita Quintero ........ Linda Darnell
Capt. Leona Pasquale .... Basil Rathbone
Inez Quintero ........ Gale Sondergaard
Fray Felipe ............ Eugene Pallette
Don Luis Quintero .... J. Ed. Bromberg
Don Alejandro Vega ...... Montague Love
Senora Vega ............. Janet Beecher
Rodrigo ................. Robert Lowery
Turnkey ................ Chico Pin Martin
Sergeant Gonzalez ........ George Rasas
Maria .................... Belle Mitchell
Pedro .................... John Bletche

Colorful and exciting romantic adventure melodrama starring Tyrone Power as Zorro, the famous masked swordman bandit of Spanish California days. Rider by night and top by day, Zorro terrorizes the usurping alcalde, Don Luis Quintero, finally killing his aide and driving him into exile. Lolita, the tyrant's niece, remains to marry her outlaw hero.

(Adults & Young People)

(Running time, 65 minutes)

When spirited Don Diego Vega, the ablest swordsman in all Madrid, returns to his home in the Los Angeles of 1820, he learns that his father has been deposed as alcalde (mayor) by the cruel and cunning Don Luis Quintero, who oppresses the countryside with the help of his aide, the merciless Captain Estaban. Diego appears to accept the situation with indifference. He visits the Quintero hacienda, flirts with the tyrant's slighty wife. By night, however, he slips on a mask, becomes a sort of roving Robin Hood, righting the alcalde's wrongs, arousing the populace and frightening the cowardly oppressor. Zorro's signature, a ragged "Z" slashed by his sword, appears again and again, but Diego continues only in Fray Felipe, the mission padre.

After Don Quintero's lovely niece, Lolita, falls in love with the romantic figure of the masked marauder, Diego meets her while hiding in a chapel. Lolita fails to penetrate his disguise, but shortly afterward, as Diego, he asks Quintero for her hand in marriage. Quintero agrees, to Lolita's disgust. That night however, Zorro reveals his identity to her.

Captain Estaban, meanwhile, puts Fray Felipe in irons upon discovering Zorro's loot in his possession. Diego, in disguise, kills the Captain in a furious duel, escapes from prison, and finally forces Don Quintero to flee. Diego's father then becomes alcalde again. Lolita remains in Los Angeles, where she plans to marry her dashing lover.

The script captures much of the beauty and atmosphere of old California. Against this background, Director Mamoulian highlights the stirring swordplay, the swift riding, and the tender intervals of romance. Tyrone Power, in Zorro, has one of the best roles of his career. The exploits of the daring bandit seem admirably suited to his talents, and he makes full use of his opportunities. Linda Darnell makes a most attractive heroine. Basil Rathbone scores heavily as Captain Estaban, while J. Edward Bromberg as Don Quintero easily meets the requirements of his role. Gale Sondergaard as Quintero's flirtatious wife, Eugene Palette as Fray Felipe, and others, muster forceful support.

RAGTIME COWBOY JOE:
Produced and distributed by Universal
Director: Ray Taylor
Screenplay: Sherman Lowe
Photography: Jerome Ash

Steve ..................... Johnny Mack Brown
Joey ...................... Fuzzy Knight
Helen .......................... Nell O'Day
Mary .............................. Dick Curtis
Virgil ......................... Walter Soderling
Pettie ......................... Del Young
Harry Tenbrook........
Gabaret Singer .............. Vyola Veau

Fast action western, seasoned with comedy and songs, in which Johnny Mack Brown as a detective for the Cattle Owner's Protective Association roots out a murdering rustler and gets the gal.

(Adults & Young People)

(Running time, 68 minutes)

Ragtime Cowboy Joe, by dint of some hard riding and a number of distinct character delineations, holds interest all the way. With Fuzzy Knight as the Ragtime Joe of the title supplying comedy, Johnny Mack Brown gallops for a maiden in distress and puts the needle on another nasty villain. Ragtime Joe stays as foreman on the Osborne ranch even after old Osborne is mysteriously killed, but he's darned glad when detective Steve turns up to investigate rustling charges reported by the deceased rancher. Steve escapes a lynch mob after Bo Gillman blames him for the crime, and sticks around to pin the guilt on his accuser. A lot of action spins through the reels of course, before his theory is proved. At the finish stalwart Steve is about to be lassoed by the pretty lassie without which no western picture would seem quite complete.

Johnny Mack Brown is a real he-man throughout and Fuzzy Knight leads the support as a befuddled ranch hand who likes music more than the cow pastures. Both Nell O'Day and Marilyn Merrick manage appealing performances as the pretty maidens of the piece. Dick Curtis as Bo Gillman rates the hisses.

The camera moves right along most of the time, and several of the slug-fests are corkers. For an unpretentious horse opera it's neat fare.
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During the past week I have seen two pictures that I thought were bang-up movies, and believe me it certainly is a pleasure to be able to say so because, ever since I got back from my vacation, writing this column has put me into the doldrums. The films of this autumn's crop have been pretty namby-pamby. Nothing much to praise and nothing much to pan. Just pictures. Early in September I saw Foreign Correspondent which I should include in the top-ranking films of the year, but since then they have been run-of-the-mill. A few, such as No Time for Comedy, The Howards of Virginia, Knute Rockne, The Westerner, and Third Finger, Left Hand might all be classed in the better films of the year, but none of them challenge the best.

And I suppose that when I come to the final tally of the best at the end of the year I may not then include A Dispatch from Reuter's, which is one of the two referred to above as a bang-up movie. But I think unusually well of it now. Maybe it's because the story really interested me, which hasn't been the case in any of those others with the exception of Knute Rockne. In these days when rapid communication is to taken for granted it is very interesting to learn, through A Dispatch from Reuter's, about the development of news service from the carrier pigeon stage to the first telegraphic period, and to share in the excitement of the new and individual enterprise. The film moved a little slowly at first, and so did the carrier pigeons, but it carried on to a high pitch and a fast pace when Reuter got the news of Lincoln's assassination in such an incredibly short time that everyone in England thought it was faked and Parliament bawled him out for it.

The other bang-up picture I spoke of is They Knew What They Wanted, and I think that even after a month or two of liberation I shall include this in a list of the best films of the year. It is one of the rare pictures which one may see only once and yet remember down through the years. I shall never forget the exuberant, tender, and tragic Tony Patucci, and it seems to me that even those who have been somewhat repelled by Charles Laughton in other parts could not fail to be attracted by this lovable Italian. Nor shall I forget the lovely, intense and lonely Amy Peters, played with such depth of comprehension by Carole Lombard. And it will be well to remember that the film was directed by one Garson Kanin, because he has such a dynamic quality that any film with which he may be connected is sure to be worth seeing, and you don't want to miss any of his pictures any more than you would want to miss an Alfred Hitchcock, or a John Ford.

The funniest announcement of coming attractions is the one got out for Pastor Hall. It gives you no scenes from the picture, it simply flashes on the screen first what one person says of it, and then another. Finally it flashes on, in great big letters, what a wonderful film it is considered by Eleanor Roosevelt, and then the next flash says "Produced by James Roosevelt." But maybe that isn't so funny after all.

—Penetrix
SHORT SUBJECTS

**CORRALING A SCHOOLMARM**
RKO 20 mins.

**DANDY LION**
Paramount 7 mins.
Animated Antic. Routine cartoon concerning the friendship of an Indian maid for a mild mountain lion.

**DIVING DEMONS**
Paramount 10 mins.
Sportlight. Excellently photographed reel of fancy diving experts. The slow motion work is superb.

**EYES OF THE NAVY**
MGM 22 mins.
Impressively produced patriotic documentary depicting the training of naval flyers from the school at Pensacola to the action base at San Diego.

**FARMER TOM THUMB**
Columbia 6 mins.
Fable cartoon. Tom makes up for his two inches by using his head.

**FLAG OF HUMANITY**
Vitaphone 20 mins.
Dramatic Technicolor short tracing the career of Clara Barton as founder and organizer of the Red Cross.

**FLOATING ELEPHANTS**
Columbia 9 mins.
Authentic Cinescope Release showing England's balloon barrage in action.

**HOBBY LOBBY**
Columbia 11½ mins.
Radio's popular "Hobby Lobby" show transplanted to the screen: a newspaper vendor who models in clay, a man who trains dogs to play musical instruments, etc., plus a presentation of Eleanor Roosevelt who tells of White House hobbies.

**INFORMATION PLEASE, No. 2**
RKO 10 mins.
With Ruth Gordon as guest star, the mental giants muff some easy ones.

**KING FOR A DAY**
Paramount 7 mins.
Color Cartoon. Gabby the lilliputian substitutes for a king who is to be "shot" — by a photographer, it develops.

**MARCH OF TIME, Vol 7, No. 2**
RKO 18 mins.
A thrilling study of the R.A.F. in its struggle against Germany.

**MASTER OF THE CUE**
Columbia 9½ mins.
Billiard wizard Willie Hoppe demonstrates his skill.

**MIDGET MOTOR MANIA**
20th Century-Fox 10 mins.
Informative and exciting reel concerning midget racing cars.

**MOMENTS OF CHARM OF 1941**
Paramount 11 mins.
Phil Spitalny's All-Girl Orchestra presented in Technicolor. The entire orchestra is introduced individually and each girl plays her particular instrument. An excellent addition to any program.

**MY POP, MY POP**
Paramount 7 mins.
Average Popeye cartoon. The sailor's father starts to build a boat but Popeye has to finish it.

**POPULAR SCIENCE, No. JO - 1**
Paramount 11 mins.
A disaster truck, short-legged cattle, a "deburping" machine, stain-resistant fabrics, carrier pigeons. In Cinescope.

**POPEYE MEETS WILLIAM TELL**
Paramount 7 mins.
Traveling backward in time, Popeye substitutes for the son of William Tell; a can of spinach deflects the arrow.

**PREHISTORIC PORKY**
Vitaphone 7 mins.

**PICTURE PEOPLE, No. 2**
RKO 9 mins.
Bob Burns, Bill Robinson, Anita Louise, Carole Landis, Olympe Bradna, Robert Stack, Gilbert Roland, etc., plus Elsie the Cow engaged in informal occupations.

**SCHOOLBOY DREAMS**
Columbia 5 mins.
Scrapy has a dream in which he rescues his pretty teacher from a villain. Kiddie fare.

**THE SPOOK SPEAKS**
Columbia 18 mins.
Buster Keaton undergoes amusing experiences as a caretaker in an absent magician's house.

**STRANGER THAN FICTION**
Universal 9 mins.
No. 81: Autographed handkerchiefs, a doll palace, old time rifles, house fly breeding, trained goats.
No. 82: Doll heads from egg shells, lady lumberjack; 6,800 pitch collection, Indian who makes blowguns.

**SUVA, PRIDE OF FIJI**
MGM 9 mins.
Travel talk. Fijian Islands: governor's family, natives, villages, etc. Technicolor.

**SUNK BY THE CENSUS**
RKO 18 mins.
Census taker Edgar Kennedy tries to hothoot his father-in-law, but the scheme backfires.

**STRAY LAMB**
RKO 8½ mins.
A lamb carried off by an eagle is rescued by a dog. A skunk, a rascal, and a puma appear in the picture. Unusual and humorous.

**TANGLED TELEVISION**
Columbia 7½ mins.
Color Rhapsody. Hilarious burlesque of television. A Scribbler optical journey around the world.

**UNUSUAL OCCUPATIONS, No. LO-1**
Paramount 11 mins.
Cinescope short: Woman boot maker, match stick toy houses, pictures by type writer, woman fire chief, pet pigeon.

**THE VOLUNTEER WORKER**
Disney - RKO 3 mins.
Donald Duck solicits funds as a public worker. The short has been donated by Walt Disney for use in the 1940 Community Chest Campaign.

**WINDOW CLEANERS**
RKO 8 mins.
A 1 Disney cartoon. Donald Duck tries to clean skyscraper windows in spite of Pluto's laziness and an annoying bumblebee.

**WAY BACK WHEN A RAZZBERRY WAS A FRUIT**
Paramount 7 mins.
Amusing burlesque travelogue of the Stone Age days.

**YOU CAN'T SHOE A HORSE FLY**
Paramount 7 mins.
Technicolor Color Classic. Donkeys Hunky and Spunky fight a tough horse fly.
"The MOVIES . . . 1940"

CHEROKEE STRIP:
Produced by Harry Sherman for Paramount
Director: Lesley Selander
Screenplay: Norman Houston, Bernard McConville
Story: Bernard McConville
Photography: Russell Harlan
Art Director: Lewis I. Richmull
Editor: Sherman A. Rose

Dave Morrell .................. Richard Dix
Kate Cross .................. Florence Rice
Coy Barrett .................. Victor Jory
Tex Crawford .................. Andy Clyde
Allie Clyde .................. George E. Stone
Harry, Harry .................. Morris Ankrum
All .................. Dougie Fowley
Ned Straw .................. Addison Richards
Senator Cross .................. Charles Trowbridge
Tom Crawford .................. William Henry
Frank .................. Tom Tyler
Grimes .................. William Haade
Smoky .................. Ray Teal
Ben Bliven .................. Hal Talaferr
Ace Rimmer .................. Jack Krenson
A Bartlett Kid .................. Robert Winkler

Vigorous, driving western melodrama returning Richard Dix to the front rank of action heroes as a fast-drawing U. S. marshal who resolves a feud and fights an outlaw organization in a territorial town of old Oklahoma.

(Adults & Young People)

Running time, 84 minutes)

Harry Sherman's production experience in the popular "Hopalong Cassidy" pictures, and in many other effective sagebrush stories, is reflected in this latest two-gun tale. The film packs in rugged door-to-door, railroad action, bullet-punctured battle sequence, sharply interpreted character delineations, minor comedy and romance — all the ingredients which make for a high-quality western product. The picture might have been pared in a few places, and the dialogue doctored a bit, but none of the flaws are serious enough to weaken noticeably the melodrama's punch.

Dix is cast as Dave Morrell, who arrives from Texas as the new marshal for the town of Goliath, which is situated in the Oklahoma Cherokee Strip territory shortly before its opening to settlers. The region, Dave soon discovers, is an outlaws' paradise: cattle rustling, bank robberies, stage holdups, and six-gun murder seem the order of the day. Aided by deputy Tex Crawford, the new marshal begins ferreting out the desperadoes, learns that the town banker is chief crook and also a Barrett, which makes him a sworn-feuding enemy. The tension mounts steadily, as Dave's friends from down Texas way arrive. The climax explodes with a wild, whistling gun-battle fought in the village streets by the two clans.

Dix reveals a compelling, robust assurance in his best role since Cimarron, and almost equal in importance is the performance turned in by Victor Jory as Coy Barrett, the conniving chief villain. Andy Clyde amuses with some helpful comedy as deputy Crawford; Morris Ankrum contributes a highly effective performance as a dangerous young gang chief; and Florence Rice as a venturesome censure-taker skillfully works in the incidental romance. Others who add force to the cast include George E. Stone, Douglas Fowley, Charles Trowbridge, and William Hcwry. Director Lesley Selander maintains a swit Gent, soundly interprets a virile script.

TUGBOAT ANNIE SAILS AGAIN:
Produced and distributed by Warner Brothers
Director: Lewis Seiler
Screenplay: Walter DeLeon
Photography: Arthur Edeson
Editor: Harold McLeon

Tagboat Annie .................. Marjorie Rambeau
Capt. Bullwinkle ......... Alon Hale
Peggy Armstrong .......... Jane Wyman
Edie Kent ............. Ronald Reagan
J B Armstrong ........... Clarence Kolb
Alec Royer ............ Charles Halton
Pete .................. Paul Hurst
Sam .................. Victor Kilian
Shiftless ............. chill Wills
Captain Maloney ......... Harry Shannon
Captain Broad .......... John Hamilton
Lincy .................. Sydney Bracy
Johnson .............. Jack Mower
Rose .................. Dana Dale

Diving comedy starring Marjorie Rambeau as the late Marie Dressler's famous character creation, Tugboat Annie; the salty heroine proves her mettle in an amusing competition with a rival captain. 

(Adults & Young People)

Running time, 75 minutes)

Norman Reily Rames, well-known Saturday Evening Post character, made memorable on the screen by Marie Dressler, is portrayed by Marjorie Rambeau in this new release, which, presumably, institutes another series. The film, primarily a character comedy, builds up interest by emphasizing Annie's hard-boiled attitude, her mannerisms and mispronunciations. The story follows along familiar lines. Annie, skipper of the tugboat Narcissus in Seattle port, maintains an amusing rivalry with Captam Bullwinkle of the competing Salamander. After her firm obtains a $25,000 loan, she is commissioned to tow a drydock to Alaska, but at length is forced to give way to another skipper. She travels along anyway of course, and steps in at the crucial moment to salvage things.

The picture manages a good number of solid laugh moments in spite of occasionally static direction. Miss Rambeau handles her role with assurance and benefits by Alan Hale's strong performance as Captain Bullwinkle. Jane Wyman and Ronald Reagan provide standard, which is to say effective, romantic interest. Tugboat Annie's many fans should enjoy her latest helm adventure.

BEFORE I HANG:
Produced by Wallace MacDonald for Columbia

Director: Nick Grinde
Screenplay: Robert D. Andrews
Story: Karl Brown, Robert D. Andrews
Photography: Benjamin Kline
Editor: Charles Nelson

Dr. John Garth ............. Boris Karloff
Gartlah's Garth ............ Evelyn Keyes
Dr. Paul Ames ............ Bruce Bennett
Dr. Ralph Howard .......... John Learman
Warden Thompson ........... Ben Taggart
Victor Sandini .......... Pedro de Cordoba
George Wharton ........... Wright Kramer
Stephen Banks ............. Bertram Marburgh
Captain McCraw .......... Don Bedell
District Attorney .......... Robert Fiske

Familiar thrill melodrama featuring Boris Karloff as a convicted mercy killer who escapes the gallows by reprise — only to become a stranger after injecting rejuvenating serum which has been mixed with the blood of a murderer.

(Adults)

Running time, 62 minutes)

Given a more unified script and tighter direction, Before I Hang promises to extract out of the Columbia studios a regular spine-tingler. In its present state the horror drama should appeal the child addicts and at least hold the attention of general audiences.

Karloff is cast as Dr. John Garth, a kindly and brilliant medico sentenced to death for a mercy killing. While awaiting the noose, Garth gets permission to experiment with a mysterious serum which will stay the ravages of old age. After injecting the fluid into his own veins, the scientist receives a dramatic reprise. It seems, however, that the sermon contains the blood of an incurable murderer. Garth finds his white hair turning grey, and his weak eyes growing strong, but he also becomes aware of an insatiable urge to kill. Through a misunderstanding, his first two murders result in his pardon. Once free, of course, he continues his diabolical career until the fates catch up with him.

Karloff's outstanding performance holds the film together. Evelyn Keyes as his daughter, Edward Van Sloan as the prison doctor, and Pedro de Cordoba as a piano maestro deserve credit for maintaining workmanlike portrayals amid lurkily implausible script surroundings. Fans who like bubbly test tubes, horror-producing hypodermics, and a brooding atmosphere of lurking shadows, should be satisfied with the show.
THE GREAT DICTATOR:
Produced, directed and written by
Charles Chaplin
Released by United Artists

Musical Direction: Meredith Willson
Photography: Karl Struss, Roland Totheroh
Art Director: J. Russell Spencer
Editor: Willard Nicos

People of the Palace
Hynkel, Dictator of Tomania — Charles Chaplin
Napaloni, Dictator of Bacteria — Jack Oakie
Schultz — Reginald Gardiner
Garbitch — Henry Daniell
Herr — Billy Gilbert
Madame Napaloni — Grace Hayle
Bacterian Ambassador — Carter de Havens

People of the Ghetto
A Jewish Barber — Charles Chaplin
Hannah — Paulette Goddard
Mr. Jackel — Maurice Moschovich
M. Jacek — Emma Dunn
Mr. Mann — Bernard Gorcey
Mr. Agar — Paul Weigel
Chester Conklin, Esther Michelson.
Hank Mann, Florence Wright, Eddie Gibbon, Robert O. Davis, Eddie Dunn, Nita Pike, Peter Lynn

One of the most significant pictures ever made: a superlatively produced, magnificently acted satirical tragi-comedy, ranging from straight slapstick to incomparable pantomime. Tempered by profound compassion, the story recounts the adventures of two men, Hynkel, the neurotic, deluded dictator, and a nameless little ghettol barber who endures persecution and at length, through a case of mistaken identity, takes the place of the megalomaniac before the multitudes.

(Adults & Young People)

(Running time, 127 minutes)

In his first production since Modern Times, released nearly five years ago, Charlie Chaplin reaffirms his reputation as one of the world's great artists. The Great Dictator, two years in active production, does not fulfill all the varied prophecies which it has aroused, but it is a superb achievement which succeeds admirably in realizing the intentions of its creator. Written, directed, played and produced by Charlie Chaplin, the film is a brilliant satire, an all-encompassing fable, which seeks to interpret in the terms of two symbolic screen characters, a problem which is at present shaking the world. This is no gentle farce, no light-hearted buffoonery; it has moment of matchless hilarity, moments of irresistible sillsness, but its overtones are bitter, its message is deadly in earnest, and its meaning is not to be mistaken.

The opening sequences, reminiscent of Shoulder Arms, present a mousy little artillery private timidly employed with a towering Big Bertha. After a procession of effective gags, he winds up piloting a plane for a wounded aviator, survives the inevitable crash, and finally emerges from a hospital where he has been confined for amnesia. Returning to his barber shop in the ghetto, he falls in love with Hannah, a house maid, and naively resists the storm troopers who have come to power during his lapse of memory. When his aviator friend — now a troop commander — refuses to direct an anti-Jewish reign of terror, the barber's only protector is rendered powerless, and both land in a concentration camp. Meanwhile Adenoid Hynkel, the hysterical Dictator of Tomania, storms away with frenzied invective — grunts and gibberish interspersed with the classical "Democracy shlockon" — arranges for the elimination of Brunette secretaries, plots the invasion of Osterlich, and calls a riotous conference with Napaloni, the boisterous, extraverted Dictator of Bacteria. On the eve of the Osterlich invasion Hynkel goes duck hunting, falls out of his boat, and is taken into custody as the barber, who has escaped from the concentration camp. The latter is mistaken for Hynkel, and after amusing adventures in Osterlich, mounts the platform to deliver an impassioned plea for tolerance and the elimination of dictators:

"And the good earth is rich and can provide for everyone. The way of life can be free and beautiful, but we have lost the way. Greed has poisoned men's souls — has barricaded the world with hate — has goose-stepped us into misery and bloodshed. We have developed speed, but we have shut ourselves in. Machinery that gives abundance has left us in want. Our knowledge has made us cynical. Our cleverness, hard and unkind. We think too much and feel too little. More than machinery we need humanity. More than cleverness we need kindness and gentleness, without these qualities, life will be violent and all will be lost . . ."

Charles Chaplin, as all great artists, has progressed. As the timid ghetto barber he is the Charlie of old, the butt of circumstance, the comical, strangely appealing victim of a remorseless world, ever crushed, ever ready to assail the redoubts again. In this role he manages two of the most accomplished pantomime conceits he has ever performed — one a scene in which he shaves a customer to the music of Brahms Hungarian Dance No. 5, and the other in which he eats pudding with four others to determine who shall assassinate the dictator. But as the dictator he reveals a talent for caricature which has not been publicly demonstrated before. His portrayal of the brooding lunatic of Berchtesgaden proceeds with an almost surgical precision. The affected sits, the facial grimaces, the weeping fits, the violent rages — all are imitated with illuminating exactness. The oratory, an amazing mixture of pseudo-German gutteral and barked double-talk, marks a highlight. And the sequence in which he performs a balloon dance with a sphere representing the globe reaches the heights. The scenes in which the rival dictators compete are also almost beyond compare.

Jack Oakie, as the forthright Napaloni easily earns his No. 2 cast listing. Paulette Goddard as Hannah, the house maid, Henry Daniell as Garbitch, the Minister of Propaganda, Billy Gilbert as Herrings, the Minister of War, and others, including Paul Weigel, Maurice Moschevich and Bernard Gorcey do excellent work in support roles.

If the sequence at the end, in which Chaplin steps out of character to address the audience, seems too abrupt, it is probably because he intended it should be. The speech is sincere, its appeal unmistakable. Persons seeking nothing more and nothing less than superficial light entertainment may be distressed, but the film is art, and art, is not calculated, deliberately implanted. The final, ringing appeal, which, incidentally, reveals Chaplin's voice as crisp and pleasant, insures this impact. As he says himself:

"The critics misunderstood because they had a preconception of what I was going to do, based on what they had seen in the past. They had a groove all planned for me and I didn't fall into it. I felt I had to do something different because times are different. There are grave things happening in the world and I wanted, in my way, to reflect them. I don't pretend to be a propagandist, but I felt I must cry out against persecution."

"The MOVIES . . . . 1940"
"The MOVIES . . . 1940"

**PASTOR HALL:**
Charter Film production for United Artists release; presented by James Roosevelt
Producer: John Boulting
Director: Roy Boulting
Screenplay: Leslie Arliss, Anna Reiner, Haworth Bromley
Play: Ernest Toller
Music Score: Charles Brilli
Photography: Mutz Greenbaum

Producer: Roy Boulting, F. O. Phibian
Gen. von Grotjahn........... Wilfrid Lawson
Pastor Hall.................. Wrifrd Lawson
Fred Grotjahn............... Marius Goring
Warner von Grotjahn........ Brian Worth
Hans von Grotjahn.......... Percy Wisdom
Lina Vest.................... Lisa Barrie
Pippermann................. Elor Mocham
Renate Kohn............... Peter Gotes
Fredy Richter.............. Edmund Waller
Nazi Pastor................ Hov Petra
Heinrich Degan............. Bernard Miles

The starkest indictmeat of Nazism yet shown in a screen vehicle-made propaganda drama based on incidents in the life of the Rev. Martin Niemoeller. (Adults)

(Running time, 97 minutes)

James Roosevelt's first film production is the strongest expose of Nazi savagery released thus far. Technically, in its production, the picture cannot compare with the various Hollywood anti-Nazi revolu- tions, but the film's unvarnished depiction of bestial incident makes it one of the most compelling documentaries on barbarism compiled to date. The story is based on an unrepudiable play by the late Ernest Toller which is said to have been derived from the experiences of the Rev. Martin Niemoeller.

To Aldorf, a sleepy carefree town somewhere in Germany, come the hard-faied Nazi storm troopers and the pagan theorists bent on inflicting "culture" on the peaceful inhabitants. Pastor Hall, the village parson, tries at first to cooperate with the invaders, but gradually, as various brutal incidents occur, he realizes that he cannot support the National Socialist practices. Lina Veit, a childhood friend of the pastor's daughter, returns heartbroken from a labor camp where she has been attacked by a Nazi soldier. She is pregnant, and the pastor intercedes for her, but the offending soldier is related to Nazi officials, and the parson's efforts come to nothing. After the girl's suicide, Pastor Hall continues his fight against the oppressors. Committed to a concentration camp, he escapes, after undergoing revolting tortures, and returns to his pulpit to preach a last sermon against the Nazis. As he emerges from church he is shot to death by waiting storm troopers.

The film achieves a terrifying indictment by personalizing the rampant horror which motivates it. Wilfrid Lawson's protagonist is a human being whose agonized decisions the audience shares. Nova Philbeam as the pastor's sensitive daughter, Seymour Hicks as an old German general who cannot quite stomach Nazism, Bernard Miles as a stormtrooper who befriends the pastor, and Marius Goring as a depraved troop leader, lend strong sup- port; so it is Lawson who dominates the action throughout. Although the picture includes a number of rather ill-timed and uncertain episodes, Roy Boulting's direc- tion is on the whole satisfactory. Mrs. Eleanor Roosevelt's spoken foreword to the film strikes a discordant note.

**A LITTLE BIT OF HEAVEN:**
Produced by Joe Pasternak for Universal
Director: Andrew Marton
Screenplay: Daniel Taradash, Gertrude Purcell, Harold Goldman
Story: Grover Jones
Music Score: Charles Previn
Photography: John Seitz
Art Director: Jack Otterson
Editor: Laslo Benedek

Midge ......................... Gloria Jean
Bob .......................... Robert Stack
Pop .......................... Hugh Herbert
Gramps ....................... C. Aubrey Smith
Cotton ....................... Stuart Erwin
Jenct ......................... Nan Grey
Herrington ................... Eugene Pallette
Tony ......................... Billy Gilbert
Tony's kids ................. Butch & Buddy
Mom ......................... Nana Bryant
Jerry ....................... Tommy Bond

Charming, smoothly performed comedy-drama with music starring little Gloria Jean as a big-hearted tenement youngster who sings her way to success and then de- liberately loses her voice when family ig- nores her old friends from the East Side. (Adults & Young People)

(Running time, 85 minutes)

Tuneful, humorous, warmly sentimental, A Little Bit of Heaven makes a fitting sequel to The Underpup, Gloria Jean's screen debut. Producer Joe Pasternak has packed the familiar tale with a choice blend of wholesome entertainment qualities, and Director Andrew Morton has carefully exploited the incidents for their full worth. It's an appealing family film, happily conceived and soundly delivered.

Little Midge, a poor but talented and generous youngster, lives with a large family in a 10th avenue tenement, where she endures plenty of fun and among one in the neighborhood and including a dozen adopted uncles. The tyke's appearance on a sidewalk radio broadcast results in a contract which permits the whole family to move into an expensive apartment. Dazzled by their new circumstances, the girl's relatives snub her old friends of the tenement district. Money doesn't turn Midge of course, and she consciously stifles her singing talents in order to bring her family down to earth. Once the group is established again in the old home, Midge stages a comeback.

Ingratigating Gloria Jean handles her role with ease, demonstrates new poise and dramatic vigor. She sings sweetly five songs, "Dawn of Love," a new arrangement of "Eli, Eli," A Little Bit of Heaven," a chorus from The Underpup's "Penguin Song," "After Every Rain- storm," and "What Did We Learn at School." Hugh Herbert, Frank Jenks, Stuart Erwin, Eugene Pallette, Billy Gil- bert, C. Aubrey Smith & Buddy supply a pleasant brand of easily understood comedy, while Nan Grey and Robert Stack manage the romantic chores. C. Aubrey Smith performs most helpfully as a gruff but wise old grandfather.

**THE KID FROM SANTA FE:**
Produced by Harry S. Webb for Monogram
Director: Raymond K. Johnson
Screenplay: Carl Kusrau
Photography: Edward A. Kull
William Hyer
Editor: Robert Golden

Santa Fe...................... Jack Randall
Anne Holt .................... Claire Curtis
Sheriff Holt .................. Forest Taylor
Dave Logan ................. Mickey Simpson
Bill Stewart ............... Tom London
Kent ......................... George Chesebro
Chester ..................... Dave O'Brien
Henry Lupton .......... Jimmy Aubrey
Jeff Lavidi ............... Kenneth Pendant
George ..................... Carl Matthews
Herman ..................... Steve Clark

Swiftly-paced western melodrama in which Jack Randall survives a murder frameup and corrals a smuggling ring. (Adults & Young People)

(Running time, 57 minutes)

This is a short, snappy western trimmed for the action audience with an average quota of gun duels and fist fights. When Jack, known as the Kid from Santa Fe, rides in to help Sheriff Holt collar a smuggling gang, he gets framed by Stew- art, the leader, and jailed on a murder charge. Jack escapes a lynch mob, survives an ambush and at last in when he returns and captures the whole mob. There's more to it than that, of course, but that's the outline.

The picture is geared to a fast pace throughout. Jack Randall rides and shoots in full vigor, assisted by Forrest Taylor as Sheriff Holt and Tom London as the arch- villain. Pretty Clarene Curtis as the sheri-iff's daughter supplies the heart interest.
The MOVIES
... and the people who make them

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Printed in U.S.A.
"Ugh!" said Agatha.
"Ugh!" I said.

And that's all we had to say about Glamour For Sale.

About The Westerner and Third Finger, Left Hand we were more polite and a bit more expansive, although neither one of these films gave rise to any discussion. We both agreed that anyone could spend an hour and a half seeing either of them and feel that the time could definitely be chalked up to entertainment.

"But," said Agatha, "none of the pictures I really want to see have come this way yet. When is The Long Voyage Home coming here? and The Great Dictator?"

"I don't know how long it will be before they get around," I replied. "Maybe we'll have to take a trip to New York to see them."

"Maybe we can wait," she dissented. "When I go to the big city I want to go to the theatre and not to the movies. The movie theatre is one place where you can be dead sure that everything will come to him who waits. There are two other pictures I'm looking forward to too — They Knew What They Wanted."
Splendidly acted, honest and moving drama based on Sidney Howard's Pulitzer Prize play; "Tony, a good-natured Italian grape grower, falls in love with a waitress, proposes by letter, and then meets with an accident shortly before the wedding. During his convalescence Amy, the waitress, becomes compromised by the moody ranch foreman, but Tony forgives her. (Adults)

(Event time, 90 minutes)

Twice before the late Sidney Howard's drama of temptation and tolerance has been brought to the screen, in 1928 as "The Secret Hour" and again in 1930 as "A Lady in Love." This latest version adheres closely to the spirit of the original, is, in essence, a drama of characterization. The film achieves strong emotional impact by outlining a tragic story largely in terms of comedy and by maintaining its material on a realistic level. It goes without saying, of course, that this would be impossible without the benefit of powerful acting and direction.

When Tony Patucci, a boisterous but warmhearted California grape rancher, decides to take a vacation, he leaves foreman Joe in charge and journeys to San Francisco. Here he falls in love with a waitress, Amy Peters, but finding that he is timid to speak for himself, returns to the ranch and persuades Joe to write to her. The girl replies, and gradually the letters become less impersonal. Finally Tony proposes, sends the waitress a picture of Joe instead of himself for fear the woman might be disappointed, and arranges for her to visit him. Amy is attracted to the cold, rather handsome foreman who meets her at the station, but she agrees to marry Tony when she learns the truth. On the day before the scheduled wedding, however, Tony breaks both legs in a fall from a ridgepole, and Father McKee insists the ceremony be postponed.

Almost against her will, Amy gives herself to Joe. Filled with bitter remorse, she develops an intense regard for Tony, who recovers rapidly. On the day before the newly scheduled wedding Amy faints, and the local doctor tells Joe she is pregnant. Joe leaves that evening and then Amy too plans to run away. The hard-bitten foreman returns however, driven by the pangs of an aroused conscience, and offers marriage. Amy is infuriated, slaps him, but as both are departing Tony encounters them, learns the truth, and falls exhausted after beating Joe. Later, when his minute compassion has overcome his rage, he offers to marry Amy anyway, but Father McKee refuses to let him. Someday, he says, if Tony still wishes to, he may.

Carole Lombard plays the part of the lonely waitress with deep comprehension and sympathy. Her performance is intense at all times, always in character, and easily the film's outstanding delineation. Charles Laughton as Tony overplays at times but his role is unusually forceful, lacking neither vitality nor appeal. William Gargan as Joe, the friend-avoiding foreman, not infrequently draws attention from Laughton and Miss Lombard. Frank Fay as Father McKee and Harry Carey as the doctor also handle strong roles. Erich Pommer's production assets seem entirely in place, and Garson Kanin's dynamic direction builds up a stirring crescendo as the situations unfold. The camera focuses to advantage on the beauty of the California countryside.


Jerry Burke and Roy Rogers as Deputy Leon Stander and "Gabby" Hayes, both played by George "Gabby" Hayes. Luther Sanford as "Lilah" Sanwood, Pauline Moore as "Ella" Nesby, Captain Mason as "Stone," Anna Maye as "Maude," Fred Bums as "Eddie," Slim Pickens as "Tomm," Kenneth MacDonald as "Les," and Andy Devine as "Sheriff." (Adults & Young People)

(Running time, 78 minutes)

The first film in Republic's new series of Mesquiteer pictures features only one member of the original trio, Robert Livingston, who plays Stony Brooke. Bob Steele and Rufe Davis play "Tucson" and "Paddi" respectively.

Stony returns to his home town after a long absence, undis his sheriff-father murdered and his boyhood friend, Tucson Smith, accused of the crime. He joins Blackton, the new sheriff, in a hunt for the suspect, only to learn that his friend is innocent and that Blackton himself is the killer. After a number of action-packed incidents, seasoned with a bit of humor and a dash of romance, the culprit receives his just deserts.

Livingston and Steele help maintain a fair pace, while Davis supplies a few laughs. Lois Ranson as the girl doesn't have much to do.


Jerry Burke and Roy Rogers as Deputy Leon Stander and "Gabby" Hayes, both played by George "Gabby" Hayes. Luther Sanford as "Lilah" Sanwood, Pauline Moore as "Ella" Nesby, Captain Mason as "Stone," Anna Maye as "Maude," Fred Bums as "Eddie," Slim Pickens as "Tomm," Kenneth MacDonald as "Les," and Andy Devine as "Sheriff." (Adults & Young People)

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Livingston and Steele help maintain a fair pace, while Davis supplies a few laughs. Lois Ranson as the girl doesn't have much to do.
over mountain and mesa the culprit is disposed of. Jerry wins Lylah of course.

The story lags now and then, but should get by easily enough. Roy Rogers, assisted by comic George Hayes, measures up to the material, and Pauline Moore as Lylah makes a passable heroine. Milburn Stone as Captain Mason also helps keep the movie alive.

STAGECOACH WAR:
Produced by Harry Sherman for Paramount
Director: Lesley Selander
Screenplay: Norman Houston
Story: Clarence E. Mulford
Photography: Russell Harlan

Hopalong Cassidy ................... William Boyd
Lucky ................................ Russell Hayden
Speedy ................................ Brett Wood
Neal Holt ......................... Harvey Stephens
Jeff Chapman ..................... J. Farrell MacDonald
Shirley Chapman .................. Julie Carter
Smiley ................................ Rad Robinson
Twister Maxwell .................... Frank Lackteen
Quincy Goblet ...................... Edward Walker
Matt Gunther ..................... Jack Rockwell

The King's Men

Hopalong Cassidy holds his own in another addition to the series; stagecoach rivals, bandsit, and the girl make for an average entry. (Adults & Young People)

(Running time, 61 minutes)

There's a contest on between the forces of Jeff Chapman and Neal Holt for a Wild West stagecoach franchise, it seems, and even though young Neal is in love with Jeff's daughter, Shirley, he gets involved in a race for the contract. As things turn out, however, Neal must deliberately lose the race in order to save his sweetheart. Fearing that he has also lost the respect of his comrades, Neal is about to tie in with some badmen when his loyalty to Hopalong saves the day. Hopalong, meanwhile, is going for the baddies, and you know what that means. At the finish Neal gets the girl and a partnership with Jeff. William Boyd as Hopalong continues vigorous, and this time Harvey Stephens as young Neal shares the spotlight a good part of the time. J. Farrell MacDonald as Jeff Chapman runs through with a neat characterization. Russell Hayden as Lucky, Hopalong's pal, Julie Carter as Shirley, and several others work up adequate performances.

CHRISTMAS IN JULY:
Produced by Paul Jones for Paramount
Director: Preston Sturges
Screenplay: Preston Sturges
Photography: Victor Milner
Art Directors: Hans Dreier, Earl Hedrick

Editor: Ellsworth Hoagland

Mrs. MacDonald .......... Georgie Crance
Mrs. Schwartz .......... Ferike Rosas
Mr. Schindel ............ Alexander Carr
Mr. Belden ................ William Demarest
Mr. Baxter .................. Ernest Truesdell
Rueda .................. Arthur Golden
Mr. Waterbury ............. Harry Hayden
Dick .................... Red Cameron
Tom ........................ Michael Morris
Harry .................... Harry Rosenthal

Crisp and diverting comedy starring Dick Powell as a $22-a-week clerk who sets out to spend $25,000 won in a coffee slogan contest — only to learn that the prize was a phony.

(Adults & Young People)

(Running time, 66 minutes)

Preston Sturges has written and directed this story with the same sure approach which distinguished The Great McGinty. Pungent commentaries, a sharp presentation of detail, and soundly motivated comedy foundations more than compensate for a slight and not very believable plot. A number of the comedy sequences are delightfully original, and the romantic intervals are always persuasive.

Jimmy MacDonald, a coffee company clerk, wants to marry Betty Casey and buy his mother a bed-and-breakfast, but his salary won't allow him to, so he embarks on a slogan-writing campaign for a rival coffee company. He receives a telegram informing him he has won $25,000, collects a check for that amount from the coffee company president — and then plays Santa Claus to everyone on the block including his sweetheart. After his employer promotes him to the advertising department, the bubble bursts. The telegram was a phony dispatched by the office jokers and the check was handed over by mistake. The slogan jury is still hung. The resultant complications culminate in a happy ending, but not before a good number of deftly handled hilarity highlights have been touched off.

Dick Powell contributes a highly effective performance as Jimmy MacDonald, the clerk who undergoes a dramatic change of character when he believes himself to be the possessor of $25,000, and Ellen Drew, who seems to improve with each picture, is entirely satisfactory as sweetheart Betty. Raymond Walburn as the bumptious slogan company president and Ernest Trues as Jimmy's employer make outstanding two meaty support roles, while William Demarest as a stubborn joker displays gutsy vigor.

STRANGER ON THE THIRD FLOOR:
Produced by Lee Marcus for RKO
Director: Boris Ingster
Screenplay: Frank Partos
Story: Frank Partos
Photography: Nicholas Musuraca
Editor: Harry Marker

The Stranger ... Peter Lorre
Michael ..................... John McGuire
Jane ...................... Margaret Tallichet
District Attorney .......... Charles Waldron
Joe Briggs .................. Elmo Kennen
Ming ....................... Charles Halton
Mrs. Kane .................... Ethel Griffies
Martin ..................... Cliff Clark
Judge ...................... Oscar O'Shea
Defense Attorney .......... Alec Craig
Police Surgeon ............. Otto Hoffman

Mildly effective murder story in which a reporter helps convict an innocent man of murder and then finds himself in a similar fix.

(Adults & Young People)

(Running time, 67 minutes)

Director Boris Ingster has apparently tackled Stranger on the Third Floor with the intention of turning out an eerie and original thriller. Although the film has creepy moments and some effective scenes, however, it lacks sustained suspense. Too many of the situations seem artifical, and the trick montage and sound effects, while impressive at times, simply do not compensate for the sluggish pace.

A stern young newspaper reporter appears in court with circumstantial evidence which convicts a suspect of murder. Soon he begins to question his own judgement, and gradually his conscience convinces him that the accused is innocent. Then his next-door neighbor is murdered, and he experiences a weird dream in which a solemn voice hints that the crime will be fastened on himself. Things look pretty black, but his sweetheart Jane dodges frantically about the town and finally ferrets out the guilty party, in this case an escaped lunatic. The maniac confesses to both crimes, it seems, leaving both the reporter and the suspect whom he caused to be convicted.

John McGuire as the reporter is adequate, but needs further grooming. Margaret Tallichet as sweetheart Jane, Elmo Kennen as the innocent suspect, and several others manage acceptable performances. Peter Lorre, given top billing, appears only briefly in a submerged bit as the escaped lunatic.
A DISPATCH FROM REUTER'S:
Produced by Hal B. Wallis for Warner Brothers
Director: William Dieterle
Screenplay: Milton Krims
Story: Valentine Williams, Wolfgang Wilhelm
Photography: James Wong Howe
Art Director: Anton Grot
Editor: Warren Low

Julius Reuter ......... Edw. G. Robinson
Ada Magnin ............ Edna Best
Max Wagner .............. Eddie Albert
Parke Godslick ............ Albert Basserman
Ruger .................... Gene Lockhart
Dr. Magnus ................ Otto Kruger
Sir Randolph Perham ..... Nigel Bruce
Dulane ................. Montagu Love
Cecil ..................... James Stephenson
Napoléon III .......... Walter Kingsford
Bruce ...................... David Bruce
Reuter (as a Boy) ......... Dickie Moore
Max Wagner (as a Boy) ........... Billy Dawson
Herbert (as a Boy) ............ Richard N. Jenkins
Chairman ......... Lumsden Hare

Absorbing and authentic biographical drama depicting the life and achievements of Julius Reuter, founder of the first wire news service. (Adults & Young People)

(89 minutes)

Although the central figure in Warner’s latest historical biography may be little more than a name to a good many movie audiences, William Dieterle’s warmly sympathetic direction and Edward G. Robinson’s convincing portrayal will put the show across. Reuter—who actually was a rather austere person—has been carefully humanized in the film. The drama does, however, adhere rigorously to a factual outline.

The story begins in Germany, during the year 1833, when young Reuter is employed as a messenger boy for a bank. Conscious of the delays and uncertainties attached to the transmission of dispatches and market reports from the European cities, he dedicates himself to establishing a sort of news carrying service. His first step in this direction is the founding of a carrier pigeon post which operates between Aix-La-Chappelle and Verviers. The communication field is soon revolutionized by the telegraph, however, and Reuter grounds his pigeons and journeys to Paris. Failing there, he becomes a British subject in England where he soon gets his big chance. Having turned to the transmission of news by wire, he ties up the English channel cable, arranges to have Louis Napoleon’s announcement of peace after the Crimean War relayed word for word by telegraph as it is delivered, and sends reports from all London newspapers. This feat assures his success. According to a dispatch from Reuter’s becomes the familiar phrase it is today. Later a rival firm, the Anglo-Irish, attempts to outmaneuver Reuter, but he completely outflanks it by putting into operation an ingenious scheme which enables him to report first the story of Lincoln’s assassination. This scoop, incidentally, causes a tremendous furor in London culminating in a Parliamentary investigation and a move to force censorship in order to abate the rumor. Reuter is vindicated on the 11th of May when official notice of Lincoln’s death arrives.

The story includes a deal of exciting physical movement and a tender love story involving Reuter’s wife. The pace is leisurely, but steady and consistent. William Dieterle’s direction reflects his Zola, Pasteur, and Ehrlich successes. Impressively production embellishments and fine photography, moreover, add their benefits. Edward G. Robinson in the lead role delivers a full-blooded, really memorable performance. Albert Basserman is engagingly human as Franz, his kindly friend, while Eddie Albert as Max, his poetic associate and Edna Best as his wife turn in neatly etched delineations. Gene Lockhart as a pinch-penny banker, Nigel Bruce as a helpful financier, Montagu Love as a newspaper publisher, and Otto Kruger as a doctor also earn credits.

THE SECRET SEVEN:
Produced and distributed by Columbia
Director: James Moore
Screenplay: Robert Tasker
Story: Robert Tasker, Dean Jennings
Photography: John Stumar
Editor: Charles Nelson

Lola Hobbs ............. Florence Rice
Sue O’Donnell .......... Barton MacLane
Pat Norris ............. Bruce Bennett
Chief Hobbs ............ Joseph Crehan
Lou Bode ................ Joseph Downing
Dr. Talbot ............. Howard Hickman
Professor Holte ........ Edward Van Sloan
Major Blinn ............. Don Beddoe
Professor Carkeet ...... P. J. Kelly
Brooks .................. William Forrest
Dr. Soto ................. Danton Ferrero
Bennett ................ George Anderson

Regulation police melodrama about scientific crime detection. (Adults & Young People)

(82 minutes)

After Pat Norris is released from prison for a minor infraction, he determines to clean out the criminals in his home city. He secures a detection laboratory, but a time is unable to arouse the cooperation of the local police chief. After he has shown evidence of his ability by forming a committee consisting of six other scientists however, Lola, the chief’s daughter, helps him out. The Secret Seven goes to work with a will when a public prosecutor is murdered by the O’Donnell gang. The mobsters are rounded up following, a night after Lola has been kidnapped and held as a hostage.

The script contains no glaring weaknesses and enough action is worked into the story to offset the somewhat tedious detailing of scientific crime detection. Bruce Bennett, John Stumar, and Florence Rice as Lola, paired for slight romantic interest, on the whole acquitted themselves satisfactorily. Barton MacLane scores as O’Donnell, the gang chief.

SON OF ROARING DAN:
Produced and distributed by Universal
Director: Ford Beebe
Screenplay: Clarence Upon Young
Photography: William Sidkner

Jim Reardon ............ Johnny Mack Brown
Tick Belden ............. Frank Knight
Jane Belden ............. Nell O’Day
Eris Brooke ............. Jeanne Kelly
Dan McPhail ............. Robert Homans
Stuart Manny .......... John Chatterton
Talbot .................. Charles Gregg
Bennett .................. Eddie Polo
Musicians ............. The Texas Rangers

High-caliber action western starring Johnny Mack Brown as a hero who poses as another man’s son in order to avenge his real father’s death. (Adults & Young People)

(82 minutes)

Western film fans should be more than satisfied with this offering, since it abounds in action and contains besides more than the usual formula injections of romance and humor. The routine is varied further by spotlighting a crusty but picturesque old hombree in a lead role. Incidents are well staged, and the direction brisk. Seeking the man who murdered his father, Jim Reardon poses as the long lost son of Roaring Dan McPhail, learns that Thorndyke, a rustler chief, is the murderer. When Eris Brooke, an Eastern girl, visits the McPhail ranch, she happens to witness an outlaw killing and is kidnapped by Thorndyke’s henchmen. Jim and Tick Belden, his sidekick, set out in pursuit, rescue the damsel, and return her to town to testify as the state’s star witness against the villain. A typical catch-’em-all dash, with plenty of sluging, shooting, and swift riding, rounds out the story.

Johnny Mack Brown as Jim Reardon zips through the lead role with the assurance of a veteran, and he is most vigorously assisted by Robert Homans as Roaring Dan McPhail, Frank Knight as Tick Belden, his sidekick, set out in pursuit, rescue the damsel, and return her to town to testify as the state’s star witness against the villain. A typical catch-’em-all dash, with plenty of sluging, shooting, and swift riding, rounds out the story.

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"The MOVIES . . . . 1940"

**THE MUMMY'S HAND:**
Produced by Ben Pivar for Universal
Director: Christy Cabanne
Screenplay: Griffin Jay, Maxwell Shane
Story: Griffin Jay
Photography: Elwood Bredell
Editor: Philip Cahn

Stories: "Baker's Wife," "Drunken Plain"

Jean Giono and Marcel Pagnol, the brilliant collaborators on *Harvest*, have in *The Baker's Wife* achieved a truly great comedy. The story is simple, but told with disarming good humor and rare tolerance.

In a Provincial setting we find the middle-aged baker and his pretty young wife arriving to be the official makers of the village bread. We watch the first critical days go by, days when the villagers crowd about the bakery, sniffing the air and appraising the new man's methods. The Marquis is there, bluff and assured, the trouble-scrounging spinsters, tavern-keepers, laborers, and gossip. And, finally, the Marquis' shepherd is there, young and handsome; and scarcely has the first baking been drawn from the ovens and approved, than the shepherd's eyes have fallen on the baker's wife. In as little time as it takes to tell, the shepherd has lifted the Marquis' horse from its stable, slipped the baker's wife on the rumble, and disappeared with her.

At this stage the picture assumes its most serious and most horrifying garb. The baker is utterly bewildered; he sits for hours talking to the villagers and drinking far too freely. His neighbors are amused, but sympathetic, and at first not unduly upset. Only when the baker makes it plain that he cannot possibly bake without his wife, does the real nature of the situation come home to them. The days pass, the ovens grow cold, and the baker lapses into a drunken misery and apathy. It then becomes clear to the villagers that only by restoring the faithless wife to her husband, can they restore the absent bread to their stomachs. With superb unity and singleness of purpose they lay their plans and catch their prey . . . you'll see for yourselves how they manage it.

The narrative is lusty and eloquent, subtle and delightfully comic, yet the whole has been seasoned with an infinite warmth and pity. Characterizations seem perfectly keyed to the magic blend of burlesque and pathos; Raimu, of course, supplies the bulk of comedy. Whether acting the besotted clown, the despairing husband, or the forgiving, understanding spouse, this masterful actor is convincing, appealing, and enormously profound.

**MARKED MEN:**
Director: Sherman Scott
Story: Howard B. Harris

When archeologists Banning and Jen- son stumble on an important clue in Cairo, leading to an ancient and much-sought Egyptian tomb, they scramble to get there before a mausoleum and skip away over the desert to see what they can see. Before very long they're picking a way through dismally subterranean passages in a ruined temple. And just as merrily as our friends are wading through the sands outside and strange hieroglyphs jiggling on the walls. That's all though. When a full moon comes out, a mysterious mummy comes thousand years young creeps out of his tomb and cruises about just aching to clutch somebody. It turns out that the aged monster is energized into activity by an injection of elixir administered by a loyal high priest of some vanished race.

Neighborhood tykes should enjoy all this, and even sophisticated audiences may be spoofed into a few guffaws. On the whole it's pretty casual. A Karloff clutch or a good Lugosi leer would have helped no end. Dick Foran and Wallace Ford play the archaeologists, Eduardo Canelli enacts the role of the High Priest and cowboy Tom Tyler prows as the Mummy. Peggy Moran also slips in a few screams.

**THE BAKER'S WIFE:**
Produced by Marcel Pagnol; distributed in the United States by "The Baker's Wife, Inc."

Director: Marcel Pagnol
Adaptation: Marcel Pagnol
Story: Jean Giono
Photography: G. Benoit, R. Ledru, N. Daries
Music Score: Vincent Scotto

Splendidly directed, superbly acted French comedy; an earthy and artistic idyll turns joyous and profoundly moving, in which the renowned Raimu plays the part of the village baker whose wife runs off with a handsome shepherd. (Adults)

(Running time, 97 minutes)
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TALKING IT OVER

Theatre Patrons, Inc. carries on its own international relations. Readers of our local publication Theatre News are many of them unaware that we also publish the national service "The Movies . . . and the People Who Make Them," and we ourselves were surprised when we discovered that we were going international as well, and that our weekly loose-leaf service was getting readers in foreign countries, including one as far away as Bombay, India. There is one in a certain city in Holland to whom we wrote last May because we felt a personal interest in the fate of this young lady, about whom we know nothing more than her name and address, and we thought it would be nice to let her know that we also regarded her as a person. Months went by, and although "The Movies . . ." was mailed to her every week we never knew whether she still received it or not, or whether she had become just a name, with a former address.

Today we have heard from her, and because we are pleased to learn that she is not among the missing, and gratified that our impulse to write her was justified by the warmth of her reply, and because her letter seems to me more interesting than anything I might have to say about the movies of the week, I hereby dedicate this column to our international relations and reprint the letter from this new friend in Holland:

"Dear Sirs:

I received your letter of May 21st, and thank you very heartily for your kind thoughts and words. Indeed it has been a pleasure to find that human interest and kindness can find their way from New Haven to Holland, even across the slender bridge of so very unimportant a business relation as ours.

"During the last few weeks I received several installments of 'The Movies . . .'. I always read it with much interest. Being a movie-critic myself the weekly offered much invaluable information for my column — and I am not ashamed of admitting that, in moments of minor inspiration, I often made free use of your opinion! . . .

"Since you enquired so kindly, I might let you know that all my friends and myself are physically quite well. I now have a job in the office of a hardware store, but am, for the time being, still able to do some reviewing for my newspaper.

"Thanking you again for your letter, I remain, Dear Sirs,

Yours very sincerely,

E . . . K . . ."

Tranking you, Dear Madam, for letting us know that our opinion is of value on your side of the Atlantic, that physically you are quite well, that stockings and newspapers and movies are still functioning in Holland, and hoping that you may one day see on your screen The Life of Knute Rockne and get the remarkably interesting dope on the development of American football.

Very sincerely yours,

—Penetrix

STATEMENT OF THE OWNERSHIP AND MANAGEMENT REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of The Movies, published weekly at New Haven, Connecticut, for September 9th, 1940.

STATE OF CONNECTICUT
COUNTY OF NEW HAVEN

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Jack W. Schaefer, who, having been duly sworn according to law, deposes and says that he is the publisher of The Movies and that the following is, to the best of his knowledge and belief, a true statement of the ownership and management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 177, Postal Laws and Regulations: 1. That the names and address of the publisher and editor are: Publisher, Jack W. Schaefer, 6 Church Street; Editor, Jack W. Schaefer, 6 Church Street; 2. That the owner is: Theatre Patrons, Inc., and the persons owning or holding one per cent or more of the total amount of stock are: Susan S. Bennett, 76 Everett St.; Frederick F. Brewster, 129 Church St.; A. H. Bennett, Laurel Rd.; Harman, J. Dwight Dana, 205 Church St.; Grace Newton Dana, 350 Lighthouse St.; Bruce Penn, 242 Bradley St.; Earle L. Fosler, North Haven; James W. Hook, 98 Gold Spring St.; Jack W. Schaefer, 315 Willow St.; Ethel W. Teleson, 46 Church Rd., Hannah D. Townshend, 36 Hillhouse Ave.; Katherine F. Twitchell, 466 Prospect St.

JACK W. SCHAEFER.

Sworn to and subscribed before me this 8th day of October, 1940.

EDWARD B. SPALDING

DONALD A. SCHULZ

"DOWN ARGENTINE WAY"

Betty Grable Don Ameche

"FOREIGN CORRESPONDENT"

Laraine Day

"BOOM TOWN"

Clark Gable Claudette Colbert

W. Schaefer, 6 Church Street; Editor, Jack W. Schaefer, 6 Church Street; 2. That the owner is: Theatre Patrons, Inc., and the persons owning or holding one per cent or more of the total amount of stock are: Susan S. Bennett, 76 Everett St.; Frederick F. Brewster, 129 Church St.; A. H. Bennett, Laurel Rd.; Harman, J. Dwight Dana, 205 Church St.; Grace Newton Dana, 350 Lighthouse St.; Bruce Penn, 242 Bradley St.; Earle L. Fosler, North Haven; James W. Hook, 98 Gold Spring St.; Jack W. Schaefer, 315 Willow St.; Ethel W. Teleson, 46 Church Rd., Hannah D. Townshend, 36 Hillhouse Ave.; Katherine F. Twitchell, 466 Prospect St.

JACK W. SCHAEFER.

Sworn to and subscribed before me this 8th day of October, 1940.

EDWARD B. SPALDING
THE WESTERNER:
Produced by Samuel Goldwyn, released by
United Artists.
Director: William Wyler
Screenplay: Jo Swerling, Niven Busch
Story: Stuart Lake
Music Score: Dimitri Tiomkin
Photography: Gregg Toland
Art Director: James Basevi
Editor: Daniel Mandell

apparent ————, Gary Cooper
Judge ———— Walter Brennan
Caliphet Mathews ————, Fred Stone
Jane Ellien Mathews ————, Doris Dowsett
Wade Harper ————, Forrest Tucker
Lily Langtry ————, Lilian Bond
Chickadee ————, Paul Hurst
Southeast ————, Chill Wills
Mama Boss ————, Charles Han
King Evans ————, Tom Tyler
Terra ————, Lupita Towar
Bart Cubbler ————, Dana Andrews
Juan Gomez ————, Julian Ryvko
Hombester ————, Roger Gray
2nd Hombester ————, Arthur Aylenworth
Skad Wilkins ————, Trevor Burdette

1940
Anita
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June
Constance
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Don
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WESTERNER:

Splendidly mounted, admirably acted
western story; the cattlemen-homesteaders
feud of the eighties in Texas fought again
in the persons of The Westerner, a roving
cowhand, and the ruthless Judge Roy
Bean, saloon-keeper and the "law west of
the Pecos.
(Adults & Young People)

(Running time, 97 minutes)

This latest western offering based on
characters and events of the old West
boasts lavish production values and an
excellent cast.

Though special emphasis is placed on
character, the usual action and spectacle
appeal has not been omitted.

The scene is in Texas, during the
riotous eighties, when a destructive battle
between ranchers and settlers was in
progress. Among the farmers the Mathews
family inspired by daughter Jane-Ellen, is
one of the leaders. The cattlemen are
headed by Judge Roy Bean, a merciless,
rum-addicted, oddly sentimental frontier
character who dispenses his own particular
type of justice through a kangaroo court.

Cole Harden, wandering cowboy falsely
accused of horsestealing, has a close shave
before the "jury," but escapes death when
the Judge believes him a friend of Lily
Langtry, the wily old renegade's one idol.

Cole escapes from the saloon after promis-
ing the Judge a lock of Lily's hair, but
decides to remain in the vicinity after en-
countering the charms and arguments of
Jane-Ellen. After warning the Judge of a
possible lynching-party visit, Cole de-
clares for the settlers. Bean is furious, but
promises to round up the range cattle
when the renegades return the lock of hair.

When the cattle are cleared off the range,
Cole gives him one of Jane-Ellen's curls.

Shortly afterward however, while the
homesteaders are celebrating, Bean's men
fire their crops and homes, Cole races to
Fort Davis where the Judge has bought
out a whole theatre in order to view the
lovely Lily. When the curtain rises Cole
appears with guns out. The Judge falls
after an exchange of fire, but before he
dies Cole escorts him to Lily Langtry, who
allows him to kiss her hand. At the finish
Cole and Jane-Ellen plan a future.

Walter Brennan as the crusty but per-
sonable Judge Bean stands out with a
remarkable performance which does much
to maintain the proceedings above a
merely routine level. Gary Cooper as Cole
Harden, The Westerner, lopes along
smoothly with the sort of role which he
has played often before, while Doris
Davenport, newcomer from the extra lists,
delivers persuasively. Fred Stone as the
girl's father, Lilian Bond as Lily Langtry,
Forrest Tucker, Paul Hurst, Chill Wills,
and Dana Andrews furnish meaty support.

The picture is fully up to the Goldwyn
standard of overall production excellence,
the photography is easily expert, and the
direction scores with many deft and finely
handled scenes.

GLAMOUR FOR SALE:
Produced and distributed by Columbia
Director: D. Ross Lederman
Screenplay: John Bright
Photography: Franz Planer
Editor: Viola Lawrence

Ann Powell ————, Anita Louise
Joe Daly ————, Roger Pryor
Peggy Davis ————, June MacCloy
Busy Warren ————, Frances Robinson
Frank Regan ————, Don Beddoe
Louis Manell ————, Paul Fix
Harry Bradock ————, Arthur Loft
Lucille ————, Veda Ann Borg

Well-performed melodrama in which
Anita Louise as the employee of a legiti-
mate escort service helps expose a
blackmailing "date bureau." (Adults)

(Running time, 58 minutes)

After Harry Bradock, insurance ex-
ecutive, commits suicide upon being black-
mailed by a crooked female escort agency,
Jimmy Daly, detective, enlist's the aid of
Ann Powell, who works for an honest
date bureau. Ann gets a job in the
crooked outfit, adds Jimmy's name to the
"sucker list," and arranges for a date.
Once Jimmy is unsafely ensconced in her
hotel room, Louis Manell, one of the
blackmailers, threatens to "expose" the
detective unless he pays off. Jimmy does
so — in marked bills — but before he
can make an arrest one of Manell's hire-
lings recognizes the detective. Jimmy is
then attacked, but escapes with his life
and pursues the crooks, who flee after
kidnapping Ann. The gang is smashed of
course, permitting Ann and Jimmy to
seek out a Justice of the Peace.

Anita Louise as the masquerading
"lady for hire" works the necessary con-
trast into her role, while Roger Pryor
as the detective handles a routine assign-
ment. Don Beddoe and Paul Fix as the
blackmail bosses, and others including
June McCloy, Frances Robinson, and
Arthur Loft provide passable support.

ARGENTINE NIGHTS:
Produced by Ken Goldsmith for Universal
Director: Albert S. Rogell
Screenplay: Arthur T. Horman, Ray
Golden, Sid Kuller
Story: J. Robert Bren, Gladys Atwood
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Frank Gross

Al, Harry, Jimmy ————, The Ritz Brothers
Sisters, Party, Int.———, Bronnie Brooks ————, Constance Moore
Eduardo———, George Reeves
Peggy ————, Peggy Moran
Linda ————, Anne Nagel

Mirthful and lively comedy-with-music in
which the madcap Ritz Brothers flee
to Argentina with a girl band and a trio
consisting of the Andrews Sisters.
(Adults & Young People)

(Running time, 72 minutes)

Given smooth guidance and a number of
new gags, the irrepressible Ritz Bros.
clove their way through this piece at a
merry clip. The comedy is broad, but
more subdued than the Ritz brand has
been in the past. Eight songs, three of
them sung and swung by the rhythmic
Andrews Sisters, aid the proceedings.

The story opens in a convention hall
in New York. With the Ritz trio staying
off a swarm of creditors who attempt to
steer them safely around Article 77-B of
the Bankruptcy Act. The boys are sold
on the idea of Topnotch band, but the per-
formance flops and band and boys scoot
off to Argentina dead broke. Stranded at
a hotel, they sing and dance and caper
and wind up by thwarting crooks intent
on swindling a couple.

The story is slight, but agreeably ful-
fills its purpose, which is merely to serve
as an excuse for screwball incidents and
timely situations. Topnotch band, includes
the Ritz Brothers' masquerade of the
Andrews Sisters, foolishness with a four-
foot sandwich aboard ship, and a sign
language encounter with an Argent-
ine man.

The energetic Andrews Sisters chant and
sway three songs, "Hit the Road," "Oh! He
 Loves Me," and the hectic "Thumbless"
which among the Ritz Brothers de-
lights with the comedy tunes, "Spirit of 77-B"
and "Brooklyn's". Constance Moore and
George Reeves manage the romantic
chore with pleasant assurance. Miss
Moore in particular, in her clumsy, swing-
ing style in delivering "Once Upon a Dream"
and "Hall of the Mountain Queen." Reeves
leads a male chorus chanting "Amigo,
We Go Riding Tonight."

"The MOVIES . . . 1940"
WAGON TRAIN:
Produced by Lee Marcus for RKO Radio
Director: Edward Kelly
Screenplay: Morton Grant
Story: Bernard McConville
Photography: Harry Wild
Editors: Frederic Knudston, Harry Markes

Zack ........................................ Tim Holt
Ned ......................................... Ray Whitley
Whippet ................................... Emmett Lynn
Helen ...................................... Martha O'Driscoll
Coy Gardner ............................. Malcolm MacTaggert
Matt Gardner ............................. Cliff Clark
Amansty .................................. Ellen Lowe
O'Farrand ................................. Wade Crosby

Action western raised to an acceptable level by the vigorous performance of Tim Holt; the fighting brings a supply train through the badlands.

(Adults & Young People)

Wagon Train, presumably the first of a new series of RKO westerns starring Tim Holt, deals with the cowboy's struggle to safely escort a load of caravans through wild mountainous country infested with Indians and outlaws. The story is sometimes jumpy, but it packs in enough heroics to appease the action audience. The film's outstanding asset is the beautiful western background which was filmed on location in Utah. Fans grown tired of familiar locales have a treat in store.

Tim Holt's introduction to the wild west audience is an impressive one. He hasn't much of a script to work on, but he conducts himself naturally and looks like a comer. Martha O'Driscoll, who plays opposite, seems decorative enough, and others including Ray Whitley as a warbling driver, Emmett Lynn as Holt's sidekick, and Cliff Clark as the outlaw leader manage at least passable support.

MOON OVER BURMA:
Produced and distributed by Paramount
Director: Louis King
Screenplay: Frank Wead, Harry Clark, W. P. Lipscomb
Story: Wilson Collison
Photography: William Mellor
Art on set: John J. Dramm, Hallunde Douglas
Editor: Stuart Gilmore

Arla Dean ............................ Dorothy Lamour
Chuck Lane ........................... Robert Preston
Bill Gordon ............................ Preston Foster
Cynthia Harmon ...................... Dorothy Nolan
Basil Renner ........................... Albert Basserman
Stephen Harmon ........................ Frederic Worlock
Art Brom ................................ Addison Richards
Sunshine ................................ Harry Allen
Khros .................................... Frank Lonsdale
Rhoda .................................... Stanley Price

Effective tropical romantic comedy laid in the teak forests of Burma; Dorothy Lamour is cast as a cafe singer loved by two quick-fisted lumberjacks. (Adults)

Realizing that business is falling off, Chuck Lane and Bill Gordon, Burma teak loggers, take a trip to Rangoon in order to mortgage their interest to Stephen Harmon without the knowledge of Basil Renner, their blind partner. Harmon's daughter, Cynthia, becomes interested in Bill, who does not respond. Unaware that Harmon is about to take over their property, the two loggers celebrate at a night club where they meet Arla Dean, a shapely American girl posing as a Spanish cafe singer. Chuck dates her, gets into a brawl; back at the teak camp Bill defends his absence. When Chuck arrives at the compound with Arla however, Bill orders her out of camp, but relents when Chuck threatens to leave also. Arla shocks the natives by parading in a sharkskin playsuit, gets stuck while bathing in a water jar, and is nearly bitten by a deadly cobra. Bill finally realizes he loves her after killing the serpent in the nick of time. Meanwhile Harmon stirs up trouble in the teak forests, and daughter Cynthia plays off Chuck and Bill against each other, hoping to secure Bill for herself during the ensuing confusion. The climax comes with a spectacular log jam. Chuck is saved by Bill and thereafter abandons his courtship of Arla.

Enticing Dorothy Lamour, the excise for all this excitement, manages a performance which her fans will find properly magnetic. Even though she doesn't sport a sarong in this picture, her assets are displayed to advantage. Her performance moreover is more sprightly than most of her previous ones; she was tracks and not infrequently, and her air of languor seems less studied. Robert Preston as Chuck Lane and Preston Foster as Bill Gordon provide rugged cooperation as the he-man rivals, while Albert Basserman as Renner, Doris Nolan as Cynthia and Frederic Worlock as Harmon ruster firm support.

Dorothy's sultry chant is heard in two tunes, the title number and "Mexican Magic."
THIRD FINGER, LEFT HAND:
Produced by John W. Considine, Jr.
for MGM
Director: Robert Z. Leonard
Screenplay: Lionel Houser
Music Score: David Snell
Photography: George Foley
Art Director: Cedric Gibbons
Editor: Elmo Veron
Margot Sherwood Merrick .......... Myrna Loy
Jeff Thompson ................. Myrna Douglas
Mr. Saskatchewan ............ Raymond Walburn
Philip Booth ................. Lee Bowman
Vicky Sherwood ............ Bonita Granville
August Winkel .............. Felix Bressart
Mr. Pindrum ............... Donald Meek
Beth Hampshire ............ Ann Morriss

Comedy-keynoted marital drama starring Myrna Loy as fashion magazine editor who invents a fictitious husband for business reasons and then sees the scheme backfire when an artist acquaintance moves in as her spouse. (Adults)
(Running time, 96 minutes)

Knowing her publisher's wife does not care to have an unmarried woman presiding in the editorial offices, Margot, who earlier edited "Smart," a woman's magazine, creates a mythical Tony Merrick, whom she refers to as her husband. Margot, however, meets — by accident — Jeff Thompson, an artist, who becomes interested in her. Hearing her addressed as "Mrs. Merrick," Jeff becomes angry and Margot is forced to make up some story about meeting "Tony" under romantic circumstances in Rio. She assures Jeff that she does not love Tony and even says she is trying to track him down in order to secure a divorce. Jeff, suspicious, cables a newspaper friend in Rio, learns the marriage never took place — and turns up at Margot's home, pretending to be Tony. Jeff is warmly received by Margot's father and younger sister, but Margot herself is highly displeased. She persuades Philip, a lawyer friend who hates Jeff, to talk to the artist into marrying and later divorcing her, hinting she will then marry Philip. At the ceremony at Niagara Falls, Jeff meets several old friends and Margot infuriates him by assuming a Brooklyn accent and chewing gum. Jeff leaves for home on the same train bearing Margot and Philip. Philip, of course, is seeking her signature for the divorce papers. When Jeff gets off at his old town however, Margot joins him, realizing that he loves her and that he is the better man.
Myrna Loy, the no longer perfect wife, walks through easily with top comedy honors as Margot, the editor wife. She has many really sparking scenes, and the Brooklyn accent sequence is a corker. Myrna Douglas as artist Jeff turns in an entirely dependable performance also. Raymond Walburn as Margot's father, Bonita Granville as the younger sister, Lee Bowman as Lee Bowman, are as good in and out of the many roles as Donald Meek and Philip Bressart. This is a well-handled situation farce which has wide general audience appeal.

"The MOVIES . . . . 1940"

THE QUARTERBACK:
Produced by Anthony Veiller for Paramount
Director: H. Bruce Humberstone
Screenplay: Robert Pirosch
Photography: Leo Tover
Editor: Alna Macorrie
Jiminy Jones - Bill Jones ..., Wayne Morris
Kay Merrill ................. Virginia Dale
Sheila ...................... Lillian Cornell
"Pops" ............... Edgar Kennedy
Professor Hobs .............. Alan Mowbray
Towney ................. Irene Gowen
Tex ............... Red Cameron
Coach ................. William Fawcett
Tom .................. Walter Collett
"Slats" .......... Finney ............ Frank Burke

Modestly produced but amusing football comedy; two student twins, one a bookworm and the other a pigskin whiz, connive to slip through college on a single scholarship. (Adults & Young People)
(Running time, 71 minutes)

Paramount's contribution to the gridiron group includes the worn gamblers-crucial game angle but strikes a novel note in its introduction of the twin-student idea. The picture is something between straight comedy an a farce on college football. The pace is swift, many of the situations breezily refreshing, and the performances, to a man, of this sort, seem very well managed.

Studious Jimmy Jones is leading his classes as usual when rowdy brother Bill, the football player, turns up and makes an impression on the college coach. The authorities order Jimmy to withdraw while thinking of Bill, and then both twins attempt to skip through on the same ticket. All sorts of silly complications ensue. Kay Merrill, Jimmy's fiancee, soon becomes bewildered as one twin and then the other courts her. 'Pops', the soda fountain owner and staunch team rooter, is let in on the secret and has his hands full trying to keep things running smoothly. Gamblers do their best to persuade the gridiron gallopers to throw the big game, but brother Bill substitutes for anemic Jimmy in the fourth quarter and saves the day.


The football sequences, stock shots and newly filmed material, should hold the attention of grid fans.

"I'M NOBODY'S SWEETHEART NOW:" Produced by Joseph Sanford for Universal
Director: Arthur Lubin
Screenplay: Scott Darling,
Erna Lazarus, Hal Block
Story: Scott Darling, Erna Lazarus
Photography: Elwood Bedell
Editor: Paul Landres
Tod Lowell ............... Dennis O'Keefe
Bert Gillbert ............. Constance Moore
Gertrude Morgan ........ Helen Parrish
Andy Mason .............. Lewis Howard
M. Lowly ................ Laura Hope Crews
Mr. Morgan .............. Samuel S. Hinds
Senator Lowell .......... Bertie Churchill
Mrs. Thriffe ............. Margaret Hamilton
Mrs. Morgan ............. Marjorie Gates
Mr. Thriffe .............. Walter Soderling

Crisp, light comedy romance; the son of an aspiring senator and the daughter of a political boss become acquainted thru parental pressure and finally fall in love after amusing complications. (Adults & Young People)
(Running time, 64 minutes)

I'm Nobody's Sweetheart Now, Universal's latest song-title film, is far superior to a number of earlier releases in the series. Its script is well-written, its direction polished, and its cast performance spontaneous and sure.

Tod Lowell is urged by his senator-father to date Gertrude Morgan, the daughter of a powerful state politician. Even though Tod is in love with a singer, Betty Gilbert, he follows instructions, arrangements to go out with Miss Morgan, who is engaged. The two young people decide to leave together, separate, spend the time with their respective lovers, and then return together in order to fool their parents. The scheme works well enough until they really fall in love with each other. The resultant situations make for a good deal of wholesome comedy and the finish is just what you might expect.

Dennis O'Keefe makes full use of his opportunities in the lead role, and Helen Parrish as Miss Morgan also measures up to the material. Constance Moore as Betty Gilbert sings three songs, the title number plus "Got Love," and "There Goes My Romance."
YESTERDAY'S HEROES:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Herbert I. Leeds
Screenplay: Irving Cummings, Jr., William Conselman, Jr.
Story: William Brent
Photography: Charles Clarke
Editor: Al de Gaetano
Levinson ..................... Jean Rogers
Wyman ...................... Robert Sterling
Hammond .................... Ted North
Jance ....................... Katherine Aldridge
Garrett ..................... Russell Gleason
Satter ....................... Richard Lane
Jones ....................... Edmund MacDonald
Strong ...................... George Irving
Winnie ...................... Emma Dunn
Kellogg .................... Harry Hayden
Max .......................... Isabel Randolph
Mason ...................... Pierre Watkin
Wish ....................... Frank Sully
Announced ................. Mike Frankovich, Don Forbes

Interesting and timely pigskin drama inducting gridiron commercialism in the story of a college man who nearly ruins his medical career by enlisting on the squad. (Adults & Young People)

(Running time, 65 minutes)

Based on William Brent's "Saturday Evening Post" serial, Yesterday's Heroes treats of a young medical student who yields to pressure and carries the pigskin for dear old Alma Mater with near disastrous results. Duke Wyman becomes a football hero, but he soon discovers a college coed can't replace his childhood sweetheart, nor a gridiron trophy his medico ambitions. Once he has learned a lesson, friends help him ease on the right track again and the film ends on a new note of hope.

The usual last minute gallop down the field in a blaze of glory has been omitted, and the picture's realistic approach and restrained treatment make it worth watching. The production mounting is modest, but Herbert I. Leeds' direction is fairly concise and the cast comes through with a number of strong portrayals. Robert Sterling, who plays the disillusioned Duke, has a pleasant manner and a convincing delivery, while Jean Rogers as the girl next door shares the romantic situations with grace and credibility. Russell Gleason as the Duke's comic roommate, Richard Lane as a high-pressure coach, Ted North and others turn in rounded performances. Katherine Aldridge is properly seductive as the campus vamp.

SCATTERBRAIN:
Produced by Gus Meins for Republic
Director: Gus Meins
Screenplay: Jack Townley, Val Burton
Music Score: Cy Feuer
Photography: Ernest Miller
Editor: Ernest Nims
Judy Hull .................... Judy Canova
J. R. Russell ................ Alex Mowbray
Miss Stevens ................ Ruth Donnelly
Eddie Machnryre .......... Eddie Foy, Jr.
Nicolaus Joseph Castello Sam Maxwell ................ Walter Ford
Esther Harrington .......... Isabel Randolph
Prof. De Lemus .............. Luis Alberni
Hoffman ..................... Billy Gilbert
Pappy Hull .................... Billy Lynn
Joe Kelton ................... Jimmy Starr

Comedy-with-music; an hilarious funnest starring Judy Canova as a hillbilly girl who gets whisked off to Hollywood by mistake and becomes a hit in spite of strenuous efforts on the part of her employers to break her contract.

(Adults & Young People)

(Running time, 70 minutes)

In her first lead role, erratic, personable Judy Canova displays a merry bit for broad farce, song, and divers brands of genial nonsense. Judy is cast as an Ozark mountain girl who becomes the victim of a film studio's scheme to hoist an unknown actress into the starry realms. Talent scout Eddie plants the girl behind a plow and "tips off" the movie director about a new "find." Judy is selected by mistake, and she causes a trantic hula-baloo upon arriving in Hollywood. All sorts of schemes are hatched up in an effort to break her contract. A screen test reveals her talent, of course, and she is swung from the hillbilly mountains to the heights of Broadway.

Whether skating on scrub-brushes, falling in love, or hog-calling, Miss Canova remains irresistibly funny. The gal really has something. The strong supporting cast is overshadowed, but by no means eclipsed. Alan Mowbray as the studio director gets off another Stand-In role and Joseph Cawthorn as producer Raptis utters appropriate Goldwynisms. Eddie Foy, Jr. as the talent scout pulls off some rather worn guats with outstanding success. Ruth Donnelly as a quick-thinking secretary, Billy Gilbert as a tongue-twisting dramatic coach, Wallace Ford as a callous Hollywood columnist and at least three or four others add substantial ingredients to the mirth porridge.

Producer-director Gus Meins sends the cast to town with a will, squeezes the most out of every situation.

DRUMS OF THE DESERT:
Produced by Paul Malvern for Monogram
Director: George Waggner
Screenplay: Dorothy Redi, Jos. West
Story: John T. Neville
Photography: Fred Jackman, Jr.
Editor: Jack Ogilvie
Paul Dumont .................. Ralph Byrd
Elizabeth Abdulla, Lorna Gray, Seret, William, Mantan Moreland
Ralph ......................... Peter George Lynn
Abdulla ...................... William Castello
Col. Fouchet .................. Jean Del-Val
Mrs. Fouchet .................. Ann Codee
Capt. Andre .................... Boyd Irwin
Ben All ....................... Neyle Marx

Acceptable minor melodrama about negro parachute troops in the French Foreign Legion, rebellious tribesmen, the fighting comrades, and the girl.

(Adults & Young People)

(Running time, 64 minutes)

Aboard a ship heading for Algiers, Lieutenant Paul Dumont falls in love with Helene, who is to join her fiancé, Raoul, Dumont's close friend. Dumont has been dispatched to instruct a Senegalese company in the art of parachute-jumping. After arrival at the desert post, it is learned that Abdulla, a wily native chieftain, has aroused the countryside and is planning a revolt. Dumont and Helene are captured by the rebel, but Raoul speeds to their rescue even though he has learned of Helene's new love for his friend. He is slain in true soldier fashion of course, and the lovers are saved.

Ralph Byrd as Dumont has some pretty weak dialogue to dispose of, but he swings into a fairly able performance once the action starts popping. Lorna Gray and Peter George Lynn as Helene and Raoul handle straight dramatic performances, while William Castello is suavely capable as the chieftain. Mantan Moreland, however as a former Harlem numbers racketeer pressed into service because of his knowledge of machine guns, gives the show its biggest lift.
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"The Tree of Liberty" is one of the many long modern novels which I never have found time to read, but I imagine that in the picture The Howards of Virginia all its dramatic values have been preserved, or perhaps I should say re-generated, since, especially at this time of year, the word "preserve" seems to bring to mind bushels of peaches, pears, grapes, tomatoes and the like, all stewed up and sealed away for future use to appear later with a flavor all their own but not much like the original. From what I have heard of the book I believe that The Howards of Virginia has all the original dramatic flavor of the original, and retains some of its spiritual essence in its underlying plea for the democratic way of life. It is as a drama and not as a preaching, however, that I found it enjoyable. The most exciting character in the picture was young Thomas Jefferson. I don't know whether anybody really knows what Thomas Jefferson was like as a young man but Richard Carlson leaves no room for doubt that he does, his portrayal is so convincing. Whenever anyone mentions Thomas Jefferson now I feel like saying "Yes, I knew him as a young man." And it's for Thomas Jefferson that I shall remember The Howards of Virginia.

I always expect that at least one of the pictures I see each week will open with a street scene. Sometimes, very often in fact, it's a street lined with skyscrapers and filled with automobiles rushing this way and that, sometimes it's a street in a little podunk town with the milkman driving placidly along, sometimes it's just the sidewalk with a pair of feet expressing something as they lift one after the other. This week there was no street scene as an opening sequence, but there were two country roads. Along one came Deanna Durbin, all dressed up in peasant costume, dragging a recalcitrant goat, and singing "It's foolish but it's fun." A very charming scene that put one right into the mood of the picture Spring Parade does not seem to me on a par with Mr. Joe Pasternak's other Deanna Durbin productions, but we should forgive him his first slip.

Along the other country road that served as an introduction came "Maisie." I notice that I think of Deanna Durbin only as Deanna Durbin, but that I never think of Ann Sothern as anything but Maisie. So along this other country road came Maisie, all dressed up in a phenomenal costume that immediately registered dance-hall girl, wrestling with a recalcitrant twenty-five dollar car, and calling back to the howling coyotes to "Come and get it." It was foolish but it was fun. Any one who like myself have followed Maisie through the maze of her career in Wyoming and Africa will not be amazed to find that this time she has got mixed up with the "Okies." She swallowed a whole bunch of grapes of wrath, got thoroughly tipsy, refused romantic entanglement and flounced out of the picture. The last we saw of Gold Rush Maisie she was headed toward Phoenix, Arizona, but there is no telling where she may turn up next. I should like to see her in Berchtesgaden.

—Penetrix
QUEEN OF DESTINY:
Produced by Herbert Wilcox for
Imperator Film Productions, Ltd
Released by RKO Radio
Director: Herbert Wilcox
Screenplays: Charles de Grandcoul,
Miles Malleson, Robert Van Sninsart
Music Score: Anthony Collins
Musical Director: Muria Mathieson
Photography: F. A. Young
Art Director: L. P. Williams
Editor: Bill Irving

Queen Victoria 
by page 8

Dorothy

Olaf

Karen

traitor;

Greta

Empire

Anna

followed

Felix

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Chick

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and the nation moves toward
the confusion of the Crimean War.

Albert is denounced as a traitor; even
Victoria cannot stem the tide. Once
the fall of Sebastopol and the charge of
the Light Brigade have become part of his
story, the story shifts emphasis to a more
personal plane, depicting the love affair
and wedding of the Princess to Frederick
of Prussia. This happy event is soon
shadowed by the death of Albert, and for
many years the Queen lives in close
retirement. Eventually, moved by a sense
of duty, she returns to public life and the
confidence of Disraeli. Following
the assassination of Gordon and subsequent
capture of the Sudan under Kitchener, the
awe-inspiring Diamond Jubilee brings a
climax. Soon afterward, the Empire
mourns the loss of one of its best-loved
sovereigns.

A sketchy synopsis merely outlines the
story; the many light touches, the
numerous trivial but moving incidents must
remain unmentioned. Miss Neagley as the
great sovereign again scores with a superb
delineation, bringing to the fore all the
virtues and the limitations which made
Victoria great — her womanliness, her
lack of imagination, her industry, and her
never-failing sense of assurance. The
Prince Consort is masterfully portrayed by
Anton Wallbrook who both looks and
acts the unhappy, overborne Prince
Albert. C. Aubrey Smith as the Duke of
Wellington is particularly impressive, and
others of the cast too numerous to com-
plain individually achieve authentic,
living portrayals. The music score, the
Technicolor photography, the experienced
direction, and the generous ensembles
enhance the film's appeal.

SKY MURDER:
Produced by Frederick Stephani for
MGM
Director: George B. Seitz
Screenplay: William R. Lipman
Photography: Charles Lawson
Editor: Gene Ruggiero

Anna Neagle
"QUEEN OF DESTINY"

Duke dies and the nation moves toward
the confusion of the Crimean War.

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Victoria cannot stem the tide. Once
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Technicolor photography, the experienced
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enhance the film's appeal.

"The MOVIES . . . 1940"

Third and least effective film in the
Nick Carter series; this time the super-
 sleuth rounds up the ringleaders of a
subversive organization.

(Adults & Young People)

(Running time, 71 minutes)

When Senator Monroe begins an
investigation of alleged fifth column activ-
ties, mastermind Nick Carter is called in
to help track down the leaders. The mur-
der of a sabotage suspect during an air-
plane trip is followed by continual at-
ttempts on the part of the enemy to dispose of Pat Evans, a girl of German
descent who is blacklisted for refusing to
join a traitorous "movement", but Detec-
tive Carter neatly anticipates every move
and gathers enough evidence to bring the
whole crew of plotters, in spite of Christine
Cross, a sly private detective who keeps
gumming up the works.

The suspense has a habit of dissolving
at the crucial moment, and as a result
the story just shuffles along. Walter
Pidgeon as Nick Carter does a routine
job this time, and even the comedy efforts of
Donald Meek and Robert Beatty, as
Bartholomew, the Bee Man, often miss fire. Supporters in-
cluding Karen Verne as Pat Evans, Joyce
Compton as Christine Cross, and George
Lesly as the Senator, carry out their as-
signments with average success.

PIER 13:
Produced by Sol. M. Wurtzel for
20th Century-Fox
Director: Eugene Forde
Screenplay: Stanley Ruth,
Clark Andrews
Story: Barry Connors, Philip Klein
Photography: Virgil Miller
Editor: Fred Allen

Sally Kelly, Lynn Bari,
Danny Dolan, Lloyd Nolan,
Helen Kelly, Joan Valerie,
Johnny Hale, Douglas Fowley,
Nicky Wilk, Chick Chandler,
Slippery Kelly, Oscar O'Shea,
Al Heggs, Michael Morris.
Bill Hamilton, Dick
Dead Pan Charlie, Frank Orth
Captains Blake, Charles D. Brown

Light but likable comedy drama about a
waterfront cop who saves his sweet-
heart's sister from the blackmailing
schemes of a jewel thief.

(Adults & Young People)

(Running time, 67 minutes)

Pier 13 rises above the level of its
rather run-of-the-mill story by virtue of a
deal of breezy dialogue which draws
laughs all the way. The film has its melo-
dramatic moments, but Director Forde has
wisely spaced comedy situations for max-
imum appeal.

Sally and Helen Kelly, sisters, live
above their waterfront coffeeshop with
their invalid father, a retired skipper. Danny Dolan, an able but somewhat bashful young man, recently promoted to the rank of detective, falls in love with Sally, the pert sister, learns that Helen, the younger, is being blackmailed by Johnnie Hale, a robber who formerly was engaged to her. Hale threatens to involve her in a robbery which he committed unless she helps him to steal a valuable jade figurine from the jewelry store where she now works. In order to protect her name and to save the reputation of her family, Helen helps him pull off the job and then hides him in the attic. Danny prevents a scandal by killing the crook in a gun duel.

Lynn Bari, usually employed largely for decoration purposes, achieves a capable performance as the flippant sister, Sally, and Joan Valerie as Helen also scores. Lloyd Nolan as Danny Dolan brings out the comedy aspects of his role to good advantage. Douglas Fowley as Hale is convincing enough.

**I'M STILL ALIVE:**

Produced by Frederic Ullman, Jr. for RKO Radio

**Director:** Irving Reis

**Screenplay:** Edmund North

**Story:** Edmund North

**Photography:** J. Roy Hunt

**Editor:** Theron Warth

Steve Bennett .................................................. Kent Taylor
Laura Marley ..................................................... Linda Hayes
Red Garrett ..................................................... Howard da Silva
Writer Blake ..................................................... Ralph Morgan
Tommy Briggs .................................................... Don Dillaway

**Director:** (Clay GENET) ............................... Fred Niblo

Tolerable romantic comedy concerning a Hollywood stunt man who finally abandons his profession after his marriage to a film star goes to pieces because of his penchant for high dives and crack-ups. (Adults & Young People)

(Running time, 72 minutes)

Although careful scissors would do this bit of celluloid no harm whatsoever, the picture should hold interest if kept in a support position. The yarn is spun about a Hollywood crack-up artist, Steve Bonnett, who marries a wealthy cinema star. Laura Marley and continues his wrecking work against her wishes. Even after a friend is killed while doing a stunt which Bonnett is scheduled to perform, Steve continues his hair-raising career. At last, however, a happy accident reunites the couple, and stunt-man Steve decides to take life easier.

The picture contains several spectacular crash shots and a number of appealing human interest touches. Kent Taylor as thrill-builder Steve contributes a fairly dependable performance, and Linda Hayes as wife Laura shows up well in the situations. The story makes her role sympathetic at times, but for a comparative newcomer she gives evidence of talent and versatility. Howard da Silva is agreeable as a stunt-man, Ralph Morgan makes a convincing producer, and Don Dillaway as the stunter who is killed is adequate.

**KIT CARSON:**

Produced by Edward Small for United Artists

**Director:** George B. Seitz

**Screenplay:** George Bruce

**Photography:** John Mescall, Robert Pittack

**Music Score:** Edward Ward

**Art Director:** John DuCasse Schultze

**Editor:** Fred Feiths

Jon Hall ...................................................... Dolores Murphy
Steve Bennett ............................................... Lynn Bari
Capt. John C. Fremont ....................................... Dana Andrews
Warden Bond .................................................... Harold Huber
Ape ................................................................. Ward Bond
Miss Pilchard .................................................... Renee Riano
Paul Terry ........................................................ Clay Moore
Alice Terry ....................................................... Rowena Cook
Jim Bridger ...................................................... Raymond Hatton
Sergeant Clansman ............................................. Harry Strong
General Castro .................................................... C. Henry Gordon
General Vallejo .................................................... Lew Merrill

Generously produced, picturesque and at times thrilling western story detailing the adventurous transcontinental journey of a wagon train guarded by U. S. cavalry and Kit Carson in the early days of the Republic. (Adults & Young People)

(Running time, 95 minutes)

This film does not even pretend to present a record of the robust and varied career of Kit Carson; instead it selects a few incidents with which he was concerned, in essence in a single episode, and uses them as a base upon which to fashion a fairly authentic but rather conventional picturization. A three-way romance involving Carson comes in for prominent highlighting throughout, but explosive action sequences and the sheer beauty of panoramic western backgrounds lift the production to an appealing level.

Carson and two companions, Ape and Lopez, return to Fort Bridger after surviving a Shoshone attack which has wiped out their comrades. Captain John C. Fremont, in command of a company of cavalry and a westbound wagon train, assumes Carson will be willing to accompany the expedition through Indian country to California, but Carson refuses, saying it would be criminal to allow women and children to face the dangers. Days after the caravan set out, however, Carson and his scouts catch up with it, and are eagerly received. Fremont soon develops a romantic interest in Dolores Murphy, wealthy and attractive girl attached to the train, but it is Carson who thwarts the initial Shoshone attack. Later as the train approaches a mountain range, Fremont again disregards Carson's advice, but as before, it is the frontiersman who saves the caravan.

Before the end of the journey Carson and Dolores realize they are in love, but the scout rides away after the girl has been installed in her California home. Riding across country Carson and his followers surprise a Mexican army train, take prisoner General Vallejo, who reveals that Military Governor Castro has opened war on all Americans in California. Carson rushes back to warn the settlers, and this time Fremont's knowledge of established military tactics is demonstrated to advantage. At the finish, the United States declares war on Mexico.

Kit Carson, now Chief of Scouts, rides off with Fremont to take part in the operation.

**THE VILLAIN STILL PURSUED HER:**

Produced by Harold B. Franklin for RKO Radio

**Director:** Edward F. Clive

**Screenplay:** Elbert Franklin

**Photography:** Lucien Ballard

**Editor:** Arthur Hilton

**Screenplay:** Hugh Herbert

**Photography:** Anita Louise

**Photography:** A long-suffering heroine

**Photography:** Alan Mowbray

**Photography:** The villain who pursues her

**Photography:** William

**Photography:** Buster Keaton

**Photography:** A staunch friend to the cause

**Photography:** Joyce Compton

**Photography:** His half-witted sister

**Photography:** Edward Cline

**Photography:** Edward Cromwell

**Photography:** The hero, true to him—a drinking man

**Photography:** Announcer

**Photography:** Jimmy Gilbert

**Photography:** The master of ceremonies

**Photography:** Mrs. Wilson

**Photography:** Margaret Hamilton

**Photography:** The heroine's loving mother

**Photography:** William Farnum

**Photography:** Another of her suitors

**Photography:** Bartender

**Photography:** Franklin Pangborn

Amusing burlesque of galigait melodrama in which the audience is invited to hiss and applaud as the villain tempts and the heroine demonstrates her virtue. (Adults & Young People)

(Running time, 66 minutes)
Based on a century-old play, "The Fallen Saved", this a screen adaptation of "The Drunkard", an entertaining little stage travesty which has continued a successful run in Los Angeles for some seven years. "The Drunkard" is usually presented to small audiences seated around tables with pretzels and beer; the celluloid version, of course, lacks this atmosphere of intimacy, and its success or failure would seem to depend on the mood of patrons and the peculiar appeal of its novelty in any given locale.

A forward delivered by Billy Gilbert invites the audience to hiss and cheer and otherwise enter into the bathetic melodramatics. There are plenty of opportunities as Cripps (the villain who pursues), cracks down on Edward, the hero (wore to him—a drinking man), and seeks to ruin Mary, the righteous heroine. Through the proceedings stalk William, staunch friend to the last; Hazel, his half-witted sister: a vagabond victim of demon run; the heroine's loving mother; and Healy, the "reformer". One of the film's highlights is a Bennett pie-hurling sequence.

Alan Mowbray as Cripps, the monster with a mortgage, makes an amusingly mean and ludicrous villain, while Anita Louise as the lily-white heroine puts properly restrained emphasis on the long-suffering wife role. Buster Keaton as the unfailing family friend rouses laughs with sober effectiveness, Richard Cromwell as the snug but slipping husband comes in for a word change of hisses, and Hugh Herbert harvests chuckles as Healy, the "reformer", Joyce Compton as the half-witted sister also draws guffaws.

Towards the finish the "asides" and the over-acting tend to become tedious, but the exaggerated antics will no doubt amuse good many audiences.

PIER 13

**DOWN ARGENTINE WAY:**

Produced by Harry Joe Brown
Director: Irving Cummings
Screenplay: Darrell Ware
Karl Tunberg
Story: Rian James, Ralph Spence
Music Score: Emil Newman
Photography: Leon Shamroy,
Ray Rennahan, Natalie Kalmus
Art Directors: Richard Day,
Joseph C. Wright
Editors: Barbara McLean

Ricardo Quintana (Don Ameche), descendent of a wealthy Argentine family, journeys to New York in order to dispose of some of his father's blood horses, meets shapely Glenda Crawford (Betty Grable) and promises to sell her a horse. When he learns she is the daughter of his father's enemy however, he sells it to Helen Carson, her rival, and returns to Argentina. Accompanied by her Aunt Binnie, the infuriated Glenda travels to Buenos Aires, where she visits the gay spots presided over by Queen Carmen Miranda, the sizzling South American songstress. Meeting Ricardo again, she angrily indicts him for his conduct, but relents when he reveals that his father is "feuding" with her family. Don Diego Quintana, Ricardo's strong-willed parent, orders Glenda off his ranch when he learns her identity, but finally forgives all after winning a prize cup in a thrilling handicap horserace.

Don Ameche and Betty Grable in the lead roles score with assured performances, while Carmen Miranda delivers four songs, "South American Way", "Bambu", "Mamãe Eu Quero" and "Touradas Em Madrid" in provocative fashion. Charlotte Greenwood as Aunt Binnie, Henry Stephenson as Don Diego, attractive Katharine Aldridge as Helen Carson, J. Carrol Naish and others including Leónid Kinskey and Charles Judels add their comedy to the cast. The four Gordon and Warren songs are, "Two Dreams Met", "Down Argentine Way", "Nenita" and "Sing to Your Senorita".

**DANCE, GIRL, DANCE:**

Produced by Erich Pommer for RKO Radio

Director: Dorothy Arzner
Screenplay: Tess Slesinger, Frank Davis
Story: Vicki Baum
Music Score: Edward Ward
Photography: Russell Metty
Art Directors: Victor N. Alt and Paul S. Flaherty
Editor: Robert Wise

Judy ___________ Maureen O'Hara
Jimmy Harris ______________ Louis Hayward
Bubbles ___________ Lucille Ball
Elnor Harris _____________ Virginia Field
Steve Adams _______________ Ralph Bellamy
Madame Basilova _______ Maria Ouspenskaya
Billy _______________ C. G. Gerber
Carlisle _____________ Miss Olmedo
Katherine Alexander
Dwarte __________________ Edward Brophy
Judy _______________ Thomas Meighan
Hoboken Gent ____________ Harold Huber
Bally No. 1 ____________ Ernest Plummer
Bally No. 2 ____________ Chester Clute
Dolly ________________ Lorraine Krueger
Daisy ____________________ Lola Jensen

Entertaining comedy drama with music in which an aspiring ballet dancer and a burlesque queen fight it out for the heart of a wealthy playboy who finally returns to his divorced first wife. (Adults)

(Running time, 88 minutes)

A musical with all the ingredients except comedy, Dance, Girl, Dance gets around a rather thin story by virtue of vigorous acting and some brilliant song-and-dance numbers. The Slesinger & Davis screenplay, drawn from the Vicki Baum original, treats of two girls, Judy and Bubbles, a striving ballerina-to-be and a chorine respectively. Both entertainers are interested in the same wealthy playboy, Jimmy Harris, divorced once and shallow ever. What with her aspirations and his scruples, Judy has a difficult time of it, but Bubbles wiggles in a hula routine and later becomes a riotously popular burlesque queen. At the finish however, Judy's restraint and good sense brings its reward. She doesn't get Harris, but instead responds to the sincere interest of Steve Adams, a straight-shooting ballet producer. Bubbles wins up more or less and in the end there is no reason to think she can't wiggles her way into the open again.

Lucille Ball as Bubbles, the blonde screwball-rat, races through starchy with the outstanding performance. Whether twisting in a torrid burlesque routine or merely tossing off meaningful wisecracks, Miss Ball monopolizes the major share of attention. She sings two peppy songs,
"Mother, What Do I Do Now?" and "Jitterbug Bite", in rousing tempo. Maureen O'Hara scores with a more sober role as Judy the ballet dancer, dances an engaging solo, and provides a clear and contrasting characterization. Louis Hayward is acceptable as Harris, the playboy, while Virginia Field as his divorced wife earns a share of credit. Ralph Bellamy as Steve Adams makes his role both sympathetic and convincing, drawing audience attention from Hayward. Katherine Alexander as Bellamy's secretary comes in for a neat delineation; Maria Ouspenskaya as Madame Basilova, a once great ballerina down to the level of hotcha troupes is more or less wasted.

Erich Pommer's production introduces a Continental flavor which is not entirely dispelled by Dorothy Arzner's direction, steady and forward-driving though it is.

**KNUTE ROCKNE—ALL AMERICAN**

Produced and distributed by Warner Brothers

**Director:** Lloyd Bacon

**Screenplay:** Robert Buckner (Based on the private papers of Mrs. Rockne & the University of Notre Dame)

**Photography:** Tony Gaudio

**Art Director:** Robert Haas

**Editor:** Ralph Dawson

Knute Rockne .......... Pat O'Brien
Bonnie Skiles Rockne .......... Gale Page
George Gipp .......... Ronald Reagan
Father John Callahan .......... Donald Crisp
Father Julius Nieuwland .......... Albert Basserman
Committee Chairman .......... John Lazel
Doctor ................. Henry O'Neill
Gus Dorais .......... Owen Davis, Jr.
Lara Knutson Rockne .......... John Quinlen
Martha Rockne .......... Dorothy Tree
Knute (At Age of 7) .......... John Sheffield
The Moreau Choir of Notre Dame
Nick Lukas
William Marshall .......... "The Four Horsemen"
Kane Richmond
William Byrne
Coach Howard Jones
Coach "Pop" Warner
Coach "Bobby" Sherald
Coach "Bill" Spaulding
As Themselves

Carefully produced, vivid and powerful screen biography, the life of Knute Rockne from childhood days to his crowning achievements as the famous coach of Notre Dame.

(Abouts & Young People)

Knute Rockne, Notre Dame's great coach and one of sports-minded America's most idolized heroes, lives again in this Warner release. The spectacular career of the famous Norwegian-born football mentor is brought to the screen with vigor and fidelity. Keynoted for drama, the picture achieves its purpose with a naturalness and directness of stroke which highlight the gripping moments from beginning to end. Humor and tender love story lighten the air of actuality which prevails throughout.

After his father, a Norwegian carriage-maker, wins a prize at the Chicago Colombian Exposition in 1893, five-year-old Knute is brought to live in the Windy City. The husky little lad evinces an early interest in football, and after his graduation from high school, continues active in sports in spite of a strenuous post

office job. Saving for six years, he enters Notre Dame, where he makes friends with a room-mate Gus Dorais, works hard, and wins the respect of fellow students and the faculty. Turning down a laboratory assistant's job in order to keep an agreement with Gus, Knute meets and woos Bonnie Skiles and also works out the forward pass with his room-mate. The next autumn the innovation overcomes the vaunted Army team and Knute is acclaimed.

Following his graduation, Knute becomes a chemistry assistant, continues coaching with almost incredible results, and marries Bonnie Skiles. Then to Notre Dame comes a distant, amazing youth—George Gipp—more interested in the base paths than the gridiron. Under Rockne's tutoring however, Gipp soon becomes a football giant, and for three glorious years leads the Notre Dame team to smashing victories. His sudden death is a great blow to Rockne, but the game goes on and in a few years the mighty "Four Horsemen" gallop across the gridiron to new triumphs.

Rockne, after vindicating football before the commission summoned for a nationwide investigation of the sport, takes a vacation with his family. Shortly afterward his death in an airplane crash saddens the nation.

Pat O'Brien in the lead role manages a really exceptionally performance. The determined kinliness, the courage, the sportsmanship, and the innate qualities of leadership which the great coach exemplified are brought to the fore with rare skill and conviction. Gale Page as the understanding Bonnie Skiles contributes an impressive and entirely disarming performance, while Ronald Reagan as the heroic George Gipp draws a neat to and convincing delineation. Donald Crisp as Father Callahan, the university president.

Albert Basserman as Father Nieuwland, Rockne's superior in the chemistry laboratory, Owen Davis, Jr. as Gus Dorais, and others including Nick Lukats, Kane Richmond, William Marshall and William Byrne as "The Four Horsemen" score with sure portrayals. Lloyd Bacon's direction is polished and assured.

The film is the stirring biography of a great American and a moving tribute to his memory.

**THE GIRL FROM HAVANA**

Produced by Robert North for Republic

**Director:** Lew Landers

**Screenplay:** Karl Brown; additional dialogue by Malcolm S. Boyland

**Photography:** Ernest Miller

**Editor:** William Morgan

**Woody Davis** .......... Dennis O'Keefe
**Havana** .......... Claire Carleton
**Tex Moore** .......... Victor Jory
**Dame** .......... Marie Doro
**Capitol** .......... Marie Doro
**Jory** .......... Marie Doro
**Havana** .......... Marie Doro
**Capitol** .......... Marie Doro
**Havana** .......... Marie Doro
**Capitol** .......... Marie Doro

Unimportant action melodrama about a South American oil driller who joins and finally helps eliminate a band of gun-runners. (Adults & Young People)

(Running time, 69 minutes)

When Tubby Waters gets murdered in a cafe row, pal Woody Davis sets out to avenge his death. Woody disposes of the killer in the ensuing fracas, and then accepts the dead man's job as gun-runner. It's a job he takes to the fore with rare skill and conviction. Gale Page as the understanding Bonnie Skiles contributes an impressive and entirely disarming performance, while Ronald Reagan as the heroic George Gipp draws a neat and convincing delineation. Donald Crisp as Father Callahan, the university president.

Pat O'Brien
Ronald Reagan

"KNUTE ROCKNE"

96
SHORT SUBJECTS

ARROW POINTS
RKO Radio 8 mins.
Archery expert Andre Vail demonstrates his skill with some remarkable trick shooting.

BUYER, BEWARE
MGM 20 mins.
Crime Does Not Pay. Dramatic expose of an illicit drug distributing racket which causes a wave of deaths before the police track down the crooks.

THE CAPITAL CITY,
WASHINGTON, D. C.
MGM 9 mins.
FitzPatrick Traveltalk. Public buildings and various landmarks excellently photographed in Technicolor. The Washington Monument, the Capitol, White House, Supreme Court, Smithsonian Institute, Ford theatre, etc.

CINDERELLA'S FELLER
Vitaphone 19 mins.
Entertaining Technicolor subject for children. A child cast, including Juanita Quigley, enacts the Cinderella story.

DOGS YOU Seldom SEE
Vitaphone 10 mins.

FIREMEN SAVE MY CHOO-CHOO
Columbia 18 mins.
Andy Clyde inherits a one-train railroad, races a bus line, wins — and wrecks the train.

FOOTBALL HIGHLIGHTS
Vitaphone 10 mins.
Sports Parade — Spectacular scoring plays, with emphasis on Knute Rockne's contribution to the gridiron game.

FROM NURSE TO WORSE
Columbia 17 mins.
Stooges Moe and Larry have Stooge Curly fake insanity in order to cash in on an insurance policy, but the scheme backfires. Good Stooge stuff.

FULLA BLUFF MAN
Paramount 7 mins.
Stone Age Cartoon. A stone age super-salesman starts a riot in order to sell his weapons.

GOING PLACES
Universal 1 reel each
No. 81: Annual training cruise of the Coast Guard to South America.

No. 82: The sawtooth — "Valley of Sunshine" — country of Idaho, Recommended for schools and libraries.

No. 83: "Tucum Trails," A trip thru Arizona into Mexico City.

GOOD BAD BOYS
MGM 11 mins.
Our Gang. Inspired by Jesse James, the Gang goes outlaw, but Spanky exploits them with amusing results.

GRUNTERS AND GROANERS
20th Century-Fox 8 mins.
Lew Lehr supervises screwball wrestling matches demonstrating the prowess (?) of feminine participants, collegians, "The Angel," and others.

H0w HIGH IS UP?
Columbia 16 mins.
The Three Stooges join a crew of riveters and escape by parachute.

INFORMATION PLEASE, No. 1
(Rew Series)
RKO Radio 11 mins.
With Anna Neagle as guest, the regulars contribute an hilarious session.

LAND OF FLOWERS
20th Century-Fox 9 mins.
Magic Carpet. Florida attractions in Technicolor. Seminole Indians, citrus groves, Singing Tower, Marineland, etc.

MALIBU BEACH PARTY
Vitaphone 7 mins.
Merrie Melody. Hollywood beach party satire in which caricatures of Jack Benny, Mary Livingstone, Jimmy Cagney, George Rait and others are shown.

NORTHWARD HO!
MGM 9 mins.
Interesting documentary dealing with the construction of "Northwest Passage."

ON FOREIGN NEWSFRONTS
RKO-March of Time 19 mins.
Timely behind-the-scenes shots of world news coverage with depiction of events leading to World War II.

ONION PACIFIC
Paramount 7 mins.
Popeye, Popeye and Bluto race for a state franchise and Olive's kiss.

PARAMOUNT PICTORIAL No. 2
Paramount 11 mins.
Male hair styles through the years; the manufacture and fitting of glasses for women.

PATIENT PORKY
Vitaphone 7 mins.
Looney Tune. Porky outwits a zany cut patient in a hospital.

PICTURE PEOPLE, No. 1
RKO Radio 10 mins.
Cinema celebrities off the set. Stuart Erwin, June Collyer, Jean Parker, Jack Oakie, Dick Powell, Ginger Rogers, Henry Fonda, Bob Hope, and others.

PINKY TOMLIN & HIS ORCHESTRA
Paramount 11 mins.
Generally good musical item in spite of too much montage.

PLEASE ANSWER
MGM 9 mins.
Pete Smith Specialty. Third of the 1-0 series by Pete Smith. Humorou and well done.

PLUTO'S DREAM HOUSE
RKO Radio 8 mins.
Mickey Mouse and Pluto make amusing use of an Aladdin's lamp.

PUTTING ON THE ACT
Paramount 7 mins.
Popeye and Olive start rehearsing for vaudeville until Sweetpea points out that the newspaper headline that started them off is decades old.

QUAIL QUEST
RKO Radio 9 mins.
A quail hunt in the Carolinas. Splendid photography.

RIDING INTO SOCIETY
Vitaphone 19 mins.
How Elsa Maxwell broke into the upper social brackets. Slipstickish.

ROMEO IN RHYTHM
MGM 8 mins.
Shakespeare's classic presented in the spirit of Harlem.

SERVICE WITH THE COLORS
Vitaphone 20 mins.
The life of a soldier from initial training to final polish. Absorbing and instructive. In Technicolor.

SOCIAL SEA LIONS
MGM 9 mins.
Pete Smith. Three seals take over a beach house with hilarious results.
"The MOVIES ..... 1940"

STREAMLINED
RKO Radio 9 mins.
Development of American railroads from the days of the first continental line to the present.

SWINGIN' IN THE BARN
Universal 19 mins.
Diversified vaudeville display. Texas Jim Lewis, King Sisters, Fred Scott, Lucille Walker, etc. Few dull moments.

THE TIMID PUP
Columbia 7½ mins.
Color Cartoon. The adventures of a puppy and a kitten.

TOM TURKEY & HIS HARMONICA HUMDINGERs
MGM 7 mins.
Tom Turkey and cronies have a time with their mouth organs.

TRIFLES OF IMPORTANCE
MGM 10 mins.

TROUBLE SHOOTER
RKO Radio 9 mins.
Horton Smith offers practical hints for good golfing.

UGLY DINO
Paramount 7 mins.
Stone Age Cartoon. The ugly baby dinosaur saves his brothers from a saber tooth.

UNUSUAL OCCUPATIONS L-9-6
Raising sledge dogs; molten lead sculpturing; redeeming mutilated money; model battle fleet maneuvered by remote control; clock collection; mail-carrying gyroscope plane. In Cinecolor.

THE VALLEY
Vitaphone 10 mins.
Agricultural development of Alaska’s Mananuska Valley by Dust Bowl refugees. In color.

WIMMIN HADN’T OUGHTA DRIVE
Paramount 7 mins.
Popeye tries to teach Olive how to drive. A can of spinach saves the day.

WHAT’S YOUR I. Q.? No. 2
MGM 9 mins.
Pete Smith. Eight questions against a background of gags.

Deanna Durbin “SPRING PARADE”

SPRING PARADE:
Produced by Joe Pasternak for Universal
Director: Henry Koster
Screenplay: Charles Previn
Photography: Joe Valentine
Editor: Bernard Burton

Spirited and diverting romantic comedy with music in which Deanna Durbin as a peasant maid of Old Vienna falls in love with a soldier composer.

(Autds & Young People)

(Running time, 89 minutes)

Austria before anshluss, the old Austria of Emperor Franz Josef, is the scene of Deanna Durbin’s eighth picture and first period film to date. The story takes place in and around Vienna, during the idyllic 90’s, long before the lifting of the waltz and irrelevant intrigue made way for the goosstep and Gestapo. Settings are re- splendent and evocative, music wistful and gay, the story itself conventional but withal pleasing in its light-hearted depiction of romantic incident.

On her way to the fair, where she hopes to sell a goat, Ilonka, a young peas-
her fiancé, Jimmy, in Knox. The townsmen believe Ross has just returned from South America, and they prepare a reception. Aware that Jimmy needs funds to finance a toy factory, Ross delivers a lecture with Brannawind up with a stirring sales talk about a rich iridium mine he has discovered. Ethelreda Knox, wealthy toy manufacturer, hopes to buy a controlling interest in the mine, but two crooks, Gentleman Jack and The Duchess, arrive in town to complicate the deal. Ross finally collects sixty thousand dollars from the townsmen and the swindlers and proceeds to finance Jimmy's toy factory. After Petey, an escaped crook, helps outmaneuver Gentleman Jack and The Duchess, Ross, influenced by Judy, returns the villagers' cash and arranges a merger of Jimmy's factory with that operated by Ethelreda. A happy double wedding decorates the finish.

The story has a number of uncertain moments but remains amusing most of the time. Hugh Herbert as Ross runs through with a typical comedy performance which keeps the laughs coming, and is well assisted by Peggy Moran as daughter Judy and Johnny Downs as Jimmy. Elisabeth Risdon as Ethelreda, Gertrude Michael and Robert Emmett Keane as The Duchess and Gentleman Jack, and George E. Stone as Petey fill in acceptable portrayals.

**STRIKE UP THE BAND:**

Produced by Arthur Freed for MGM

**Director:** Busby Berkeley

**Screenplay:** John Monks, Jr., Fred Finklehoffe

**Music Score:** Georgie Stoll Photography: Ray June

**Art Director:** Cedric Gibbons

**Editor:** Ben Lewis

Jimmy Connors ........... Mickey Rooney
Mary Holden ............. Judy Garland
Paul Whitman ........... By Himself
Barbara Frances Morgan — June Preisser
Philip Turner ............ William Tracy
Willie Brewer — Larry Nunn
Annie .................. Margaret Early
Mrs. Connors ........... Ann Shoemaker
Mrs. John Morgan ....... June Preisser
Mrs. May Holden ........ Virginia Brissac

Entertainment-packed, tuneful and appealing musical comedy in the vein of "Babes in Arms"; a handsomely-mounted, effectively acted Mickey Rooney all-people show in which Mickey turns his high school band into a swing orchestra and eventually wins a competition for school bands sponsored by Paul Whiteman.

(Adults & Young People)

( Running time, 119 minutes)

**Strike Up the Band,** MGM's successor to Babes in Arms, is a grandly entertaining musical comedy with an elaborateness of production which at times simply dazes and a measure of youthful spontaneity which wins irresistible laughter. The musical numbers, always effective, include several topnotchers. Episodes are carried through at a speedy pace, spotlighting Mickey Rooney at his effervescent best. Judy Garland, who appears to grow more charming in each picture, is given ample opportunity to demonstrate her maturing talents.

When Jimmy Connors (M. Rooney) decides to transform the outdated Riverwood High School band into a slick swing orchestra, he enlists the aid of Mary Holden (J. Garland), his best girl, and the two of them persuade the principal to approve the plan. In three weeks Jimmy's enthusiasm has worked wonders with the band, which performs handsomely at an important dance. The next night a report is circulated that Paul Whiteman, now on tour, will grant auditions to high school orchestras, winners being permitted to play on his Chicago radio program. In order to raise travel expenses, Jimmy hopes to put on a show for the Elks' Milk Fund Bazaar, but when the afternoon for petitioning the committee rolls around, Mary has substituted for him. A new student, Barbara Frances Morgan, has somehow persuaded him into offering an invitation to the annual Fair — a best girl "must" — and Jimmy stays away in order to avoid Mary. When he hears of her success however, and learns of her forgiveness, he puts on a smash show. Later Barbara engages Paul Whiteman's band to play at her debut. In Whiteman's absence, Jimmy and the boys take over the instruments, perform impressively. Jimmy turns down Whiteman's offer of a drum-beating job in New York because of his sense of responsibility for the other band members. Whiteman, touched, offers to lend him enough to complete the expense fund for the Chicago trip. At the last minute Willie Brewster, one of the players, develops an infected broken arm and his fellows sacrifice the treasury in order to have him rushed to a famous surgeon in Chicago. Barbara's father, hearing of the boys' generosity, kindly donates the additional funds, and the orchestra leaves for Chicago where Jimmy leads the gang to a brilliant victory.

Produced by Arthur Freed, directed by Busby Berkeley, who respectively produced and directed Babes in Arms, Strike Up the Band should easily emerge one of the outstanding musicals of the year. Of the tunes, Freed and Edens "Our Love Affair" impresses most, although several others, including the title number, prove very effective. A Gay Nineties mummery and a hilarious dance version of a La Conga also stand out. Mickey Rooney of course, singing, dancing, drumming, etc. — smoothly carries the show, and he is most suitably supported by Miss Garland, who also sings and dances to the ring the bell. Maestro Whiteman performs effectively both off the bandstand and on June Preissner as sire Barbara Frances is most persuasive, and a good number of others including William Tracy, Larry Nunn, Ann Shoemaker, Francis Pierlot, and Margaret Early contribute outstanding bits.

**NO TIME FOR COMEDY:**

Produced by Hal B. Wallis for Warner Brothers

**Director:** William Keighley

**Screenplay:** Julius J. and Philip K. Heyman

**Music Score:** S. N. Behrman

**Photography:** Leo F. Forbstein

**Editor:** Ernie Haller

**Art Director:** John Hughes

**Editor:** Owen Marks

Gaylord Esterbrook .......... James Stewart
Linda Esterbrook .......... Rosalind Russell
Amanda Swift .......... William Tabbert
Philo Swift .......... Charles Ruggles
Morgan Carroll .......... John Hodiak
Richard Benson .......... Clarence Kolb
Cedric Gibbons .......... Louise Beavers
Brewster .. ......... F. M. Kerrigan
Isabel Andrews .......... Frank Craven
Morgan Carroll .......... Lawrence Gough
Robert O'Reilly .......... Robert Greig
Cab Driver ............... Frank Faylen

Highly amusing romantic comedy about a small-town playwright who achieves success on Broadway, marries his leading lady — and then turns out a dud at the instigation of a blonde siren who tries to lure him away from his first love.

(Adults) (Running time, 98 minutes)

S. N. Behrman's successful stage play of a year ago, a vehicle for Katharine Cornell, has undergone extensive and effective revisions at the practiced hands of the brothers Epstein. The present script is well suited to the screen. The intellectual soul-searching of the Behrman original has been largely eliminated in favor of romantic emphasis and a more effervescent brand of humor. The original, the screen version does, especially in the later sequences, retain some of the poignant implications of the play, but the adaptors have wisely scuttled much of the stage prototype.

Gaylord Esterbrook, fresh from a small western town, arrives in New York in order to attend rehearsals of his first play. He meets Linda, star of the piece, marries her, and takes the job of showing the play, and in easy succession turns out several more money-making comedies. Then he encounters Amanda, the wife of millionaire Philo Swift, who advises him to write serious "message" plays, but the young playwright becomes disgusted, drifts away from Linda into the orbit of Amanda, who, of course, more interested in the playwright than in his plays.
YOUNG PEOPLE:
Produced by Harry Joe Brown for 20th Century-Fox

Directors: Allan Dwan
Screenplay: Edwin Blum, Don Enright

Music Score: Alfred Newman
Photography: Edward Cronjager
Art Directors: Richard Day, Don Zentna
Editor: Rudolph Sternad

Director: James B. Clark

Wendy  Shirley Temple
Joe Ballantine  Jack Oakie
Kit Ballantine  Charlotte Greenwood
Judith  Arleen Whelan
Mike  William Tabbert
Hester Appleby  Kathleen Howard
Dakin  Minor Watson
Fred Willard  Frank Swann
Job  Jack Oakie
Mavis Leggett  Mac Marsh
Mrs. Stinchfield  Sarah Edwards
Oski  Irving Bacon

Saidwe as  Charles Halton
Doorman  Arthur Ayersworth
Station Master  Olin Howland

Pleasantly sentimental comedy-with-music starring Shirley Temple as the adopted daughter of two vaudeville troupeers who retire to a staid New England town. (Adults & Young People)

(Running time, 77 minutes)

This film, Shirley Temple's final under her present contract with 20th Century-Fox, marks her at least temporary withdrawal from the screen. The picture is a "little" simple — slight on story, unpretentious in its production overall — but well acted and appealing enough to go down as an appropriate finale.

Wendy (Shirley Temple) is adopted by Kit and Joe Ballantine as a baby, grows up with them on the stage, making their act one of the most popular in the business. Joe and Kit however, believing that Wendy deserves the benefits of a more natural environment, eventually retire to Stonefield, a small New England town. Joe arouses the ire of the rather inhospitable citizens by supporting Mike Shea, the town's unpopular newspaper editor, who is engaged in a feud with Hester Appleby, local school principal and leader of the reactionary social set. When someone suggests Joe be appointed a one-man Chamber of Commerce, he accepts the position, unconscious of the sarcasm intended. At length, after Wendy puts on a sophisticated school revue with unfortunate results, the Ballantines decide to leave. During their departure a hurricane strikes in the vicinity, and they rescue several children from the storm. The grateful parents then persuade them to remain in Stonefield.

Shirley, relieved of the responsibility of carrying the entire show, manages her role with engaging poise, singing a few songs and demonstrating several lively tap dance routines. Two clips from the child's earlier pictures are included also. Jack Oakie and Charlotte Greenwood as Joe and Kit share acting honors by virtue of vigorously amusing performances.

GOLD RUSH MAISIE:
Produced by J. Walter Ruben for MGM
Director: Edwin L. Marin
Screenplay: Betty Reinhardt,
Mary C. McCall

Story: William Collison
Photography: Charles Lawton
Editor: Frederick Y. Smith

Maisy Bavier  Ann Sothern
Bill Anders  Lee Bowman
Fred Gubbins  Slim Summerville
Jubie Davis  Virginia Wedler
Squat Davis  Mary Nash
Bert Davis  John F. Hamilton
Harold Davis  William Tabbert
Bert Rickett  Harry Galpin
Irving Bacon
Elmo Beecher  Louis Mason
Fred Sullivan  Ned Sullivan
Harry Jr.  Matt Sullivan
Wallace Reid, Jr.

G. H. Harris  Frank Orth
Mrs. Sullivan  Kathryn Sheldon
Ben Hartley  Eddy Waller
Cafe Owner  Charles Judels

Average blends of successful comedy drama in which Maisie joins a gold rush in Arizona, befriends an Okie family, and finally settles a whole caravan of migrants on the land of a desert hermit. (Adults & Young People)

(Running time, 81 minutes)

Having emerged unsullied from Dark-Earth Africa, Maisie, MGM's down-at-heels showgirl, turns up this time in the far West, in Arizona to be exact. With a quick tongue, a tender heart, and a travel-worn palsy, the island, gaudily dressed night club entertainer approaches Tucson with high hopes of landing a job at the Hula Paradise Cafe. Her car breaks down, however, and after spending the night at the ranch of an inhospitable ghost town hermit, she continues her journey on foot. By the time she reaches Tucson, the job is filled. Hearing reports of a gold strike at the ghost town, Maisie then joins up with a family of migratory workers, travels back in their rattletrap car, and at length agrees to go into partnership with them. Bill Anders, the young hermit, stumbles represents the family's encouragement, but finally thaws at Maisie's display of spunk and irrepressibility. Upon the arrival of the assayer, the weary prospectors learn that the ore responsible for the "rush" is worthless. Stung by Maisie's upbraidings at his thoughtlessness, Bill then stalks manfully into the Okie camp, tells the squatters they can remain on his land and use his tools if they dig irrigation ditches. Maisie departs with mixed emotions, having helped the migrants but leaving an empty place in the heart of hermit Bill.

Ann Sothern as Maisie swings along with easy assurance throughout, contributes one really outstanding bit during a tipsy scene. In spite of her engaging performances as Maisie, however, it does seem as if Sothern would be benefited by bigger things. Everyone else in the cast is overshadowed, but Lee Bowman as hermit Bill, Slim Summerville as his comic helper, Fred, and little Virginia Weidler as one of the Okie family in more respects, work in acceptable performances. Mary Nash as the migrant mother also rates mention.

Although the script includes more pathos and less comedy than previous Maisie adventures contained, fans of the stranged showgirl should not be disappointed with this latest episode.
The MOVIES
... and the people who make them

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Printed in U. S. A.
The Happy Birthday song has cropped up again. Those of us who, when we met in the fall, chose different pictures last autumn probably groaned when you heard the lusty voices of Fred MacMurray, Albert Dekker and Gilbert Roland break into it. In the film Rangers of Fortune. I hope it doesn't preage another epidemic.

Rangers of Fortune is good. He man sort of fun, a Western melodrama of three muscleketeers named Gil Farra, George Bird and Sierra, who in the end are all seen riding way for more and through whom we may look for further adventure. It is too bad that "Squib" Claborn, the precocious child product of a frontier town, was shot in this picture and can't appear in any of this trio's future hazardous undertakings, because she certainly was a kid with a lot of promise and would probably have led a lot more people into trouble if she had been allowed a normal span of life, but I comfort myself for her untimely death by thinking that she gave birth to a new child actress, and that she would have had just the sort of expression that the leading man played the part would undoubtedly carry on. She and Albert Dekker, who is the Geo. Bird of the three muscleketeers, nearly stole the show. I had a little private laugh of my own during the sequence when he trots over the prairie behind the covered wagon, a sequence which according to the publicity blurb takes five minutes on the screen but kept him trotting for three hours in the making. It reminded me vividly of a famous old lady in our town whose doctor told her she ought to get some exercise every day and who therefore strapped herself to the back of the family surrey and trotted along behind until she grew tired, when she climbed in and took a ride.

Strike Up the Band is an unimportant film which will have, deservedly, important results at the box-office. It's as cleverly put together a picture as one could imagine, from a box-office point of view. It has in it everything that the average movie audience requires, and goes along at a great pace. One of the sequences which I found most entertaining was in the opinion of one of the metropolitan reviewers "Very, very bad." This was the sequence where Mickey Rooney and his cronies put on the "Gay Nineties" melodrama. I thought it very, very funny. It was Howard Barnes of the Herald-Tribune who called it very, very bad. Take your choice. I still think it was funny.

I believe the critic above mentioned didn't think much of Charlie Chan at the Wax Museum. If I remember rightly he expressed a sentiment that the stab in the back of Charlie proved instead to be in the back of a wax dummy. He seemed to have hopes that was the end of Charlie and the series. As for me, I thought this was the best of the series I've seen since the death of Warner Oland and the taking over by Sidney Toler, but maybe I'm not in a critical mood just now. If I'm pleased by stories that take me right away into a fictional world of suspense, and this one took me in and kept me there.

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But the same critic is all for movies with a message and continually harps on the latent possibilities of the screen for putting forth really serious stuff, just as the siren Amanda in No Time for Comedy saw "latent possibilities" in the young playwright. This was for me the film of the week. It is a rich and juicy comedy, and I was pleased to find in this film my claim that the movies require a tragedy of some kind to reconcile two married people who have drifted apart was unjustified. It was a tragedy that did it in this case, but the tragedy was not the death of a child or a sister, which is the usual solution, it was the death of the tragedy that the young husband had written. That and an uncommon (for the movies) show of common sense on the part of the wife, which was so superbly played by Rosalind Russell, who gives a feeling of reality to every character she portrays, make me eat some of my words in my last week's column. —Penetrix
HIRED WIFE:
Produced by William A. Seiter for Universal

Director: William A. Seiter
Screenplay: Richard Connell, Gladys Lehman
Story: George Beck
Photography: Milton Krasner
Art Director: Jack Otterson
Editor: Milton Carruth

Kendal Browning.......... Rosalind Russell
Stephen Dexter .......... Brian Aherne
Phyllis Walden .......... Virginia Bruce
Van Horn ................ Robert Benchley
Joseph ................. John Carroll
William ................ Howard Cavanagh
McNab .................. Richard Lane
Mumford ............... William Davidson
Peter ..................... William Halligan
Trudion ................. Selmer Jackson
Hummer ............... George Humphrey
Miss Collins .......... Virginia Bruce
Peabody .................. Chester Clute

Deftly directed, merry and sophisticated comedy about a boss who marries his secretary for business reasons. (Adults)

(Running time, 95 minutes)

The essential story structure of this production is slight and not very original, but it has been handled with such breezy effectiveness by both director and cast, the release stacks up as one of the best comedies of the season. The picture is a mere gush of diverting nonsense which doesn't mean a thing, but it spells entertainment in bold type with a capital "E".

The situations are hilarious, smoothly carried through; the dialogue crisp and bubbling. The pace is fast throughout, and the few weak spots in the script are ably glossed over by an expert cast headed by the most resourceful Miss Russell.

Stephen Dexter, cement tycoon, is ardently engrossed in a flirtation with Phyllis Walden, an alluring blonde model, much to the concern of his own secretary Kendal Browning, who is in love with him. When Roger Van Horn, Dexter's lawyer, tells him he must immediately put everything in a wife's name in order to preserve the company capital, Stephen decides to marry Phyllis. Kendal however, cleverly schemes herself into the wife-for-convenience. Highly amusing complications set in when Van Horn assures the couple they must share the same home in order to preserve appearances. Stephen, of course, plans to be rid of Kendal as soon as the business crisis blows over, but Kendal takes command of the situation by hiring a foreign count, Joe, to win the blonde model away from him. The scheme works, but turns out to be all for naught when Kendal discovers her marriage to Stephen wasn't legal anyway. She leaves, Stephen however, finally realizes he loves her after all.

Rosalind Russell as Kendal contributes a really irresistible comedy performance. Poised, cool and persuasively malicious, she proves herself a master of checky, casual nonsense and easily carries off top comedy honors in spite of able competition. Robert Benchley as Van Horn the lawyer comes dangerously close at times to stealing the show. Even in sleep Mr. Benchley is able to rivet audience attention. Brian Aherne as Stephen handles his role with bland assurance, while Virginia Bruce as Phyllis makes a properly svelte siren. John Carroll as Joe makes excellent use of the gigolo role. It's casual light comedy at its liveliest.

(Adults & Young People)

WILDCAT BUS:
Produced by Cliff Reid for RKO Radio

Director: Frank Woodruff
Screenplay & Story: Lou Lusty
Photography: Jack MacKenzie
Editor: George Crane

Ted Dawson ............... Fay Wray
Jerry Waters ............. Charles Lang
Donovan ................ Paul Guilfoyle
Casy ...................... Don Costello
Stanley .................. Paul McGrath
Burke .................... Joseph Sawyer
Dave ..................... Roland Drew
Ma Talbot ............... Leona Roberts
Charles Dawson .......... Oscar O'Shea
Sweeney .................. Frank Shannon
Joe Miller ............... Warren Ashe

Feeble, insignificant melodrama about wild bus operators who sabotage a competing line. (Adults & Young People)

(Running time, 62 minutes)

This is an unusually anemic production which could not possibly appeal to any except the most gullible audiences. Between long stretches of tedious dialogue, the labored script tells a transparent story about an improbable playboy who becomes a wildcat driver for a racketeering bus line. The crooks do their best to put a legitimate line out of business, but are finally overcome when the playboy succumbing to the persuasion of the legitimate line's general manager Fay Wray — helps to expose them. The plot has various other shambling complications, but they're not really worth mentioning.

Fay Wray's talents are utterly wasted in the lead role; Charles Lang contributes a weak performance as the playboy.

GIRL FROM GOD'S COUNTRY:
Produced by Armand Scharff for Republic

Director: Sidney Salkow
Screenplay: Elizabeth Meechan, Robert Lee Johnson
Story: Ray Milland
Photography: Jack Marta
Art Director: John Victor MacKay
Editor: William Morgan

Jim Holden ................. Chester Morris
Anne Webster .............. Jane Wyatt
Bill Bogger ............... Charles Bickford
Joe ......................... Mala Koda
Ken ......................... Ken Lawson
Simms ..................... John Beulter
Mrs. Beulter ............... Beatrice Field
Mrs. Pakenham ............. Ferike Boros
Tom Pakenham .............. Don Zebroski
Ben ......................... Ben Benas
Poker Player .............. Ed Gargan
Daly ....................... Spencer Charters
Poker Player .............. Thomas Jackson
Barber ..................... Vic Pesel
Trapper ..................... Joe Napolee
Skeets ..................... Sam Burns
Man at the dock .......... Gene Morgan

Persuasive north-woods action melodrama about a Alaskan doctor who heroically carries on while fleeing a deputy amid the frozen wastes. (Adults & Young People)

(Adults & Young People)

Of Republic's more ambitious releases, Girl from God's Country offers nothing new in the way of plot, but handles familiar material to good advantage. Pleasing snowscapes and effective acting heighten the action sequences. No melodrama would be quite complete without a thread of romance of course, and in this case it is worked in satisfactorily without slowing up the story pace.

The yarn is spun about Dr. Jim Holden, who's wanted in the states for the mercy killing of his incurably sick father. Jim didn't actually administer the over dose of sedative, but he did, it seems, leave the pain-taking medicine handy with a warning that too much would cause death. As a backwoods doctor, Jim has his troubles. No nurse, for instance, will remain in the Alaskan wilderness to aid him. With the arrival of Anne Webster however, he has reason for believing some of his woes are at an end. Anne decides to leave after an hour or so in his employ, but is impressed with his skill she changes her mind. Love, of course, also influences her decision. Then United States Marshal Bill Bogger steps in to upset things. Jim escapes, leads the Marshal in a hectic chase across the snowfields. Finally the law officer succumbs to snow blindness. Jim magnanimously treats his ostensible enemy, and good Marshal reciprocates by dismissing the charge against the doctor.

The production has its inept interludes, but the direct performance of Chester Morris lifts it to an acceptable level. Pretty Jane Wyatt makes a capable Anne Webster, while Charles Bickford as Marshal Bill Bogler is his customary effective self.
THE DURANGO KID:
Produced and distributed by Columbia
Director: Lambert Hillyer
Screenplay: Paul Franklin
Photography: John Stumar
Editor: Bill Ford

Bill Lowry .......... Charles Starrett
Nancy Window .......... Luana Walters
Mace Ballard .......... Kenneth MacDonald
Steve .......... Francis Walker
Bill Window .......... Forrest Taylor
Martha .......... Melton Lang
Bob .......... Bob Nolan
Pat .......... Pat Brady
Sam Lowry .......... Frank LaRue

Meritorious western melodrama featuring Charles Starrett as a Robin Hood outlaw who defends nesters victimized by a murderous killer crew.

(Adults & Young People)

(Running time, 61 minutes)

In the Durango Kid, Charles Starrett, Columbia's dashing cowboy idol, shoots and schemes his way through another familiar but fast-moving and fully satisfying six-shooter adventure. Starrett — Bill Lowry — returns to Texas to discover his father is the back and his fellow nesters all but driven out by a marauding band of cattlemen. Bill immediately sets out after the raiders, swearing to track down Old Man Lowry's murderer. While aiding the nesters by robbing the unscrupulous cattleman in the guise of the Durango Kid, an outlaw from Texas, Bill trans Mace Ballard, a big sheriff whom he believes to be the ringleader of the killer gang. As the yarn spins along it becomes pretty obvious that Bill is The Durango Kid, but of course all is forgiven after he gets the goods on Ballard and brings his gang to justice.

Iris Meredith, who usually supplies romance in the Starrett stories, does not appear in this one. In her place is Luana Walters, who does little more than decor, but does that very well. Kenneth MacDonald causes much trouble, and Francis Walker, Forrest Taylor, and others assist Starrett. The Sons of the Pioneers, headed by Bob Noland, slip in some tolerable cowboy laments.

STREET OF MEMORIES:
Produced by Lucien Hubbard for Century-Fox
Director: Shepard Traube
Screenplay: Robert Lees
Photography: Charles Clarke
Editor: Nick DeMaggio

Catherine Foster .......... Lynda Roberts
Harry Brent .......... Guy Kibbee
Joe Mason .......... John McGuire
Mike Sullivan .......... Ed Gargan
Mr. Foster .......... Hobart Cavanaugh
Mr. Grover .......... Jerome Cowan
Mr. Havens .......... Charles Waldron
Student Barber .......... Sterling Holloway
Terych .......... Scotty Beckett
Mary Ann .......... Adele Harter
Dr. Thornton .......... Pierre Watkin

Unlike melodrama about a rich young man who seeks employment and finds romance while suffering from amnesia.

(Adults & Young People)

(Running time, 70 minutes)

It would seem that this 20th Century-Fox offering was released with the hope of building up new names for both the production and acting departments. Street of Memories is Lucien Hubbard's first production since joining 20th Century-Fox, Shepard Traube's first feature directing job, and Oeves and Renaldo's first full-length screenplay. The leads role, moreover, are handled by newcomers. In its effort to establish new names however, 20th Century-Fox has paid little attention to audience entertainment requirements. Street of Memories makes use of an out-stated and still far-fetched amnesia formula story. The treatment is routine for the most part, and the resultant six thousand or so feet of celluloid simply straws for the scissors.

Joe Mason, son of a wealthy Chicago manufacturer, loses his memory after a blow on the head, drifts into a small town seeking employment, gets jailed for his efforts, and finally tases in love with an eatery waitress. Again he receives a blow on the head, and this time he wakes up in a hospital with no recollection of what has transpired since amnesia first overtook him. He now recognizes himself as Richard Havens, scion of a midwestern manufacturer. Through the efforts of Harry Breyt however, an old friend of the road, he is brought back to his amnesia-period haunts and gradually begins to remember things. He even remembers the waitress in fact, and there's a happy ending after a long trail.

Lyne Roberts as the waitress shows promise, although the material tends to nullify her efforts; John McGuire as Joe Mason shows need of further seasoning. Guy Kibbee leads the support.

OUT WEST WITH THE PEPPERS:
Produced and distributed by Columbia
Director: Charles Barton
Screenplay: Robert Benner
Photography: Harry Hume
Story: Margaret Sidney
Editor: James Sweeney

Polly .......... Edith Fellows
Phoebe .......... Dorothy Ann Corne
Mrs. Pepper .......... Dorothy Peterson
Ben .......... Charles Peck
Joy .......... Tommy Bond
Dorie .......... Bobby Larson
Androm .. Victor Kilian
Alice .......... Helen Brown
Emory Parnell
King .......... Pierre Watkin
Jarpe .......... Ronald Scudder
Calie .......... Walter Sederling
Tom .......... Roger Gray
Bill .......... Hal Price

Weak comedy melodrama in which the Peppers brood go to live with a mean uncle in Oregon.

(Adults & Young People)

(Running time, 63 minutes)

This third in the Pepper series, based on Margaret Sidney's books, makes for poor screen fare. Neighboring fences end up as the major treacherous Pepper pictures may be satisfied with the offering, but even that seems doubtful. The story itself is uninteresting, and the youngsters' acting seems stilted most of the time.

In this edition Mrs. Pepper is ailing, so the family travels out to Oregon where her sister, Alice, runs a boarding house for loggers. Aunt Alice is kindly, but Uncle Anderson turns out to be an ill-tempered critter who dislikes children. The subsequent story is sketchy — centered around such things as pillow fights, a skunk on the loose, and so forth. The climax — wherein the uncle risks his life in order to save the youngsters trapped on a raft in a jog-jammed river — is mildly exciting.

Appealing little Dorothy Ann Seese, as the star of the production, becomes mixed up in any number of mischievous situations. Bobby Larson and Tommy Bond, as Louie and Joe, are by example. Charles Peck as Ben, the serious brother, Edith Fellows as Polly, and Dorothy Peterson as Mrs. Pepper are kept more in the background. Victor Kilian as the uncle and Emory Pernell as Ole, a Norse handyman, help out with good character interpretations. Helen Brown plays Aunt Alice.

RAINBOW OVER THE RANGE:
Produced by Edward Finney for Century-Fox
Director: Al Herman
Screenplay: Rolland Lynch, Robert Emmet, Roger Merton
Photography: Marcel A. LePicard
Editor: Robert Golden

Ted Reed .......... Tex Ritter
Bart Griffin .......... Jim Rector
Gene Alsale .......... Jim Pierce
Mary Manns .......... Chuck Jordan
Buck .......... Jeff Manners
Slim Chance .......... Dennis Moore

"WHITE FLASH"

Brisk enough gallop-and-gunplay western in which Tex Ritter takes on a gang of horse rustlers.

(Adults & Young People)

(Running time, 78 minutes)

When trouble-shooters Tex and Slim drift into town something's bound to turn up. In this case it's a band of horse thieves who are in the habit of riding roughshod over the good citizens. By the time he gets to work the desperadoes have already shot down the sheriff, stolen most of Jeff Manners' horses, and all but closed Mary Manns' little schoolhouse. When Tex tells Mayor Jim Rader to keep the school open, he makes an enemy, and when he out-slugs Bart Griffin, one of the rustlers, the gang decides to frame him. The scheme causes plenty of trouble, but finally goes sour. By this time however, Tex's shooting iron is just about red-hot, and when it finally cools off most of the horse thieves are horsed off.

A song or two and a dash of romance help round out the regular action formula. The excitement is maintained at a good clip, Tex Ritter fans will find their hero in fine fettle for the familiar heroes. The supporting cast, including Slim Andrews, Dorothy Fay as Mary Manns, Dennis Moore as brother Jeff, and Gene Alsale as Bart Griffin, measures up to the material.

It's a juvenile special, but adult audiences should sit through the show with out blinking.
**WYOMING:**
Produced by Milton Bren for MGM
Director: Richard Thorpe
Screenplay: Jack Jevne, Hugo Butler
Story: Jack Jevne
Music Score: David Snell
Photography: Clyde DeVinna
Art Director: Cedric Gibbons
Editor: Robert J. Kern

"Reb" Harkness .......... Wallace Beery
Pete Marillo .......... Leo Carrillo
Lucy Kincaid .......... Ann Rutherford
Sergeant Connolly .......... Lee Bowman
General Custer .......... Paul Kelly
John Buckley .......... Joseph Calleia
Mehtabel .......... Marjorie Main
Jimmy Kincaid .......... Bobs Watson
Sheriff .......... Henry Travers

Action-crammed western melodrama in which Wallace Beery is cast as a reformed train robber who breaks up a cattle-rustling band and helps rescue a family attacked by Indians.

(Adults & Young People)

(Running time, 84 minutes)

Wyoming returns Wallace Beery in a role which closely parallels that of his last picture, 20-Mule Team. Once again he is cast as a gruff bad man with a heart of gold. Fans who enjoyed 20-Mule Team know what to expect — a fast-moving, at times thrilling western tale livened by hilarious comedy moments, a neatly interwoven romantic plot, and breathtaking outdoor vistas.

Shortly after the end of the Civil War Reb Harkness, a hulking but tender-hearted outlaw, flees the scene of train holds in Missouri and travels westward with Steve Kincaid, an old friend who is heading for a ranch in Wyoming. Reb separates from the group, only to learn afterwards that Steve has been murdered by the Buckley gang, a band of killers who hope to gain possession of the ranchers' land by stealing cattle and stirring up the Blackfoot Indians. Reb returns to protect Lucy and Jimmy Kincaid, Steve's two children, hunts down and kills the four Buckley outlaws who murdered his former comrade, and escapes Buckley's attempt to dispose of him. Meanwhile, General Custer arrives in the vicinity in order to look into arms sales to the Blackfeet. Reb is jailed for his actions by the General, but escapes with the aid of Mehtabel, the town's lady blacksmith. After Custer fails in an attempt to bring about a peaceful settlement between the ranchers headed by Reb and the outlaws led by Buckley, the latter dispatches a band of Blackfeet to wipe out the Kincaid ranch. Just as the Indians are about to slaughter Lucy and Jimmy Kincaid, Reb arrives pursued by Custer and his cavalry. Reb has already killed Buckley. The Indians are driven off, course. Red is pardoned for his misdeeds by General Custer and remains to marry Mehtabel.

Richard Thorpe's direction is smooth and fast. Wallace Beery supplies sure-fire entertainment as the resourceful Reb, another tailor-made role, and he is well assisted by the supporting players. Leo Carrillo as Pete Marillo, Reb's henchman, has another Piute Pete portrayal which he makes the most of. Ann Rutherford as Lucy Kincaid and Lee Bowman as Sergeant Connolly, one of Custer's men, deftly manage the minor romantic plot.

Marjorie Main contributes memorable comedy as Mehtabel, the blacksmith, while youngster Bobs Watson shows talent as Jimmy Kincaid.

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**GOLDEN GLOVES:**
Produced by William C. Thomas for Paramount
Director: Edward Dmytryk
Screenplay: Maxwell Shane, Lewis R. Foster
Story: Maxwell Shane
Photography: Henry Sharp
Editor: Doane Harrison

Bill Crane .......... Richard Denning
Mary Parker .......... Jean Cagney
Joe Taggerty .......... J. Carrol Nash
Wally Maston .......... Robert Paige
Ennui Balar .......... William Frawley
Poty Brill .......... Edward S. Brophy
Pete Wells .......... Robert Ryan
Joe Parker .......... George Ernest
Gumdrop Wilbur .......... David Durand
Jimmy .......... James Seay
Sammy Sachs .......... Sidney Miller
Mac Donald .......... Alie Craig

Routine item about the amateur boxing racket made Ivory-pure through the combined efforts of a crusading reporter and a boxer who wins through because of an estranged sweetheart's forgiving smile.

(Adults & Young People)

(Running time, 66 minutes)

Golden Gloves trades pleasantly on the kudos gained by the boxing competitions of the same name and when sticking strictly to the leather-pushing art manages to be fresh and appealing program entertainment.

When Joey Parker dies as the result of injuries received in the ring his sister Mary naturally enough becomes embittered against the tight racket. She's not the only one who feels that way, for Wally Maston, crack sports writer, is out to break Joe Taggerty, a racketeer who keeps in two-bit cigars by exploiting young and clear-eyed hopefuls. Maston's editor, in Taggerty's pay, fires Maston for inquiring too closely into the racket. Maston joins another paper and persuades the publisher to sponsor an above-board amateur tournament. He asks Bill Crane, a future world champion, to back him up but Crane refuses because he's Mary's boyfriend. Maston then seeks to banish Mary's prejudice via the battleye route and begins to escort her to swanky affairs. Bill Crane becomes hurt and silent, but keeps in training. Everything turns out all right, though, because between rounds and just when the going is toughest Bill receives a romantic hypno which enables him to beat a ringer and win the gloves.

As far as plot is concerned Golden Gloves is old stuff, of course, and its love story follows the familiar pattern round by round. The cast is up to the material with Jean Cagney sweet but not too effective as the inspirer of good clean sport. Richard Denning makes a personable boxer. J. Carrol Nash, William Frawley and Edward S. Brophy turn in standard heavy characterizations. Some of
the ring shots have a phony look but there is enough shifty foot-work and ac-
tion to give Golden Gloves, by no means a knockout, an easy decision.

PUBLIC DEB. No. 1:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Gregory Ratoff
Screenplay: Karl Tunberg, Joseph E. Mankiewicz
Story: Karl Tunberg, Don Ettlinger
Photography: Ernest Palmer
Editor: Robert Simpson

Alan Blake .......... George Murphy
Penny Blake .......... Brenda Joyce
Elsa Maxwell .......... Herself
Grisha .......... Mischa Auer
Mulburn .......... Charlie Ruggles
Eric .......... Maxie Rosenbloom
Major ............... Bert Connolly
Bartender .......... Franklin Pangborn
Mr. Schlots .......... Hobart Cavanaugh
Hugh Staket ........... Lloyd Corrigan
Reiser ................ Ivan Lebedeff

Decidedly synthetic and inconsequential farce about a parlor-pink society heiress who finally gets sold on capitalism thru the efforts of a hard-working water.

Twentieth Century's case against the Commies, while not apt to turn the Kremlin, does have its incisive moments, but as entertainment Public Deb. No. 1 fails far short of success. The story scambles along unsteadily most of the time, never quite getting the necessary oomph and what little touch of satire there is whirs not quite up to the subject. The story has a drollness about it but fails to achieve the fine impact the subject deserves.

The most sympathetic character in the film is the German. Though his art form has been used against him, he refuses to give up and continues to pursue his craft, even in the face of adversity.

RANGERS OF FORTUNE:
Produced by Dale Van Every for Paramount
Director: Sam Wood
Screenplay: Frank Butler
Photography: Theodor Sparkuhl
Art Director: Hans Dreier, Robert Usher

George Bird ......... Fred MacMurray
Sierra ............. Gilbert Roland
Sharon Mcllbin ....... Lewis Rebeck
Johnny Cap ......... Dick Foran
Elizabeth "Squib" Grayborn ........ Betty Brewer
Mr. Prout .......... Arthur Allen
Rod Shelby .......... Bernard Nedell
Homer Granville Clayton ........ Brandon Tynan

Topnotch western melodrama about three romantic bad men of the old South- west who bereave a youngster and eliminate a band of land robbers.

(Men Against the Sky, 79 minutes)

Here's another, but not just another, western yarn invested with all the in-
grained ingredients of a good audience is likely to demand. Gunshots and fistfights, comedy sequences and romantic interludes make up the piece. Sam Wood, director of Goodbye, Mr. Chips and Our Town, demonstrates that the Western genre may still provide audiences the world over with some of the best entertaining films, regardless of other factors.

Although the picture opens, Gil Farra, Geo. Bird, and Sierra, three mesquite musketeers, escape a Mexican firing squad by romping across the border into Texas. All three are renegades of some sort, Gil, the leader, George an ex-boxer with the brain of a peacock, and Sierra, a devil-may-care gay caballero. Outlaws though they are of course, the strangely assembled trio really have hearts of gold. Before long they drift into the town of Santa Marta, become the swaggering protectors of the town's craddling "Clarion" editor and his spirited little granddaughters, "Squib" and "Bird," and it achieves with serene protection to Sharon McCloud, the town's shapely storekeeper. The whole of Santa Marta, it seems, is being terrorized by a murderous gang of land-grabbing cut-throats. A jailbreak and a murder send the trio scurrying after the villain, but before they arrive, he enters the "Clarion" office, shoots down Editor Grayborn and Squib just as they are composing a story which would finish him, and escapes. He joins on his trail the heroes shoot their way through his henchmen, corner him in his own hacienda, and settle for the murder of his own. Squib and Bird join forces. At the finish another cowboy claims the heroine, Sharon, in order that Gil may ride off with his buddies for the next adventure in the series.

It could be said that the piece lacks dramatic cohesion, or cinematic plausibility, or any number of things, but it really wouldn't matter. It's a swift-moving melodrama fashioned solely for audi-
ence appeal and it achieves with serene lack of subtlety what it set out to achieve. The two real stars of the piece are little

Betty Brewer as Squib, the precocious granddaughter, and Albert Dekker as George Bird, the pea-brained plug-ugly. Miss Brewer skips through her role as though she had been dashing about the studio lot since cradle days. Dekker provides a high percentage of the comedy. Fred MacMurray as the romantic chief ranger, and Gilbert Roland as Sierra, the carefree caballero, work up strong characteristics. Patricia Morrison is attrac-
tive as Sharon, the alluring store-
keeper, while Joseph Schildkraut as Col. Reebstock, the suave aristocrat-villain, earns the hisses.

MEN AGAINST THE SKY:
Produced by Howard Benedict for RKO Radio
Director: Leslie Goodwin
Screenplay: Nathaniel West
Story: John Twist
Photography: Harry Redman
Editor: D. Marquette

Phil McDonald .......... Richard Dix
Mattie Amos .......... Ruth Donnelly
Dante .......... Hume Cronyn
Dan McLean .......... Edmund Lowe
Kay McDonald .......... Janet Gaynor
Burndett .......... Granville Bates
Grant .......... Grant Withers
Doe Allerton .......... Jack Oakie
Flyn .......... Charles Quigley
Garten Sanders .......... Selmer Jackson
Captain Walker .......... Terry Belmont

(Adventures of the Sky, 73 minutes)

Although its script is far from original, Men Against the Sky has been carefully directed and performed. Dramatic sus-
pense is maintained in a taut, subtle manner, and a fair number of light comedy touches serve to relieve the tension.

The story concerns a broken-down pilot, Phil, who has subsided into a stunt flyer on a county fair circuit. When his sister Kay gets a job as a stunt-flying de-
signer for promoter McLean's airplane factory, Phil secretly advises her of new ideas in craft designing. Phil's ideas are then incorporated into a new kind of fighting plane which the company plans to enter in a government competition for an important contract. The ship cracks up during its first test flight, but Phil locates the trouble and takes it up again. This time the landing gear jams as the plane nears the earth. Phil, working frantically to save the craft, manages to ground it intact, but loses his life in doing so. The manufacturing plant is thus saved, how-
ever, and Phil has died a hero.

Leslie Goodwin's direction is smooth and assured throughout. Particularly im-
pressive is the portrayal offered by Rich-
ad Dix as Phil, the heroic has-been. Edmund Lowe as McLean, the breezy promoter, has a role which is at times heavily overdrawn, but he carries it off about as well as anyone could. Attractive

Wendy Barrie as sister Kay is competent in all situations, and Kent Taylor as Mar-
tin, her designer-fiancé, catches attention for a satisfying characterization.
BRIGHAM YOUNG:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Henry Hathaway
Screenplay: Lamar Trotti
Story: Louis Bromfield
Music Score: Alfred Newman
Photography: Arthur Miller
Art Direction: William Darling, Maurice Ransford
Editor: Robert Bischoff

Jonathan Kent .......... Tyrone Power
Zina Webb .............. Linda Darnell
Brigham Young .......... Dean Jagger
Angus Duncan .......... Brian Donlevy
Eliza Smith ............ Faye Emerson
Porter Rockwell .......... John Carradine
Mary Ann Young ........... Mary Astor
Joseph Smith ............. Vincent Price
Clara Young .............. Jean Rogers
Mary Mayfield .......... Jane Todd
Heber Kimball .......... Willard Robertson
Doc Richards .............. Moroni Olsen
Prosecutor ............. Marc Lawrence
Hyrum Smith .......... Stanley Andrews
Hubert Curn .......... Frank Thomas
Pete ................. Fuzzy Knight
Henry Kent .............. Dickie Jones
Calhi Kent ........ Sciner Jackson
Mr. Webb ............. Frederick Burton
Major Russell Simpson .. John Carradine
Jim Bridger .......... Arthur Aylesworth
Big Elk ................ Chief Big Tree
John Smith .............. Davidon Clark
Emma Smith ........ Claire Du Brey
Judge Elder ............. Tully Marshall
Mob Leader ............. Dick Rich
Lawrence, Governor ...... Ralph Dunn
Leader ................. Edwin Maxwell
Elder .................. Edmund MacDonald
John Taylor ............ George Melford

Magnificently produced, sweeping and spectacular screen epic depicting in forceful strokes the persecution of the Mormons and their mass trek, under the leadership of Brigham Young, over the Rockies to the Great Salt Lake Valley; an impressive chapter in American history made alive on the screen through brilliant craftsmanship and superb acting.

(Adults & Young People)

(Running time, 112 minutes)

Darryl F. Zanuck's production of Brigham Young ranks as one of the most significant interpretations of early American history to come out of Hollywood. Reminiscent in sweep and movement of The Covered Wagon, the film has been constructed on an even more massive scale. Pictorially, very few pictures have surpassed this one, and not a great many have matched its cumulative impact. Although the film adheres only to the broad factual outline established by the Mormon literature, its details are on the whole scrupulously in keeping with the story as known. Incidents are perhaps not as inclusive as they might have been, but always credible and heightened only for legitimate dramatic requirements. The matter of polygamy is handled with delicacy and restraint, seldom being allowed to shadow either situation or intrigue. More inherently emphasized is a plea for free religious worship without regard to sectarian issues.

In spite of its scope, the film decidedly is not a mere gigantic spectacle. It was probably inevitable that the subject matter should at times tend to overwhelm the individuals concerned with it, to submerge, that is, the personalities themselves in their group achievement. But this is not to say that the separate lives are lost sight of. The personal drama, interwoven with a firm hand, is at all times warmly human and appealing. Brigham Young is not just the story of a cause, it is the record of individual sacrifices concerned with a cause.

As the film opens the Mormons have been driven out of New York, Ohio, and Missouri and are already encountering a rising tide of intolerance at their prosperous settlement in Nauvoo, Illinois. Almost nightly masked riders from nearby Carthage sweep in to set fire and kill. Members of the Nauvoo community include Jonathan Kent, a young Mormon and Zina Webb, an 'outsider,' whose fathers are killed in the raids. Finally Joseph Smith, the Mormon leader, after a meeting with his advisers, including Porter Rockwell, an impulsive scout, and Angus Duncan, a grasping follower who aspires to leadership, tells his people to fight back. Charged with treachery, he is convicted, jailed, and assassinated by a mob. When Brigham Young, Smith's successor, learns that the U.S. Army cannot guarantee protection, he leads his followers abruptly across the frozen Platte into Iowa. The raiders pursue, burn Nauvoo, kill Jonathan's mother. After weeks of marching through snowy wastes the 20,000 Mormons arrive at Council Bluffs. Some remain to plant crops; the others, under the leadership of Young push on to Ft. Bridger in Wyoming, which they reached after a long winter. The unwieldy wagons lurched on up into the Rockies, Young becomes severely ill and is comforted by his first — and favorite wife, Mary Ann. Stirring from a coma, without being able to see outside the wagon, he describes the surroundings as in a revelation, pronounces, 'This is the place.' Stretching out below, naked and scorching, is the Great Salt Lake Valley.

Duncan urges the Mormons on to California and gold, but they remain faithful, found Salt Lake City, and dispatch Jonathan Kent and Porter Rockwell to Council Bluffs to return with all the young men. The next winter is a season of acute privation during which many Mormons die, and the following year, after the crops near harvest, a plague of crickets and locusts sweep over the land. Just as the weary Young, uncertain whether or not to renounce his leadership, summons the Mormons to prayer, millions of sea gulls from the Pacific descend in a cloud to devour the insects.

Now that the crops are saved Jonathan and Zina plan a future together. Brigham Young sees at last the realization of a vision.

Louis Bromfield's original story, richly elaborated in Lamar Trotti's script, has been transferred to the screen with lavish artistry by Darryl F. Zanuck, and Henry Hathaway's direction, by astute evaluation of incident, consistent emphasis on personal drama, and a full and vigorous use of scenic immensity, adds to the cinema epic. Arthur Miller's photography is easily outstanding, while the special effects of Fred Sersen — notably the descent of the sea gulls — are among the best ever achieved. Alfred Newman's music score also deserves special mention.

Dean Jagger, hurriedly summoned from New York and the legitimate stage for his role as Brigham Young, brings to the portrayal all the impassioned fervor, the fiery soul searching, and indomitable determination which the part demands. The great Mormon is made a towering but nevertheless a sympathetically human leader. Mary Astor as Mary Ann, the wife whom Young takes through his periods of misgiving, achieves perhaps the finest performance of her career. Tyrone Power as Jonathan Kent and Linda Darnell as Zina Webb, though conceivably overshadowed, have the inevitable love story with skill and persuasion. Brian Donlevy as Angus Duncan, the ambitious Mormon, John Carradine as Porter Rockwell, the fighting pioneer and founder, and others too numerous to mention score with superb performances.

"The MOVIES . . . . 1940"

TYRONE POWER
LINDA DARNELL
DEAN JAGGER

"BRIGHAM YOUNG"
**The MOVIES . . . 1940**

**BLONDIE HAS SERVANT TROUBLE:**
Produced and distributed by Columbia  
**Director:** Frank R. Strayer  
**Screenplay:** Richard Flunory  
**Story:** DuBose Hoar  
**Photography:** Henry Freulich  
**Editor:** Gene Havlick

Blondie has Servant Trouble should win new fans for the Bumstead Family. This time the familiar domestic comedy ingredients have been deftly woven thru a plot dealing with a "haunted house." The picture maintains the comedy at a high level, easily up to the standard of the series, and exploits spooky sequences for no end of shudders and suspense.

Blondie starts things off by badgering Dagwood for a maid which he can't afford. After refusing his request for a raise, but invites the Bumsteads to occupy the Batterton estate, which his firm is handling, in order to offset neighborhood rumors that the place is haunted.

Blondie and Dagwood unaware of the gossip, accept the offer upon being assured that two servants go with the mansion. Things start happening almost at once, First the Bumsteads discover a frightened negro chauffeur, Horatio, on the premises fulfilling a lode initiation, and then shortly after servants Eric and Anna arrive, clothes begin to disappear in the open pantry.

As Dagwood calls Dithers, who assures him that he has not dispatched any servants to the mansion. After the phone goes dead, a newspaper story reveals that Eric is an insane magician wanted by the police. Eric thinks the house is his because Batterton stole his magical formulas. Grown desperate, Dagwood finally locks everyone in a bedroom and starts searching. Eric, of course, enters the bedroom through a secret panel. Horatio faints, but Blondie's screams bring Dagwood on the run and Eric is knocked out. Then Blondie, Daisy, and Dagwood faint, that is, they arrive with the police, rewards Dagwood with a ten dollar raise for catching Eric. All are happy at the finish — except the maidsman who is sent sprawling as the Bumsteads rush from the mansion.

Performances are fully up to par. Penny Singleton, Arthur Lake, and Larry Simms as Blondie, Dagwood and Baby Dumpling carry the show. Daisy, Jonathan Hale as Dithers, and Arthur Hoyl and Esther Dale as the two servants help out nicely.

**DR. KILDARE GOES HOME:**
Produced and distributed by MGM  
**Director:** Harold S. Bucquet  
**Screenplay:** Harry Ruskin, Willis Goldsmith  
**Music Score:** David Snell  
**Photography:** Harold Rosson  
**Art Director:** Cedric Gibbons  
**Editor:** Howard O'Neill

Dr. Kildare is the medical center's chief physician and when he takes over his ailing father's practice and by curing the town's leading man, he dramatizes the service of a municipal clinic, on top of all this almost eloping with nurse Lamont.

**MONEY AND THE WOMAN:**
Produced by William Jacobs for Warner Brothers  
**Director:** William K. Howard  
**Screenplay:** Robert Presnell  
**Story:** James H. Cain  
**Photography:** L. Win. O'Connell  
**Editor:** Frank Magee

Mildly exciting dramatic romance of the popular medicine-centered series; Dr. Kildare visits the home-town, takes over his ailing father's practice and by curing the town's leading man, he dramatizes the service of a municipal clinic, on top of all this almost eloping with nurse Lamont.

It will come as great but not altogether surprising news to Dr. Kildare's patients to learn that the good doctor has graduated from internship to the position of staff physician at Blair. Nothing else has changed very much in the fifth offering of this series, what with the same old story and plot giving their all for medical science. The old ingredients of honey humor and breathless attention to science are competently mixed for high grade program, albeit familiar, entertain-ment material.

Dr. Kildare has just been appointed assistant to the great Dr. Gillespie when he hears disturbing news from home. He returns to the home town to find his physician father ailing and doing twice as much work as he should be doing. The mill has closed down, leaving the townspeople without means of earning a livelihood. Other mills have moved away and there isn't enough money in the town to really support the senior Kildare himself. Dr. Jimmy gets the idea of opening a clinic for those who will pay ten dollars a week to earn their bread. He arranges the funds for this scheme by the influential George Winslow, scoffs at the idea. Just before the crucial board meeting Winslow is stricken. The clinic doctors manage to save the man's life. To the amazement of all come Dr. Gillespie and Mary Lamont. Mary suggests she and Jimmy elope. While he is enthusiastically enter-taining the idea the clinic is approved and made permanent. Dr. Jimmy and the other doctors rouse themselves and he is going West to see a specialist about taking treatment for his cancer condition and will give the couple a month off for their honeymoon if they turn the new clinic over to Mary and Kildare, Mary is closest in any film of the series and will very probably make it next time.

The Kildare series is in need of a stronger hypo than a change in locale if it is to continue with its original punch. The script contains plenty of routine, medical atmosphere but nothing to differ-entiate the present offering from its predecessors. Lew Ayres and Laraine Day perform their roles as usual. Lionel Gillespie plays Dr. Barrymore (or is it the other way around?) in his patented bitter-sweet manner. Outstanding, newcomer, Lockwood, whose characterization of the bull-headed small town merchant is a telling one. Familiar faces include those of Samuel S. Hinds, Nat Pendleton, Alma Kruger, William King and Sara Haden. Ed Marlow's old Bouquet's direction is smoothly satisfying. Followers of the series will enjoy the familiar antics and atmosphere of Dr. Kildare Goes Home.

**Entertaining melodrama about a bank vice-president who conceals a philandering employee's thefts out of consideration for his innocent wife.**

(Running time, 65 minutes)
I WANT A DIVORCE:
Produced by George Arthur for Paramount
Director: Ralph Murphy
Screenplay: Frank Butler
Story: Adela Rogers St. Johns
Photography: Ted Tetzlaff
Art Directors: Hans Dreier, Ernst Fegte
Editor: LeRoy Stone

Geraldine (Jerry) Brokaw .... Joan Blondell
Alan MacNally ............. Dick Powell
Wanda Holland .............. Gloria Dickson
Jeff Gilman ................ Frank Fay
Grandma Brokaw .......... Jessie Ralph
Grandpa Brokaw .......... Harry Davenport

Dorothy Burgess ............. Mickey Kahn
Erskine Brandon .......... Sydney Blackmer
Celestine .................. Louise Beavers

Excellentlly directed, highly diverting seriocomic drama about a young couple who move toward the brink of divorce until a tragic lesson returns their common sense. (Adults)

(Adults, Running time, 92 minutes)

I Want a Divorce contains a really convincing indictment of the divorce racket. The producers, of course, have been careful to inject robust entertainment elements, which stand on their own, independent of the main theme. The Dick Powell-Joan Blondell domestic comedy, ranging from broad farce to breezy whimsicality, is effervescent and infectious, and there are sufficient amounts of it to insure the satisfaction of even those audiences who have little or no interest in the divorce problem.

Shortly after Jerry Brokaw helps her sister, Wanda, obtain a divorce from David Holland, she meets Alan MacNally, a young law student who is a friend to Erskine Brandon, a deft divorce lawyer. Jerry confesses to Mac her revulsion for the part she has played. Later she meets him again and the two are married the next day. Jerry maintains she'll divorce Mac if he ever goes into the divorce business with Brandon, and for a time the couple are happy on the husband's small salary. Wanda, meanwhile, takes her turn as parent to her son, five-year-old David, but finds he cares more about a certain "Aunt Helen" than herself.

Finally however, after helping Jeff Gilman, a fisherman friend, along the much-traveled road to divorce, Mac accepts a partnership with Brandon, the smooth separation shark. One thing leads to another and at length Mac and Jerry separate. Jerry refuses to change her mind even when Wanda warns her to reconsider. Not very long afterwards Wanda learns of the marriage of her former husband, "Aunt Helen." She commits suicide. Together at the scene of the tragedy, Mac and Jerry realize their mistake.

The story outline does not take into account the merry domestic comedy which life forces to a high level for general entertainment. The marital monkeyshines are prominent, skilfully interwoven, and serve as a nice counterbalance for the tragic theme.

Ralph Murphy's direction, especially in the comedy sequences, is outstanding, and Frank Butler's script is both breezy and thoughtful. Dick Powell and Joan Blondell cooperate in the lead roles with unusual success. Cast for the first time in a non-singing straight dramatic portrayal, Powell displays impressive ability in situations both comic and serious. Miss Blondell's established talents as a comedienne were seldom exploited to better advantage. She demonstrates uniform excellence in the dramatic sequences also. Frank Fay as Gilman, the enthusiast who brings his own fish to dinner, tosses in an amusing delineation which should not escape even the least astute casting director. The supporting cast deserves mention almost to the bottom of the column. Gloria Dickson as Wanda is particularly effective, while Conrad Nagel as Holland and Sidney Blackmer as Brandon lend strength to their roles. Jessie Ralph and Harry Davenport as Grandma and Grandpa Brokaw, the sage old folks, provide light moments.

MURDER IN THE NIGHT:
Film Alliance release of Associated British (Walter C. Mycroft) production
Director: Norman Lee
Screenplay: F. McCrew Willis
Photography: Claude Friese-Greene
Editor: E. B. Jarvis

Steve Marco .................. Jack La Rue
Ruby Lane ............... Sandra Storme
Roy Barnes ............... Bernard Lee

Inspector Hammond .......... Martin Walker
Nick Green ................. James Hayter
Lola Matthews ........... Googie Withers
Maybelle .................. Myrtle
Delty ....................... Arthur O'Connell
Spade ..................... Edmon Ryan
Mike ....................... Alf Goddard

Mediocre British-made melodrama about an American gangster, operator of a London "front" night club, who murders a blackmailer but gets trapped by his victim's wife. (Adults & Young People)

(Adults, Running time, 60 minutes)

This is the English production originally titled, Murder in Soho. In spite of the title change however, American audiences will have no difficulty in recognizing the country of origin, since the British accents are pretty thick at times.

The story is trite, rendered ineffective by amateurish acting and a poor print. Steve Marco, a Chicago gangster, runs a night club in London as a blind for a jewel racket. Blackmailed by Joe, a small fry crook, he resorts to murder. Joe's wife, Ruby, a hostess in the night club, pretends to fall in love with her husband's killer in order to betray him. Ruby actually loves Roy Barnes, a reporter. With the aid of Scotland Yard she traps Steve and his fellow gunmen.

Jack La Rue is adequate as Steve, but doesn't get much help from the others. Sandra Storme is attractive as Ruby, but shows the need for extensive seasoning. As a program filler it might squeeze by.
"The MOVIES . . . 1940"

CITY FOR CONQUEST:
Produced by Anatole Litvak for Warner Brothers
Director: Anatole Litvak
Screenplay: John Welsey
Story: Aben Kandel
Photography: Sol Polito,
James Wong Howe
Music Score: Leo F. Forbstein
Art Director: Robert Haas
Editor: William Holmes

Danny Kenny .......... James Cagney
Peggy Nash .......... Ann Sheridan
Old Timer ............ Frank Craven
Scotty MacPherson .... Donald Crisp
"Mutt" Frank McHugh
Eddie Kenny ......... Arthur Kennedy
"Pinky" .......... George Tobias
"Dutch" .......... Jerome Cowan
"Googi" ........... Eli Kazan
Murray Burns .......... Anthony Quintero
Gladys .............. Lee Patrick
Miss Nash ........... Blanche Yurka
Goldie .......... George Lloyd
Lilly ................. Joyce Compton
Miss Leonard ........ Thurston Hall
Cobb ................. Ben Welden
Salesman ............. John Arledge
Gaul ................. Ed Karnes
Doctor .............. Selmer Jackson
Doctor .............. Joseph Crehan

Powerfully dramatic story about an East Side truck driver who becomes a boxer in order to win fame and a woman, but ends as a newspaperman after losing his sight in a championship match. (Adults & Young People)

(Running time, 105 minutes)

City for Conquest is a story which has been told often before, but it still packs plenty of dramatic punch. Under the expert hand of Director Anatole Litvak the familiar threads of action, romance and sentimentality have been woven into a fabric which most audiences will find vivid and absorbing. The background is New York with all of its glitter and squalor, its giant pulsations and unfathomable mystery. The tempo changes subtly to suit mood and incident. Frank Craven, as our "Old TImer," is brought in as a commentator in this case a tramp, the Old Timer, who wanders in and out of the story, omniscient and symbolic, soliloquizing, pointing up the drama, emphasizing the futility of the struggling mortals who make up the great city.

In a brief prologue Danny Kenny is seen as a slumurchin in love with Peggy Nash. Later the scrappy newshoys turns down a boxing career in order to become a truck driver. Before long however, he takes on a fight in order to educate his young brother, Eddie, who shows signs of being a musical genius. Peggy, meanwhile, drifts away from him, as her dancing talents take her into the professional big time with a persuasive partner, Murray Burns. Finally Danny decides to become champion in order to win back Peggy. After a buildup, he takes on the champ, who blinds him in a murderous fifteen round fight with resined gloves. Broken, but still manly, Danny opens a newsstand near Times Square. Peggy, who is not faring so well herself, now understands the meaning of real love, hurried to his side, Brother Eddie, meanwhile, conducts his "Symphony of a City" in Carnegie Hall.

John Welsey's script, based on the novel by Aben Kandel, is smooth and
vigorous, and the production overall is fully adequate. James Cagney plays the part of Danny Kenny with strength and conviction, bringing plenty of zest to the action sequences and careful shading to the romantic intervals. Ann Sheridan achieves a wide emotional range in her natural performance as Peggy, and also demonstrates dancing ability in several ballroom sequences. Impressive performances include those of Arthur Kennedy as Eddie, the young composer-brother, Eli Kazan as Googi, a gangster friend of Danny's, Donald Crisp as a fight promoter, and others.

It's sure-fire drama keyed for general appeal.

BLACK DIAMONDS:
Produced by Ben Pivar for Universal
Director: Christy Cabanne
Screenplay: Clarence Upson Young,
Sam Robins
Story: Sam Robins
Photography: William Slicker

Walter Norton .......... Richard Arlen
Barney Tollerive ........ Andy Devine
Linda Connor .......... Kathryn Adams
Nina Norton ............ Mary Treen
Matthews .............. Paul Fix
Johnson ............... Pat Flaherty
Miss Norton ............ Maude Allen
Archie Connor .......... Cliff Clark

Richard Arlen action melodrama; aided by Andy Devine the hero wins a fight to protect coal miners in his old home town. (Adults & Young People)

(Running time, 52 minutes)

Upon returning to Redman, his home town, Walter Norton, a star newspaper reporter, discovers that the local coal mine is a potential death trap. With the help of Barney Tollerive and Linda Connor, an attractive nurse, Norton begins an investigation of working conditions. Even after the reporter's own father is injured in an explosion, the company president and the state inspector ignore his demands for safety devices. Before the finale Norton has been jailed and left to die in the mine after a fight, but finally the state inspector confesses that he has been paid off by the company president and admits that the mine is unsafe. Thus Norton emerges victorious in his struggle to safeguard the miners. Linda, the pretty nurse, is part of his reward.

Richard Arlen makes a properly determined Norton, and Andy Devine as Barny Tollerive supplies a somewhat violent but effective brand of comedy. Kathryn Adams as Linda helps with the incidental romance, while Mary Treen aids a little with the humor. It's competent "B" melodrama.

SING, DANCE, PLENTY HOT:
Produced by Robert North for Republic
Director: Lew Landers
Screenplay: Bradford Ropes
Story: Vera Cassiday
Music Score: Cy Feuer
Photography: Ernest Miller
Editor: Edward Mann

Irene .......... Ruth Terry
Johnny .......... Andy Devine
Susan .......... Barbara Allen (Vera Vague)
Hector .......... Billy Gilbert
Evelyn .......... Claire Carleton
Judy .......... Mary Lee
Agatha .......... Elizabeth Risdon
Scott .......... Lester Matthews
Henderson .......... Leonard Carey

Disappointing comedy-with-music about the honest assistant of a phony theatrical promoter. (Adults & Young People)

(Running time, 72 minutes)

This Republic release may prove mildly satisfying as a program filler, but the production is too weak to attain wide success. A trite story and dialogue crowded with cliches tend to offset the efforts of a fairly competent cast. Scott, an unscrupulous producer, persuades two spinsters, Susan and Agatha, to support a revue with the understanding that the profits are to be given to an orphanage. The show is originally a success but when Johnny, Scott's assistant, teams up with Irene, niece to one of the spinsters, but the intervention of a group of orphans headed by Judy, that starts a new era. At the last minute Scott skips with the cash. Johnny of course, rises to the emergency. With the aid of Hector, a policeman disguised part of the time as an East Indian princess, he saves the day.

Johnny Downs as Johnny and Ruth Terry is Irene give evidence of ability in the romantic lead roles. Downs sings and dances satisfactorily, and Miss Terry also vocalizes successfully. Billy Gilbert as Hector is a teamer for contrast with Barbara Allen — Vera Vague of the radio — as spinster Susan. Instead of being held to incidental sequences however, they are supplied with overlong choruses which slow up the story pace. Under the circumstances they manage as well as could be expected. Of the tunes, "Tequila," sung by Downs and Miss Terry, is the best. Mary Lee, by the way, as Judy, proves herself an expert blues singer.
THE HOWARDS OF VIRGINIA:
Produced by Frank Lloyd for Columbia
Director: Frank Lloyd
Screenplay: Sidney Buchman
Music Score: Richard Hageman
Photography: Bert Glennon
Art Director: John Goodman
Editor: Paul Weatherwax
Matt Howard, Cary Grant
Jane Peyton Howard, Martha Scott
Pleasant Peyton, Sir Cedric Hardwicke
Roger Peyton, Alan Marshal
Thomas Jefferson, Richard Carlson
Captain Jabez Allen, Paul Kelly
Tom Norton, Irving Bacon
Aunt Gertrude, Elizabeth Risdon
Mrs. Norton, Ann Revere
James Howard at 16, Richard Alden
Peyton Howard at 18, Phil Taylor
Mary Howard at 17, Rita Quigley
Dick Marlowe, Libby Taylor
Patrick Henry, Richard Gaines
George Washington, George Houston

Lavishly evocative panorama of our national beginnings in the intimate romantic tale of a frontiersman who marries an aristocrat, builds a home for his family in the wilderness, becomes a legislator, and finally fights at Valley Forge for freedom and a life more abundant than was represented by his "reactionary" in-laws.
(Adults & Young People)

(Running time, 116 minutes)

The Howards of Virginia does a neat and possibly gratuitous job in interpreting yesterday in the light of today. The story itself when limited to legitimate dramatic values is a far more stirring plea for the democratic way than its occasional preachments which are, at times, rather a strain on the context. But as a recapturing of the flavor of Colonial Virginia, The Howards of Virginia, aided by the Rockefellere-reconstructed Williamsburgh, presents one of the screen's outstanding efforts at historical research.

Matt Howard is a rough and ready frontiersman who through a special set of circumstances has acquired a good school at the side of the young Thomas Jefferson, and is consequently neither "common" nor yet "gentle.

The film's opening sequences show Matt's family background and his awkward attempts to acquireitin when there's all of unexplored Ohio calling a boy to adventure, and then leap to his manhood when, his farm sold, he comes to Virginia to seek his fortune as a surveyor and to ask the advice of Jefferson, now a rising young lawyer. There he meets the snobbish Peytons, is repelled by the ultra-aristocratic Peyton's, attracted by the lovely Jane. Despite her family's objections, and brushing aside Jane's own misgivings about their social inequality, Matt wins Jane's hand in marriage and takes her to his backwoods home. With Trojan zeal he builds a beautiful home for Jane and their children, and successfully runs, at Jefferson's behest, for Virginia's House of Burgesses. Here he opposes the conservative attitude of brother-in-law Fleetwood, also a Burgess, in the matter of Britain's tyrannous taxation. Differing social and political attitudes have long been causing estrangement between Jane and Matt, and when Matt decides to enlist in the army, his decision comes as much as a solution to a personal problem as an exercise in patriotism. The pair become separated throughout the war years, Matt bearing of his family only when his two sons visit him at Valley Forge to join up. Matt undoes another long-standing error when he learns to regard his son Peyton, congenitally cursed with a club-foot, with real understanding. At the long war's end he is reunited with Jane and they both face the rising order of things with calm and confidence.

The script for The Howards of Virginia came from Elizabeth Page's lengthy best-selling novel "The Tree of Liberty." In director Frank Lloyd's hands the script becomes a living testament to the glories and the time-spirit of the Old Dominion. With a sure hand he bridges the gap between Matt's youthful and mature years and evokes the dramatic values of a story which transcends by an army of the history's dry bones. The cast is uniformly excellent. A strong flavor of Cary Grant's whacky comedy roles remains in his characterization of Matt, but in the battle scenes especially he does a good straight dramatic job in which he is ably abetted by Martha Scott. Sir Cedric Hardwicke is superb as the bitter Fleetwood and although on the wrong side of the quarrel attracts most of the audience sympathy to himself. Richard Carlson's characterization of Thomas Jefferson is a brilliant job; he had the difficult task of making an historical figure real and human and has succeeded so well that for many Jefferson will hitherto be identified with Carlson's performance. Alan Marshall, Frank Kelly and Phil Taylor are seen in strong supporting roles. With its stirring historical scenes and background, a humanly interesting story to tell, and its dramatic tribute to America's beginnings, The Howards of Virginia makes for exciting and rewarding film fare.

PASSPORT TO ALCATRAZ:
Produced and distributed by Columbia
Director: Lewis D. Collins
Screenplay: Albert DeMond
Photography: James S. Brown, Jr.
Editor: Dwight Cladwell
George Hollister, Jack Holt
Ray Nolan, Noah Beery, Jr.
Karol Roy, Cecilia Callejo
Hank Kister, Maxie Rosenbloom
Leon Fenton, C. Henry Gordon
Thomas Lindsey, Guy Usher
Drexel Stuyvesant, Clay Clement
Pogla, Ivan Leshof
Bender, Ben Welden
Reed, Robert Coke
Jeffer, Harry Gording

Transparent sabotage melodrama; Jack Holt poses as a foreign agent in order to nail the mastermind.
(Adults & Young People)

(Running time, 60 minutes)

To judge by the subject matter, the producers intended their effort to be labeled " timely." The treatment however, proves the release was distributed just about twenty years too late. Jack Holt, Columbia's staple sleuth, this time thwarts immigration frauds and subversive activities by posing as an enemy agent. The identity of the unknown "brain" is apparent almost from the beginning however, and the suspense supposed to be worked up by subsequent incidents is pretty well diluted by amateurish handling. The formula plot probably supplies enough rough-and-tumble to satisfy juvenile audiences.

Jack Holt achieves a standard portrayal as the hero, but the remainder of the cast have little to offer. Noah Beery, Jr., and Cecilia Callejo carry on a weak romance, while Maxie Rosenbloom supplies minor comedy. C. Henry Gordon makes a mean villain.

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**LAUGHING AT DANGER:**
Produced by Lindsley Parsons for Monogram

**Director:** Howard Bretherton

**Screenplay:** Jo Weisbrod, West, John Kraft

**Story:** Joseph West

**Photography:** Fred Jackman, Jr.

**Editor:** Jackie Ogilvy

**Cast:**
- Betty
- Jane
- Marjorie
- Profit
- Ralph
- Charges
- Bonds
- The
- Wealthy
- Half
- Sunk
- George
- Beauty
- George
- Henry
- Victorian
- Stars
- Tain
- Ties
- Office
- Phone
- Discover
- Order
- When
- Incident
- Mystery
- Audiences
- Hairdressing
- Arthur
- Phone
- Incident
- Once
- Beautiful
- Wall
- Stand
- Wall
- Stand

**Synopsis:**
In 1933 Mascot Pictures released a serial called "Detective Empire" starring Gene Autry and Frankie Darro. Since then both actors have become popular and the serial has now been drawn upon for a new release. The present version is a jerky affair, trimmed off and filled in, but juvenile audiences and the less choosy of the pseudo-scientific fans may derive a certain amount of satisfaction from the material. The action starts on a radio ranch where Gene broadcasts a program every day. Scientists searching for radium bring rumors of an underground kingdom located beneath the ranch, and before long the strange subterranean creatures appear on the surface, steel-helmeted and threatening. Gene and Frankie are captured by the invaders, taken underground where a queer queen rules and outlandish robots serve. Eventually they escape, and the underground "Moravia" is destroyed.

**DOOMED TO DIE:**
Produced by Paul Malvern for Monogram

**Director:** William Nigh

**Screenplay:** Ralph Bettinon

**Adaptation:** Michael Jacoby

**Story:** Hugh Wiley

**Photography:** Harold Neumann

**Cast:**
- James Lee Wong
- Boris Karloff
- Captain Street
- Grant Withers
- Bobbie Logan
- Marjorie Reynolds
- Dick
- William Stelling
- Cynthia
- Catherine Craig
- Fleming
- Usher
- Martin
- Brandan
- Wentworth
- Mathews
- Wilbur Mack

**Synopsis:**
Inexpert mystery melodrama in which Boris Karloff as Chinese Detective Wong tracks down a murderer.

**THE GIRL FROM AVENUE A:**
Produced by Sol Wurtzel for 20th Century-Fox

**Director:** Otto Brower

**Screenplay:** Frances Hyland

**Story:** Maude Fulton

**Photography:** Lucien Andriot

**Editor:** Louise Loeffler

**Cast:**
- Jane
- Jane
- MacDowell
- MacDowell
- Taylor
- Lucy
- Katherine Aldridge
- Angela
- Elyse Knox
- Mrs. Forrester
- Laura Hope Crews
- Mrs. Van Dyne
- Jessie Ralph
- Tinsman
- Harry Shannon
- Bishop Phelps
- Vaughan Glaster
- Steve
- Rand Brooks
- Mrs. Madge Dwyer
- Sylvester Galupi
- George Humbert

**Synopsis:**
Stereotyped comedy drama in which Jane Withers plays the part of a Bowery urchin taken into a Victorian household by a wealthy playwright towards the turn of the century.

**MEN WITH STEEL FACES:**
Produced by Nat Levine, released by Times Pictures

**Director:** Otto Brower, Brewey Eason

**Screenplay:** John Rathmell, Armand Schaefer

**Story:** Wallace McDonald, Gerald Gerathy

**Synopsis:**
The Girl from Avenue A will probably be welcomed by Withers fans as another treat, but the reaction of many audiences to this effort will be tepid indeed. Although Miss Withers displays her usual vigor, Frances Hyland's screenplay fails to make the youngster's role as sym pathetic as it ought to be. The plot — drawn from Maude Fulton's stageplay, "The Brat," tells along exploiting threadbare situations. Complications seem artificial, performances often wooden.

Miss Withers, a street urchin, is taken into a rather weird upperclass household by MacMillan, a wealthy playwright who hopes to study her for copy purposes. Jane, of course, encounters all sorts of problems in her new environment. Although the film's finish finds her winning over the society set, however, her triumph is none too convincing. The screenplay, that is, does not seem to establish beyond doubt that she is anything better than an alley urchin.

The authentic background and settings are the most impressive the talented young star has been supplied with to date, but, as before noted, the story fails to impress. Otto Brower's direction is adequate under script circumstances. Kent Taylor, Katharine Aldridge, Elyse Knox, Laura Hope Crews, and others provide passable support.
FOREIGN CORRESPONDENT:
Produced by Walter Wanger, released by United Artists
Director: Alfred Hitchcock
Screenplay: Charles Bennett, Joan Harrison
Dialogue: James Hilton, Robert Benchley
Music Score: Alfred Newman
Photography: Rudy Mate
Art Director: Alexander Golitzen
Editor: Dorothy Spencer

Johnny Jones (later Hunley Haverstock) ....... Joel McCrea
Carol Fisher, her father ................. Herbert Marshall
Elliot West .................. George Sanders
Van Meer .................. Albert Basserman
Stebbins .................. Robert Benchley
Rowley .................. Edmund Gwenn
Mr. Powers .................. Harry Davenport
King .................. Eduardo Ciannelli
Doreen .................. Barbara Pepper
Larvine Diplomat ............ Edie Carter
Assassin .................. Charles Waggenheim
Tramp .................. Martin Koleck

Brilliantly directed and produced more-than-melodrama in the Hitchcock manner; an emotionally dashes newshawk exposes an international plot, chasing after diplomats, dodging Nazi agents, and showing up on a wrecked transatlantic clipper in the year's most important exciting fable of our times.

(Adults & Young People)

Running time, 119 minutes)

Perhaps the best tribute (and the closest approach in intellectual appreciation) Herbert Marshall can make to those forthright ones who early saw the clouds of war while many of us at home were seeing rainbows" is one of melodrama hyperbole. To few newspapermen covering the European scene, even those who write memoirs, have come adventure and empire-shaping intervention as to Johnny Jones in Foreign Correspondent.

Yet, it is Hitchcock's masterly way of which this is one, the manner, not the sometimes frenetic matter, is the thing. The alternately terror-and-laughter-inspiring mood is just right; they impress utter conviction upon the film's less credible events.

Foreign Correspondent brings into focus the summer of '39 with European intrigue at its most diabolical. Into the mess the New York "Morning Globe" sends the "fresh, unused mind" of its star police reporter. Johnny Jones arrives in London with his brisk, superior viewpoint to cover a peace conference which is rapidly going haywire. He scents a "fifth column" plot and straightway embarks upon-breaking the story of a peace-sponsoring Dutch diplomat who mysteriously from London, appears in Holland, is assassinated, appears. Johnny's news sense takes him into the sinister windmill hideout of the plotters, to the tower of Westminster Cathedral for a death-struggle, and aboard a transatlantic clipper mysteriously wrecked. He finds time for love in all that busy schedule, too. Broadcasting from blacked out London in an air raid Johnny points up the theme with the militantly dramatic warning that it is possible, at least, to "keep the lights burning in America."

The direction's the thing in Foreign Correspondent, of course, with its Hitchcock sequences of suspense and shock-technique, but the film has the added merit of being superbly cast. Joel McCrea is competent in the title role, and Laraine Day handles the other half of the romantic assignment graciously. Herbert Marshall makes an excellent suave villain and Edmund Gwenn and Eduardo Ciannelli equally unpolished ones. Albert Basserman is splendid as the peace-loving Dutch diplomat and George Sanders makes a convincing British newspaperman. Robert Benchley, who had a hand in the script, does a marvelously funny job as a down-at-heels London correspondent. Foreign Correspondent is an amazing mixture of lurid melodrama, genuine humor, and stirring propaganda for the democratic way, all blended in a formula of socko entertainment.

RIDERS FROM NOWHERE:
Produced by Harry S. Webb for Monogram
Director: Raymond K. Johnson
Screenplay: Carl Krusada
Photography: Edward A. Kul, William Hyer
Editor: Robert Golden

Jack Randall ............... Jack Randall
Manny Van Nest ......... Ernie Adams
Marion Adams .......... Margaret O'Brien
Mason ..................... Tom London
Trigger ................. Charles King
Understudy ............ Nelson McDowell
Bess .................... George Chesebro
Mrs. Gregory ........... Dorothy Vernon

Average calibre cactus yarn; Jack Randall cleans up the lawless town of Brimstone. (Adults & Young People)

Running time, 47 minutes)

Yes sir, our old pals of the prickly pear, Jack Randall and Ernie Adams, are at it again. This time they're the wandering Riders from Nowhere, as able a pair of hombros as you'd care to meet. And you don't have to take our word for it either. Just take a jaunt out to Brimstone—it's only thirty miles from Hollywood—and see for yourself. If the set men haven't walked off with it, you'll find as peaceful a town as you've ever been in. But that wasn't on, so why those outlaws were stealing bullion shipments you know—and they even murdered a ranger! Shot him down in cold blood. Things looked pretty bad. But then of course Jack Randall and Ernie (Manny) Adams arrived. You know the rest. Jack posed as a ranger and before you could spell "rattlesnake" backwards, those bad men were on the way out. Oh yes, there were some close shaves, some pretty close shaves, but Jack Randall isn't the sort of law-abid'n buckaroo to bother about risk.

The last we heard of Jack he had settled down in Brimstone with Marian Adams, the ambushed ranger's sister. Marian's real name is Margaret Roach, and she's a right pretty gal. Yes, that Randall's quite a lad.

PRAIRIE LAW:
Produced by Bert Gilroy for RKO
Director: David Howard
Screenplay: Doris Schroeder, Arthur V. Jones
Story: Bernard McConville
Photography: J. Roy Hunt
Editor: Frederic Knudsen

Bert manages .................. George O'Brien
Priscilla ..................... Virginia Vale
Larry ...................... Dick Hogen
Sherriff Austin ............ J. Farrell MacDonald
Silent ....................... Slim Whittaker
Pete Gore ................... Cyrus W. Kendall
Judge Curry .................. Paul Everest
Mr. Bramble .................. Henry Hall

Well-weathered western in which George O'Brien leads cattle ranchers in a fight against plundering landsharks. (Adults & Young People)

Running time, 58 minutes)

Prairie Law is a well-knit action western which adheres to formula but follows through its exposition with more than average success. The story outline is on the whole plausible, the dialogue carries punch, and action continues all the way. When nesters start moving into cattle country, Brill treats them humanely, although he realizes they may cause trouble later on. He meets Priscilla, daughter of one of the landsharks, who becomes attracted to her, but group differences keep them apart. Before long a gang of landsharks move into the territory and his fears are realized. Cattle are rustled waterholes are spoiled, etc. Brill's own brother becomes involved with the crooks. Finally one of the ringleaders is acquitted of murder by a grand jury, and Brill leads his fellows ranchers against the landsharks. Plans give way to bullets, but law and order triumph after a pitched battle.

George O'Brien as Brill is his genial, hard-fisted self, while Virginia Vale as Priscilla makes a refreshing partner. Slim Whittaker tosses in some comedy, and Cyrus W. Kendall leads the landsharks.

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ONE CROWDED NIGHT: Produced by Cliff Reid for RKO Radio
Director: Irving Reis
Screenplay: Richard Collins, Arnaud d’Usseau
Story: Ben Holmes
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Editor: Theron Warth

Gladys ............................................. Billie Seward
Joe ...................................................... William Haade
Mae .................................................... Anne Revere
Jim ..................................................... Paul Guilfoyle
Ma ...................................................... Emma Dunn
Pa ...................................................... George Watts
Vince ............................................... Dick Hogan
Attractions ....................................... Gale Storm
Lefty .................................................. Don Costello
Mat ................................................... Gaylord Pendleton
Mrs .................................................... Charles Lang
Ruth ................................................... Adele Pearce
Joseph ............................................... J. M. Kerrigan
Bobby ............................................... Casey Johnson
McLeroy .......................................... Harry Shannon
Lansing .......................................... Ferris Taylor

Well-directed and filmed about a group of strangely assorted characters whose destinies interlock during a hectic night at a western auto camp. (Adults)

(Running time, 66 minutes)

Building on a Grand Hotel theme scaled down to fit a tourist camp setting, One Crowded Night not only overcomes a superabundance of story material by dint of canny direction and successful performances. The divergent story skews are woven into a convincing whole by Director Irving Reis, who demonstrates a sharp sense of dramatic values. Even though the long arm of coincidence is stretched to the breaking point, the situations are easy to follow and not too hard to accept. The story takes place at a cheap tourist camp on the edge of the Mojave Desert. The camp is run by the Matthew family, who fled from Duluth after the eldest daughter’s husband was given a prison sentence for a crime he didn’t commit. Also, the auto court is a waitress with a past and her fiancé, an honest truck driver. As the Crowded Night gets under way, an amazing group of personalities converge on the camp. The list includes the Matthew daughter’s husband, now an escaped convict, the two gangsters responsible for his conviction, who hope to silence him forever; a navy deserter and the two detectives who are taking him back for court-martial; the deserter’s pregnant wife, who is on her way to meet him in Los Angeles; and a gin-addicted down-at-heels doctor who peddles a cure-all. A station attendant and others also figure in the proceedings. Things are straightened out satisfactorily at the finish, but not before a good number of exciting sequences have been run through.

The overall production is definitely unpretentious, and the drama, or rather melodrama, is of the starker sort, yet the film succeeds admirably in gripping audience attention. The cast contains some really expert acting. Billie Seward as the waitress and William Haade as the truck driver probably deserve their top billing, although they by no means overshadow the other performers. Especially outstanding are the veteran J. M. Kerrigan as the comical medicine doctor, Anne Revere as Mae, the convict’s wife, and Paul Guilfoyle as the alleged killer. Also prominent are Emma Dunn as Ma Matthew, Dick Hogan as the station attendant, Don Costello as a gangster, and Harry Shannon as a detective.

One Crowded Night may not appeal to the most exacting audiences, but it is nevertheless superior low-budget entertainment.

FUGITIVE FROM A PRISON CAMP:

Produced by Larry Darmour for Columbia
Director: Lewis D. Collins
Screenplay: Albert DeMond
Story: Albert DeMond, Stanley Roberts
Photography: James S. Brown
Editor: Dwight Caldwell

Sheriff Lawson .................................. Jack Holt
Ann Baldwin ..................................... Marion Marsh
Chester Russell .................................. Robert Barrat
Bill Harding ...................................... Philip Terry
Sluggo Martin ................................... Dennis Moore
Red Nelson ....................................... Jack LaRue
Ted Baldwin ..................................... George Sherman, Jr.
Sobby Taylor ..................................... Frankie Burke
Burla Bascomb .................................... Donald Haines
Jermey Davis ..................................... Alan Baldwin
Robert O’Brien ................................. Frank LaRue
Chuckles .......................................... Ernest Morrison

Unimport semi-sociological melodrama in which Jack Holt secures a square deal for youthful first offenders. (Adults & Young People)

(Running time, 58 minutes)

The background of this story is a prison camp established for wayward youths whose offenses are not serious enough to warrant incarceration with calloused criminals. Specifically the effort deals with an innocent youth who gets mixed up with a gang when he attempts to help his girlfriend’s brother. He is convicted, sent to a prison camp in charge of Sheriff Lawson, a gruff but kindly law officer. Complications set in when a crooked contractor and an unscrupulous civil engineer sabotage a road job being completed by the convicts. At the finish the innocent convict is vindicated.

Jack Holt turns in a typically tight-lipped performance, and Stanley Roberts, while Philip Terry as the convict’s friend demonstrates competence. Marian Marsh is just so-so as the girl friend; Robert Barrat supplies a helpful performance as the villainous engineer. This release lacks the vigor of many Jack Holt pictures, but its sociological aspect may possibly compensate for the action minimum.

SOUTH TO KARANGA:

Produced by Marshall Grant for Universal
Director: Harold Schuster
Screenplay: Edmund L. Hartmann, Stanley Rubin
Photography: Jerry Ash

Jeff Worthing .................................... Charles Bickford
Steve Hawley ..................................... James Craig
Jule & Websy ................................. Lloyd Bentsen, Dave Wilcoxon
David Wallace .................................. Luli Deste
Paul Stacco ....................................... Paul Henreid
Maurice Moscowitch ........................... Paul Henreid
Slats ............................................... Paul Henreid
Manek Sen ......................................... Abner Biberman
Higgins ................................................. Ben Carter
Dr. Greenleaf .................................... Frank Reicher
Edmund Daniels ................................... Addison Richards

Adventure melodrama patterned for the action audience; a rescue train speeds across the African veldt with all kinds of ill-assorted passengers prowling about. (Adults & Young People)

(Running time, 60 minutes)

Typed for thriller fans who want action first, last and always, South to Karanga speeds along smoothly enough with any number of stereotyped situations, ineptual if not ludicrous from an artistic standpoint, but fully adequate for the audience they are intended to attract.

The Karanga Express, called upon to rescue workers at a camp in the African interior, rushes across the Dark Continent with intrigue lurking in its dusty cars. The passengers include Edmund Daniels, the mine manager, Jeff Worthing, an American consul, Paul Stacco, a native white “god,” David Wallace, Daniels’ secretary, Dr. Greenleaf and his nurse, Julia, Steve Hawley, American adventurer, Manek Sen, a snooping Eurasian, and Slats Breese, an American fight manager. Along the way Daniels is murdered, Dr. Greenleaf turns out to be a fake doctor, Manek Sen plots murdering Hawley to get hold of some treasure maps, and papers belonging to Daniels are found in the possession of Stacco. Later natives attack the train, forcing Steve to confess his love for Julia, who is wounded. It all reveals that David Daniels’ secretary is also his murderer. At the mine Jeff dies a hero while repelling the natives: Stacco is killed in an attack he himself organized, and—well, isn’t that enough?

The cast, be it said, bears up admirably under it all. James Craig as Steve, Luli Deste as Julia, Charles Bickford as Jeff and several other acts as though they really were on a speeding express.
SHORT SUBJECTS

A KICK IN TIME
Paramount 7 mins.

Color Cartoon. Spunky, the donkey, is captured by a mule auctioneer, but mother Hunky saves the day. In Technicolor.

LITTLE BLABBERMOUSE
Vitaphone 7 mins.

Merrie Melody. A W. C. Fields mouse leads his fellow rodents on a drug store tour at the dead of night.

SPOILS OF CONQUEST
RKO 17 mins.

March of Time No. 12. Industry and defense preparations of the Netherlands East Indies with emphasis on America's role as protector.

MATTY MALNECK AND HIS BAND
Vitaphone 10 mins.

Melody Master. All music number without dialogue or title interruptions. Smoothly arranged for maximum enjoyment.

GATEWAYS TO PANAMA
RKO 20 mins.

March of Time No. 13. Timely and informative film concerning Atlantic bases from which the Panama Canal could be defended. Detail about Devil's Island also.

ME FEELIN'S IS HURT
Paramount 7 mins.

Popeye. Bluto gets thrown around when Popeye finds him wooing Olive on a ranch.

MECHANIX ILLUSTRATED No. 3
Vitaphone 10 mins.

Salmon fishing, silk creation and a "cold light" experiment. Interesting and educational.

THE NAUGHTY NINETIES
Universal 18 mins.

Saloon songs and dances of the gay nineties. Effective and satisfactory.

OZZIE NELSON AND ORCHESTRA
Vitaphone 10 mins.

Melody Master. Tuneful interlude emphasizing the tribulations of an orchestra leader.

PACIFIC PARADISE
Paramount 10 mins.

Color Cruise. Coastline, hotels, tropic canyons, etc. of the islands plus surf scenes at Waikiki Beach. Brief but thor.

SCREEN SNAPSHOTS
Columbia 10 mins.

No. 9: Ken Murray conducts the Snapshot series. Shots include Mickey Rooney and Judy Garland at a tennis court, a ping pong contest between John Howard and Marsha Hunt, etc.

No. 10: Jack Oakie as master of ceremonies.

SERVANT OF MANKIND
MGM 9 mins.

Documentary film dealing with the accomplishments of Thomas A. Edison.

SHARK HUNTING
Vitaphone 10 mins.

Howard Hill, champion archer, goes on a cruise in Mexican waters where he shoots a man-eating shark and demonstrates his accuracy by other exciting feats.

SNUBBED BY A SNOB
Paramount 7 mins.

Color Classic. Spunky, the donkey, saves an aristocratic colt from an enraged bull.

SPILLS FOR THRILLS
Vitaphone 19 mins.

Thrill scenes including auto crackups, plane crashes, etc., presented by professional stunt men.

STRANGE AMERICAN ANIMALS
Universal 9 mins.

Interesting animal studies. A mountain lion battles an iguana; parasosos, ant eaters, raccoons, otters, opossums, spider monkeys, turtles, porcupines, etc., pictured in their native habitats.

STRANGER THAN FICTION
Universal 9 mins.

No. 78: Student who shaves doing a hand stand; woodcarver who models pioneer scenes; miniature railroads; cartoonist who draws blindfolded; sea shell knickknacks; miniature wagons.

No. 79: Fort McHenry's blind guide, Japanese charcoal-run autos; silk stocking hooked rugs; water-cooled house; a tree that pumps water; a hobbyist who reproduces miniature World War fighting planes.

No. 80: A girl welder; a female "Tarzan"; house appurtenances made from inner tubes; one-man model railroad; toothpick bridges, etc.

TOUCHDOWN REVIEW
Paramount 10 mins.

Entertaining and humorous resume of the past football season with a narration by Bill Slater.

VACATION TIME IN FLORIDA
20th Century-Fox 8 mins.

Technicolor shots of aquaplaning, yachting, golfing, etc., in Florida.

WOMEN IN HIDING
MGM 22 mins.

Crime Does Not Pay. Three girls become mixed up with a phony maternity clinic. The revelation is almost unbelievable but handled in good taste.
"The MOVIES . . . . 1940"

RIVER'S END:
Produced by William Jacobs for Warner Brothers
Director: Ray Enright
Screenplay: Barry Trivers, Bertram Millhauser
Story: James Oliver Curwood
Photography: Arthur L. Todd
Editor: Clarence H. Kolster

John Keith ........ Dennis Morgan
Sgt. Conniston ........ Dennis Morgan
Linda.................... Elizabeth Earl
Talbot ................... Victor Jory
McDowell .......... James Stephenson
Andy .................... George Tobias
Chiefs ................... Steffi Duna
Jeters ................. John Ridgley
Kentah .................. Frank Wilcox
Crandall .............. Edward Pawley

Satisfactory northwest action melodrama about an innocent man, accused of murder, who doubles as a Mountie and tracks down the real culprit.
(Adults & Young People)

(Running time, 70 minutes)

Warners has made out of James Oliver Curwood's well known novel a more or less routine but balanced and brisk screen melodrama. The film emphasizes action above all else, but is not without moments of relieving comedy and romance.

When John Keith, an innocent suspect, is convicted of murder and sentenced to be hanged, he makes a break from his guards and escapes from the courtroom. Sergeant Conniston, a Royal Mounted policeman who closely resembles Keith, sets out in pursuit, but is almost dead from exposure by the time he meets the suspect. After Keith convinces the Sergeant that he is innocent, the Mountie tells him to put on his Royal uniform and hunt down the killer. Keith then returns disguised as Conniston. Complications arise when the dead Mountie's sister, Linda, arrives on the scene, but eventually Keith captures the real killer and is completely vindicated. Linda, of course, is part of his compensation at the film's end.

Production, direction and acting combine to maintain the picture at an acceptable level; Dennis Morgan in a dual role as Keith and Sergeant Conniston demonstrates undoubted ability, while Elizabeth Earl, the English actress, makes a favorable impression as Linda in her Hollywood screen debut. George Tobias as Andy, a half-breed friend of Keith's, is outstanding by virtue of his comedy contributions. Steffi Duna, as Chiefs, his pursuing girlfriend, helps with the humor. Victor Jory makes a hissably hateful villain.

FLOWING GOLD:
Produced by William Jacobs for Warner Brothers
Director: Alfred Green
Screenplay: Kenneth Gamet
Story: Rex Beach
Photography: Sid Hickox
Editor: James Gibbon

Johnny Blake ............ John Garfield
Linda Chalmers .......... Frances Farmer

Actionful oil-well melodrama in which John Garfield is cast as a fugitive drifter who wins the friendship of an oil foreman, saves the wells in a spectacular climax — and faces the future with a girl.
(Adults)

(Running time, 81 minutes)

Johnny Blake, who killed a man in self defense, wanders about dodging the police until he saves the life of Hap O'Connor, a rough but well-meaning oil foreman. Hap later befriends Johnny when the two meet in the Texas oil fields as employees of "Wildcat" Chalmers, an eccentric prospector. Trouble begins when both Johnny and Hap fall in love with Chalmers' daughter Linda, a strong-willed but vibrant and desirable young woman. When Hap is injured, however, Johnny drills successfully and escapes on a huge avalanche to save the flaming wells. Johnny then determines — with the compassion of Linda — to seek exoneration for the "crime" which made him a fugitive and to face the future courageously come what may.

Alfred Green's direction of this adaptation of a Rex Beach story should be swift enough for the straight action audience. The players are well cast and effective. John Garfield as drifter Johnny Blake handles his role with vigor and ruggedness, while veteran Pat O'Brien as Hap, the foreman, contributes another firmly-etched performance. Frances Farmer is romantically attractive as Linda. It's an acceptable routine entertainment with accents on action.
LUCKY PARTNERS:
Produced by George Haight for RKO Radio
Director: Lewis Milestone
Screenplay: Allan Scott, John van Druten
Story: Sacha Guitry
Music Score: Dimitri Tiomkin
Photography: Robert de Grasse
Art Director: Van Nest Polglase
Editor: Henry Berman

David Colman .......... Ronald Colman
Jean ..................... Ginger Rogers
Freddie .................. Jack Carson
Aunt ...................... Spring Byington
Mrs. Sylvester .......... Cecilia Loftus
Judge ..................... Harry Davenport
Niagara Clerk .......... Hugh O'Connell
Mr. Sylvester .......... Brandon Tynan
Nick No. 1 ............ Leon Belasco
Nick No. 2 ............ Edward Conrad
Wendell ................. Walter Kingsford
Ethel's Mother .......... Lucile Gleason
Ethel ..................... Helen Lynd

Sophisticated, gay and whimsical romantic comedy about two Greenwich Villagers who go on a make-believe honeymoon to Niagara Falls.

(Adults & Young People)

Running time, 98 minutes

Lucky Partners is a captivating, merry, and at times charming comedy based on Sacha Guitry’s “Bonne Chance.” Story developments are improbable, but delightfully so, and the fanciful incidents are adroitly manipulated for maximum entertainment appeal. It’s the sort of film which is easy to appreciate, but rather difficult to analyze. Much of the comedy arises from mere half-looks, from gestures, and from timing.

Jean Newton, who works in her Aunt Lucy’s book shop in Greenwich Village, meets David Grant, an obscure Village artist, and acting on a whim, asks him to go halves with her on a sweepstakes ticket. David agrees — on condition that she take a “brother-sister” honeymoon with him before she marries her dull-witted insurance man fiance, Freddie. Of course luck holds, and the pair drive off for Niagara Falls. Freddie however, becomes suspicious and pursues them. After ascertaining that they have adjoining rooms in the hotel and are registered as brother and sister, he decides to break in at a late hour and surprise them. David, meanwhile, has fallen in love with Jean, but after the two have retired for the night, he quietly checks out. Freddie bursts in, insinuates till Jean breaks their engagement. Then all three are arrested — David for speeding, Jean for posing as his sister, and Freddie for breaking down the door. The climax is an amusing trial scene during which David’s sudden departure is satisfactorily explained. Freddie is ordered to pay damages; Jean and David return to Niagara Falls for a real honeymoon.

Such an unvaried plot outline scarcely does justice to a story which owes much of its appeal to whimsical overtones and frivolous byplay. Lewis Milestone’s direction maintains the pace at a clip which all but eliminates dull moments. The production mounting adds to the film’s flavor, as does the photography and music score. Scott and van Druten’s screenplay, of course, deserves credit for most of the brisk dialogue.

RONALD COLMAN
GINGER ROGERS

“LUCKY PARTNERS”

Ronald Colman and Ginger Rogers, paired for the first time, manage delightful performances. Cast as the debonair David, Colman reveals a decided flare for restrained romantic face, and Ginger as the impulsive Jean confirms her reputation as one of Hollywood’s most pleasing comedienne. Jack Carson contributes a fun-helpful performance as prosaic Freddie, while Harry Davenport as a small-town judge scores with an exceptional characterization. Spring Byington as Ginger’s aunt, and others, make good use of lesser roles.

SPIES IN THE AIR:
Associated British release of British National production. Presented by Screen Alliance in U. S.
Director: David MacDonald
Screenplay: A. R. Rawlinson, Bridget Boland
Story: Jeffrey Dell
Photography: Bryan Langley

Thursop .................. Barry K. Barnes
Dorothy .................. Jean Marion
Houghton .................. Roger Livesey
Colonel Cairns .......... Felix Aylmer
Porter ...................... Henry Oscar
Hopper ..................... Wallace Douglas
Cogswell .................. Hall Walters
Madison .................. Basil Radford

Passable British-made spy melodrama about a traitorous test pilot who spins a web of deceit at secret airdrome.

(Adults & Young People)

Running time, 62 minutes

This is another in the current plethora of spy pictures. The film is interesting, but too flawed to achieve wide appeal. A sketchy story, awkward editing, and inarticulate British accents weaken the effect. The performance of Harry K. Barnes as Thursloe is particularly credible, and he is ably assisted by Roger Livesey as the unsuspecting designer. Joan Marion as the unfaithful wife is just adequate. It’s acceptable though scarcely exceptional screen fare.

EARL OF PUDDLESTONE:
Produced and distributed by Republic
Screenplay: Val Burton, Erwart Adamson
Photography: Jack Marta
Editor: Ernest Nims

Joe Higgins .................. James Gleason
Lil Higgins .................. Lucile Gleason
Sidney Higgins ............... Russell Gleason
Grandpa ..................... Harry Davenport
Betty Higgins ................. Lois Ranson
Tommy Higgins ............... Tommy Ryan
Horatio Bottomley .......... Eric Blore
Mrs. Potter-Potter ......... Betty Bransing
Tittington ................... Forrester Harvey
Henry Potter-Potter ....... William Halligan
Marian Potter-Potter ....... Mary Ainslee
Bill Connolly ............... William Brady
Homer ....................... Lloyd H. Carter
Officer Brannigan .......... James C. Morton
Lord Stoke-Newton ........... Aubrey Mather
Judith ...................... Mary Kenyon

Humorous comedy drama in which the Higgins Family poses as royalty.

(Adults & Young People)

Running time, 67 minutes

This latest Higgins Family adventure develops along familiar lines, but the complications seem amusing enough to entertain most audiences. A number of passable musical numbers are worked into the plot, apparently as a build-up for Lois Ranson, who portrays Betty Higgins.

When Betty is edged out of a talent show being staged by Mr. and Mrs. Henry Potter-Potter, Grandpa Higgins hires Tittington, a phony lawyer to turn the Higgins into socialites by supplying a fake British title. Joe Higgins discovers the deception of course, but says nothing because Betty has been taken into the talent show and he himself has been given a job by Potter-Potter. Finally Tittington exposes the Higgins Family at a fancy dress ball, and everything looks pretty black. Potter-Potter turns out to be not so bad after all however, and sticks by the Higgins in spite of his snobbish wife.

The film moves along without any major hitches, making the most of its modest budget. The three Gleasons — James, Lucile and Russell — as Joe, Lil, and Sidney Higgins head the cast with experienced portrayals. Harry Davenport as Grandpa, Lois Ranson as Betty, and Tom Ryan as Tommy also fill out the family group, with Eric Blore as Bot- tomley, the Butler, Forrester Harvey as Tittington, and William Halligan as Potter-Potter mustered good support. The late Gus Meins, not credited, produced and directed.
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RHYTHM ON THE RIVER:
Produced by William LeBaron for Paramount

Director: Victor Schertzinger
Screenplay: Dwight Taylor
Stunts: Billy Wilder, Jacques Thery
Photography: Ted Tetzlaff
Editor: Hugh Bennett

Bob Summers .............. Bing Crosby
Cherry Lane .............. Mary Martin
Oliver Courtney ........... Basil Rathbone
Stubbuck .............. Oscar Levant
Charlie Goodrich .......... Oscar Shaw
Uncle Caleb .............. Charley Grapewin
Mlle. Stealing .............. Lillian Cornell
Westlake ................ William Frawley
Country Cousin .......... Jean Cagney
Aunt Delia ............... Helen Bertram

Tuneful, warmly infectious comedy-with-music in which Bing Crosby and Mary Martin are cast as "ghosts" for a popular composer.
(Adults & Young People)

(Running time, 92 minutes)

Rhythm on the River is a light but smooth and engaging little comedy which is in many respects one of the best Crosby pictures to date; Victor Schertzinger blends the story structure and musical moments with sustained finesse, and the entire cast performs with ease.

Bing Crosby is cast as Bob Summers, ghost for Oliver Courtney a successful song writer. While composing at his uncle's upstate hotel Bob meets Cherry Lane (Mary Martin), and the two become attracted to each other because of their mutual interest in music. Cherry, it turns out, is another ghost for Courtney who matches lyrics to Bob's melodies. Eventually the young people realize they are being exploited, and decide to succeed on their own. For a while their attempts end in failure, but at length Courtney is forced to start the couple on the path to success.

Bing Crosby performs with ingratiating nonchalance throughout and has seldom appeared to better advantage, while Mary Martin, attractively photographed and supplied with a made-to-order role, enhances him by a new ease and more exact sense of timing. Basil Rathbone as Courtney carries through his assignment with conviction by toning down the villain aspects of the role, and Oscar Levant as his poker-faced assistant, Stubbuck, contributes some spontaneous comedy moments.

Crosby and Miss Martin present seven songs in pleasing style. These include, besides the title number, "Only Forever," "Ain't It a Shame About Mamie," "Moon Over Madison Square," "That's for Me," "What Would Shakespeare Have Said," and "I Don't Want to Cry Any More.

HELL'S CARGO:
Produced and released by Associated British

Director: Harold Huth
Screenplay: Leo Johnston
Photography: Philip Tannura

Commandant Lestailleur ........ Walter Rilla
Commander Falcon ........ Kim Peacock
Commander Tomaszow .......... Robt. Newton

Annette Lestailleur ........ Penelope Dudley Ward
Pierre Lestailleur ............ Geoffrey Atkins
Captain Dukes ............... Robert Adam
Mr. Martin .................. Charles Victor
Dr. Laurence ................ Martin Walker
Liner Captain ............... Henry Oscar
Father Blanc ................ Henry Morell
A. R. P. Warden ............. Louise Hampton

Exciting British-made sea adventure story, expertly acted and commendably produced. (Adults & Young People)

(Running time, 79 minutes)

Hell's Cargo is a kaleidoscopic film of drama at sea, in which particular attention is paid to character portrayals. The yarn concerns a cargo of mysterious aniline dye which generates a deadly gas when mixed with sea water. When a drunken doctor reveals the nature of the shipment in an international port, the owner stabs him to death and three innocent commanders, a Frenchman, an Englishman, and a Russian see their crews fall under suspicion. When it is proved however, that the owner of the illegal cargo is the real killer, the three men set out to capture his ship. Refusing to leave to, the murderer dumps his cargo. The sea immediately becomes an ocean of annihilating poison gas. The problem of the three men is then to rescue the passengers on a boat which is on the far side of the deadly wall of fumes.

Robert Newton portrays the Russian, Walter Rilla the Frenchman, and Kim Peacock the Britisher. All contribute convincing performances. Louise Hampton and the other supporters are also up to par. To Harold Huth, the director, goes much of the credit for making the characterization exact and interesting. The film has faults — the opening scenes, for instance, might have been cut to advantage — but on the whole it's absorbing.

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BOOM TOWN:
Produced by Sam Zimbalist for MGM
Director: Jack Conway
Screenplay: John Lee Mahin
Story: James Edward Grant
Music Score: Franz Waxman
Photography: Harold Rosson
Art Director: Cedric Gibbons
Editor: Blanche Sewell

Big John McMasters .......... Clark Gable
Square John Sand .......... Spencer Tracy
Betsy Barrnett ............ Claudette Colbert
Karen Vannier ............. Hedy Lamarr
Luther Aldrich ............ Frank Morgan
Harry Compton ............. Lionel Atwill
Harmony Jones .......... ........ Chill Wills
Whitey ................. ......... Marion Martin
Spanish Eva .......... ......... Minna Gombell
Ed Murphy ................. Joe Yule
Tom Murphy .......... ......... Horace Murphy
McCrerry .. ............... ......... Roy Gordon
Asst. District Attorney .... Richard Lane
Little Jack .......... ......... Casey Johnson
Baby Jack .................. Baby Quintanilla
Judge ......................... George Leacey
Miss Barnes .......... ......... Sara Haden
Barber ......................... Frank Orth
Deacon ......................... Frank McGlynn, Sr.
Ferdie ......................... Curt Bois

Roaring, spectacular oil-field melodrama; the stormy, pungent, and rowdy adventures of two wildcat drillers, alternately partners and foes, who hammer their way to fortunes, go broke, and of course quarrel over a woman. (Adults)

(Running time, 117 minutes)

Boo TOWN has brimming measures of just about all the entertainment elements there are, robustly blended and shrewdly unreel. The picture contains full quota of action, romance, comedy, and spectacle, expertly interwoven. Sam Zimbalist's production is generous and unerring at every turn, and Jack Conway's direction is masterful throughout. The background material is magnificently marshalled for maximum effect, yet never allowed to overcome the personal story appeal. Each of the four bracketed stars has an integral role which is carried thru with superlative conviction. Unlike certain multi-star productions of the past, that is, the release shows no tendency to lapse into a background parade or to degenerate into a loose, low-gared production. The personal drama is vital, swift, and powerful; and the lavish mounting abets rather than weakens the total effect.

The time is 1919. Into Burk Burnett, little Texas oil town, drifts John Sand, broke but possessor of a lease on an undrilled field. Unable to get equipment from supplier Luther Aldrich, John — later to be dubbed Square John — teams up with big John McMasters, an oil driller with a salary stake and a desire to do something. Big John has to skip out of town after hijacking a truck of Luther's equipment, but Square John goes with him and the two of them assemble a small rig. Realizing they trade an eighth interest for Luther's equipment and set to work. One night while Big John is in town for a "howl," he meets Betsy Bartlett, an attractive and refined girl who is swept off her feet by the handsome driller. Big John marries her that night, but the next morning when Square John arrives with news of a gusher it turns out that Betsy was to have been his bride. Betsy, it seems, had come secretly to see the town and had been unable to resist Big John's proposal, even though she knew he was Square John's partner. Square John accepts the situation and all goes well for a year. On the first wedding anniversary however, Square John and Betsy discover Big John making love to Whitey, an old girl friend, at Spanish Eva's. The partners quarrel, flip a coin for "the works" and Square John wins. Betsy sticks with her husband upon hearing he is broke; Square John soon sells out to Luther and leaves.

As time passes, the former partners meet with varying success but remain unreconciled. Finally Big John settles in New York as an oil baron, bucks Compton, a magnate, and becomes the lover of his confidante, alluring Karen Vanmeer. At length Square John arrives in town, also rich, and joins forces with Compton in an attempt to crush Big John and thus to drive him back to the arms of Betsy. Big John wins, but realizes his love for his wife after a terrific fist fight with Square John. Later Square John helps clear him of an anti-trust suit, and the two wildcatters team up once again.

Clark Gable as Big John and Spencer Tracy as Square John share the top acting honors. Carefree, rough and romantic, Gable scores with a role which fits him to perfection, while Tracy is equally impressive as the quieter, protective but just as capable Square John. Claudette Colbert gives a splendid characterization as Betsy, Big John's loving, long-suffering wife. Hedy Lamarr as Karen Vanmeer, the sleek seductress, does well with an unsympathetic and relatively minor portrayal. Chill Wills as an amiable Texas

gunman, Frank Morgan as Luther Aldrich, and Lionel Atwill as Compton contribute expert character interpretations. Various of the other supporters also rate mention, notably Marion Martin as Whitey and Minna Gombell as Spanish Eva.

YOU CAN'T FOOL YOUR WIFE:
Produced by Clif Reid for RKO Radio
Director: Ray McCarey
Screenplay: Jerry Cady
Story: Richard Carroll, Ray McCarey
Music Score: Roy Webb
Photography: J. Roy Hunt
Editor: Thorton Warth

Chas Hinkle ............ Lucille Ball
Meredith Vasques ......... Lucille Ball
Andrew Hinklin .......... James Ellison
Bartincourt .......... ......... Robert Coote
J. R. Gillespie ......... William Halligan
Mum ..................... Emma Dunn
Sally ..................... Virginia Vale
Peggy ..................... Elaine Shepard

Casual but often amusing domestic comedy about a young couple who climb out of a marital rut and the clutch of a mother-in-law. (Adults)

(Running time, 68 minutes)

A young couple, married five years, find themselves in a rut of routine watched over by an unhappy mother-in-law. Andrew, the husband, is a timid accountant who has become something of a drudge, while wife Clara is a pretty girl who no longer takes pains to perfect her appear-
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unce. When it looks as though the five dull years would grow into a tedious ten, fate in the form of a visiting English playboy arrives on the set. Andrew is commissioned by his firm to entertain the Britisher, and of course that entails night clubs and late hours. When wife Clara becomes suspicious, one of Andrew's superiors has her masquerade as a famous actress, Mercedes Vasquez, at a party attended by her husband. Andrew takes her home, and after a bit of bedroom hocus pocus during which she slaps his face, he announces that he knew it was his wife all the time. Everything is settled at the finish, even the mother-in-law.

The first quarter hour or so of the film is the funniest, but the rest maintains an average, if erratic, laugh level. James Ellison as the harried husband and Lucille Ball as the suspicious wife handle their assignments satisfactorily, while Robert Coote as the Britisher and Emma Dunn as the mother-in-law help clear the hurdles with good comedy.

MILITARY ACADEMY:

Produced and distributed by Columbia
Director: D. Ross Lederman
Screenplay: Karl Brown, David Silverstein
Story: Richard English
Photography: A. G. Sigler
Editor: Gene Milford

Tommy Lewis ................................ Tommy Dick
Hall ...................................... Bobby Jordan
Sanford Blake ................................ David Hohl
Premiss Dover ................................ Jackie Searl
Marie Lewis .................................. Don Beddoe
Caden Dewey .................................. Jimmy Butler
Caden Blackburn ................................. Walter Tetley
Major Dover ................................... Earl Foss
Capt. Kendall ................................... Edward Dow
Cap. Banning .................................. Warren Ashe

Juvenile drama about the problems of a gangster's son enrolled at a boys' school.

(Adults & Young People)

(Running time, 65 minutes)

Military Academy follows the familiar "boarding school" formula with a fair amount of success. The material is wholesome if at times dull, and capable direction maintains the sentiment on a more or less restrained level. The story concerns a gangster's son, Tommy Lewis, enrolled at the academy under an assumed name. His roommates, Dick Hill, a selfish young athlete, and Sanford Blake, a rich young wastrel, provide the dramatic interplay. Tommy's father is recognized on a visit to the school and Tommy of course has to bear the brunt of his parent's reputation. A theft he never committed, young Lewis bears up manfully and finally vindicates himself. In between there's the usual hazing and competition and at the finish all the young boarders have pretty well straightened themselves out.

The total is mild entertainment. Tommy Kelly makes an earnest young gangster's son, and he is well assisted by the other youngists. Bobby Jordan as Dick Hill, David Sanford Blake, and Jackie Searl as Prentiss Dover, the headmaster's nasty son, behave convincingly.

HE STAYED FOR BREAKFAST

Produced by B. P. Schulberg for Columbia
Director: Alexander Hall
Screenplay: P. J. Wolfson, Michael Fessier, Ernest Vajda (Based on Sidney Howard's adaptation of "Liberte Provisoire" by Michael Duran)

Music Score: M. W. Stolloff
Photography: Joseph Walker
Editor: Viola Lawrence

Marianne Duval .... Loretta Young
Paul Beloit ......... Melvyn Douglas
Andre Duval .......... Alan Marshall
Maurice Duval .......... Eugene Pallette
Doretta .......... Una O'Connor
Comrade Trenavick ........ Cliff Bruce
Comrade Nicky .......... Leonid Kinsey

Satirical comedy drama about Communism in which a waiter agitator shoots the little finger of a sleek banker and then takes refuge with the latter's wife.

(Adults)

(Running time, 86 minutes)

He Stayed for Breakfast includes good-humored satire on Communism in a sort of Parisian bedroom farce. The film leans heavily on dialogue, in this case a deft, breezy patter, situations are built up merely for the gags and running comments. Although a few weak, repetitious moments creep in, the checky, incisive satire and the sustained lightness of touch characterize the whole succeed in maintaining a satisfactory pace.

Paul Beloit, a waiter and communist, succumbs to a mental quirk and listens to the dictates of a phobia. Long-tormented by the lifted little finger of a snobbish-appearing "capitalist" customer, he shoots a coffee cup out of his hand and wounds the offending member. Scurrying away disguised as a policeman — the place is preswar Paris, by the way; he flies into the apartment of Marianne Duval, who, as luck and the script writers would have it, is the dissatisfied wife of the well-groomed banker. Marianne shields Paul because she herself has often been driven to distraction by the same snobbish little finger. From then on it's a merry tangle. Marianne's to-be-divorced banker husband keeps visiting her and Alan Marshall, another suitor, puts in frequent appearances. Paul, trapped in the apartment, preaches communism with true party fervor for a time, but gradually subsides under the blandishments of Marianne. Finally he is hurried out of the party by indignant fellow fanatics for living a life of luxury and neglecting organization work. At the finish, after Marianne shoots off the officious little finger, she and Paul elope to America. Paul by now is quite convinced that there are only two classes — male and female.

B. P. Schulberg's return to production is a commendable one. The picture is by no means without flaws, but the provocative dialogue, amusing situations, and general firmness of presentation atone for deficiencies. The cast performs handsomely. Loretta Young, carefully costumed in an alluring assortment of gowns and negligees, is both seductive and funny as Marianne, while Melvyn Douglas as Paul, the paling "commie," parades an engaging portrayal and delivers the laugh lines with aplomb. Eugene Pallette makes a properly pompous banker husband, Alan Marshall an acceptable second-string suitor. Una O'Connor as a confused maid and Cliff Bruce and Leonid Kinsey as "comrades" also deserve mention.

CALLING ALL HUSBANDS:

Produced by William Jacobs for Warner Brothers
Director: Noel Smith
Screenplay: Robert E. Kent
Story: Martin Flavin
Photography: Ted McCord
Editor: Frank Magee

Oscar Armstrong .......... George Tobias
Betsy Trippe ............ Loretta Young
Homer Trippe .......... Ernest Truex
Dan Williams ..... George Reeves
Emmie Trippe .......... Florence Bates
Mabel Webster .......... Charles Halton
Mabel Parker .......... Virginia Sale

Amusing light comedy about a hen-pecked husband who finally proves his worth by subduing his wife's crooked former suitor.

(Adults & Young People)

Homer Trippe, a meek man and harassed husband, is constantly nagged by wife Emmie, who considers him inferior to her ex-suitor, Oscar Armstrong, ostensibly a wealthy man. Emmie also objects to daughter Betty's suitor, Dan Williams. Before the film's finish, however, Oscar turns out to be a common crook. After bungling a burglary, he hides at the Trippe home, but Homer prevents his escape by a sudden and daring act, and while Emmie finally admits that her husband may be the better man after all.

Ernest Truex as Homer, Florence Bates as Emmie, and George Tobias as Oscar, the crook, demonstrate laughable competence in the top roles, while Lucile Fairbanks as Betty and George Reeves as Dan support with ability. It's a pleasing minor picture.
THE LADY IN QUESTION:
Produced by B. B. Kahane for Columbia
Director: Charles Vidor
Screenplay: Lewis Meltzer
Story: Marcel Achard
Music Score: M. W. Stoloff
Photography: Lucien Andriot
Art Director: Lionel Banks
Editor: Al Clark

Andre Morestan, a dashing Parisian, sells paints with his wife, Michele, and their two children, Pierre and Francoise. Morestan is middle-aged, settled, sympathetic and generous. Summoned for jury duty at the trial of Natalie Roguin, accused of murdering a wealthy sweetheart, the shopkeeper is soon aroused by the girl’s plight. By dint of canny arguments he wins her acquittal and then tells her to come to him if she needs help. When she finally seeks him out, he gives her a job in his shop and explains to his family that she is the wife of an old friend. Son Pierre knows otherwise, however, for he has begun to fall in love with Natalie. Lurlette, another juror, complicates matters by telling Morestan the girl is guilty, and soon Robert, the dancing teacher fiance of the naive, Morestan’s daughter, and a forbidden suitor, learns the secret. When Pierre and Robert quarrel over Natalie, Morestan orders both the dancing teacher and the girl out of his home. Pierre, however, says he too will leave, and even Michele turns against her husband, swearing she will leave with Francoise. The denouement is amusing and satisfactory.

Brian Aherne, with the aid of beetling brows, a walrus mustache, and a padded stomach, achieves a remarkable characterization as Morestan, the expansive shopkeeper. His performance, in fact, may be remembered as one of the better character studies of the year. Rita Hayworth is persuasive as Natalie, and Irene Rich makes a convincing Michele. Glenn Ford as Pierre, Evelyn Keyes as Francois, and Curt Bois as Lurlette, the meddling juror, score with laudable performances. Charles Vidor’s direction brings out an odd and disarming humor which energizes the little comedy. Discriminating audiences should find The Lady in Question refreshing and delightful.

Delightful and different comedy drama, European in mood and treatment, about a small French shopkeeper who helps acquit a young woman accused of murder and then introduces her into his household with unforeseen results. (Adults)

(Running time, 78 minutes)

This is an almost literal remake of the French production Grebouille which was shown in foreign language theatres under the title of Heart of Paris. The film is a comedy, simply told yet subtle, with a strong undertone of pathos. Characters and situations are unusually fine, and the whimsical tale maintains suspense even though its manner is leisurely.

Andre Morestan operates a bicycle shop in Paris with his wife, Michele, and their two grown children, Pierre and Francoise. Morestan is middle-aged, settled, sympathetic and generous. Summoned for jury duty at the trial of Natalie Roguin, accused of murdering a wealthy sweetheart, the shopkeeper is soon aroused by the girl’s plight. By dint of canny arguments he wins her acquittal and then tells her to come to him if she needs help. When she finally seeks him out, he gives her a job in his shop and explains to his family that she is the wife of an old friend. Son Pierre knows otherwise, however, for he has begun to fall in love with Natalie. Lurlette, another juror, complicates matters by telling Morestan the girl is guilty, and soon Robert, the dancing teacher fiance of Natalie, Morestan’s daughter, and a forbidden suitor, learns the secret. When Pierre and Robert quarrel over Natalie, Morestan orders both the dancing teacher and the girl out of his home. Pierre, however, says he too will leave, and even Michele turns against her husband, swearing she will leave with Francoise. The denouement is amusing and satisfactory.

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THE SEA HAWK:
Produced by Hal B. Wallis for Warner Brothers
Director: Michael Curtiz
Screenplay: Howard Koch, Seton I. Miller
Dialogue Director: Jo Graham
Music Score: Leo F. Forbstein
Photography: Sol Polito
Art Director: Anton Grot
Editor: George Amy


Lavishly produced, sweeping and spectacular sea adventure melodrama; the turbulent tale of a swashbuckling English sea rover who looted on the Spanish Main in the days of good Queen Bess. (Adults & Young People)

(Running time, 127 minutes)

Back in 1924 Frank Lloyd turned out for First National a silent screen version of The Sea Hawk, with Milton Sills as the star, which created a box office record. In producing this second edition Warner Brothers has taken full advantage of the technological innovations introduced during the past sixteen years. The present release is magnificently mounted, staffed by experts off screen and on. The film runs for over two hours, includes glory battles at the galley-slave uprisings, scenes of court intrigue, romantic interludes, stirring duels, and a deal of 16th century pomp and pageantry which at times simply swamps the individual players. It sweeps along in true Sabatini vein, flamboyant perhaps, implausible without any doubt — and yet imaginative, elaborate, and enthralling.

The story takes place in the 16th century during the reign of Queen Elizabeth when Frobisher and Hawkins and other patriot-adventurers secured the Spanish Main for gold and glory and the groaning coffers of England. At the time King Philip II of Spain was Queen Elizabeth’s greatest rival, and it was his galleons which usually fell prey to the swarming privateers. The Queen frowned on the pirates’ exploits in public, but admired their loot in private. As the action unfolds Captain Geoffrey Thorpe, one of these pampered ocean outlaws, attacks a Spanish ship. He takes prisoner Don Alvarez, one of Philip’s emissaries to England, and his beautiful niece, Maria. Maria appears to detest him at first, but before very long a tender romance begins between the two which neither race nor rivalry can extinguish. Thorpe returns to England to be exiled and complimented by Queen Elizabeth. At length, after mentioning the need for a fleet against the Armada may attack, he persuades her to permit him to leave for Panama, where he hopes to carry off more Spanish bullion. In the West Indies, however, he and his men are trapped by the Spanish and impressed as galley slaves prior to their trials before the Inquisition. At Cadiz he manages to escape
by capturing a Spanish vessel which contains papers pertaining to the planned Armada attack. Back in London he kills in a duel Lord Wolkingham, a traitorous preacher of “appeasement,” exposes the Armada plot, and wins Maria, who has waited in England for his return. He is also knighted for his services by Queen Elizabeth.

The film is at its best when concentrating on the high-seas heroics; the intervals at court, by contrast perhaps, often seem tedious. With few exceptions, however, the picture is absorbing from beginning to end. Michael Curtiz’ direction is leisurely but well suited to the sort of “spectacle” material with which he has had to deal. The photography and music are first-rate, and of course Hal B. Wallis’ production fills in the cinematic immensity of scope with lavish care. The cast is well-chosen. Errol Flynn as Captain Thorpe, the dashing Sea Hawk, displays the casual manner and quick irresponsibility associated with the sort of role he has been assigned. Brenda Marshall is able and of course very, very beautiful as Dons Maria. Flora Robson is both majestic and credible in the Queen Elizabeth role, a portrayal with which she is familiar, while Henry Daniell as the treacherous Lord Wolkingham contributes a really outstanding performance. Claude Rains makes an able Spanish ambassador, and Donald Crisp, Alan Hale, Una O’Connor, Gilbert Roland, William Lundigan and Montagu Love all have telling moments. It’s a magnificently staged, convincingly acted motion picture.

**DR. CHRISTIAN MEETS THE WOMEN:**

Produced by William Stephens for
RKO Radio

**Director:** William McGann  
**Screenplay:** Marion Orth  
**Photography:** John Alton  
**Editor:** Edward Mann

Dr. Paul Christian — Jean Hersholt  
Judy Price — Dorothy Lovett  
George Brownfoot — Edgar Kennedy  
Prof. Kenneth Parker — Roy Baucus  
Bill Ferris — Frank Albertson  
Kitty Browning — Marilyn Merrick  
Mrs. Hastings — Helen Broderick  
Captain Compton — Fredric March  
Martha Browning — Lela Tyler  
Dr. Webster — William Gould  
Annie — Phyllis Kennedy  
Alice Mason — Bertha Priestley

Unimpressive but mildly satisfying drama in which Dr. Christian saves the victims of a quack diet specialist.  

(Adults & Young People)  

(Running time, 65 minutes)

In spite of rather slight story material, this third release in the Dr. Christian series should pass as acceptable entertainment. Jean Hersholt, by now thoroughly identified with the kindly doctor, carries through his assignment as well as the script will allow.

Into the peaceful town of River’s End comes “Professor” Parker, a phony physical-culturist, who promises to work wonders with the corpulent ladies. The professor and his two assistants, shapely Carol Compton — presumably a sort of animated advertisement of his prowess — and Bill Ferris, are installed as guests in the home of Martha Browning, whose husband George is a hearty eater. This makes for a number of amusing comedy situations of course. Dr. Christian crusades against the quack, but the good women heed him not. The “Professor,” meanwhile, introduces strenuous exercises and starvation diets. At length, Kitty, Mrs. Browning’s daughter, becomes seriously ill after obeying the slandering instructions of Parker, and it turns out that the quack has been passing out drugged pills legally obtainable only by prescription. Kitty is saved by Dr. Christian, and the good women finally realize their gullibility.

The story drags at times, due to a lack of strong script material, but the cast is well selected and competent. Besides Jean Hersholt, who maintains the appeal of his Dr. Christian role, able players include Dorothy Lovett as Judy Price, the Doctor’s nurse, Edgar Kennedy as George Browning, the harassed husband, Rod la Rocque as the quack’s assistant, and Linda Taylor as Mrs. Browning. Marilyn Merrick as Kitty and Frank Albertson as Bill Ferris, the quack’s assistant, furnish the romantic interludes. Veda Ann Borg as Carol Compton, the phony’s sweet female helper, also deserves mention.

**THE FUGITIVE:**

Universal release of Josef Somlo British-made production  

**Director:** Brian Desmond Hurst  
**Screenplay:** Brian Desmond Hurst, Patrick Kirwan, Terence Young  
**Story:** Frederick Lonsdale  
**Photography:** Gunther Krampf

Will Cobling — Ralph Richardson  
Kit Cobling — Diana Wynward  
Inspector Jones — Romney Brent  
Lizzie Crane — Mary Clare  
Piliger — Henry O’Neill  
Jim Smith — Brenda Smith  
Dora Smith — Gertrude Mangrove  
Inspector — Frederick Little

Tragically effective, grim and powerful crime and - punishment melodrama, a British-made film about a barber who becomes trapped in remorseless web of circumstances after stealing a sum of money.  

(Adults & Young People)

(Running time, 75 minutes)

This is a sombre, impressive psychological study detailing the disintegration of a poverty-afflicted English slum barber who steals a few bank notes in order to send his wife to the country for a spell. The story is depressingly, yet its analysis is sound, its evolution plausible. Although some audiences will undoubtedly be alienated by its gloomy aspects, others will admire its artistry.

After stealing 100 “quid” out of an unguarded paymaster’s office, Will Cobling, a poor London barber, learns that his wife owes a merchant across the street seventy pounds. Instead, therefore, of sending her to the country for a vacation, he tells her to pay the debt out of the stolen money. Police trace the money to the shop of merchant Piliger, who keeps silent in order to blackmail Cobling. At length Cobling strangles the greedy shopkeeper. Although the police are unable to ferret out proof of his guilt, his neighbors become suspicious. Finally he sends his wife and child away and begins roaming around with Jimsey, a craven prowler who is tempted to betray him. After wife Kit is killed in an accident while returning to the city, Will plans to escape by boat, but the police close in and he allows himself to be shot to death.

Ralph Richardson, English actor who appeared in The Citadel, accentuates the somber aspects of the material by a sure knowledge of the value of understatement and by his ability to achieve unusual intensity. As the fugitive barber he is remarkably convincing. Diana Wynward, London stage star, demonstrates seasoned ability as Kit Cobling, the wife. Romney Brent as Jimsey, the furtive marauder, Mary Clare as Lizzie Crane, a gin-addicted dervish, and others fill out a qualified supporting cast. Director Hurst’s guidance is exact and arresting, proving he has a clear comprehension of criminal psychology.
THE GREAT MCGINTY:
Produced by Paul Jones for Paramount

THE GREAT MCGINTY:

Rowdy, hilarious comedy drama about a breadline hobo who becomes governor through the machinations of a crooked political organization — and then outcast again when he attempts to go straight. (Adults & Young People)

(Running time, 81 minutes)

The Great McGinty combines edged satire, emotional power, and pungent comedy in a deft, diverting manner. The satire never descends to preachments, the drama remains restrained, and the humor, though often broadened for the sake of extra laughs, never becomes forced or overdrawn. Preston Sturges, who wrote the script, directs the material with the finesse of a veteran, although it is the first film he has guided. His touch is sure and skillful, maintaining a note of healthy cynicism even while building up sympathy for his characters. The prime entertainment motive has never been lost sight of; the background of political corruption, when it is realistic and authentic, yet no attempt has been made to inspire a crusade for the elimination of "practical" politics. Situations, shoddy or otherwise, are handled merely as entertainment.

The story starts off in a Central American saloon when the down-at-the-heels bartender unlocks his past to a rambunctious bank clerk who contemplates suicide. The flashback travels to a big-city breadline where the bartender-to-be is picked up by a ward-heeler and persuaded to vote some thirty-seven times for the same candidate. This is considered such an achievement he is brought to the attention of the "big boss," who is impressed with his ability. Initiated into the political ring, McGinty the tramsoon becomes McGinty the shake-down artist, right-hand man of the boss and aspiring alderman. After marrying his secretary — on a platonic basis — in order to attract the feminine vote, McGinty gets elected mayor. Gradually, however, he falls in love with wife Catherine. At last elected Governor, he decides to go straight. Of course that proves his undoing. The Boss attempts to kill him, the "party" exposes his past crimes, and The Great McGinty lands in jail. The ward heeler springs him, after which he skips to Central America, broke and an outcast.

“THE MOVIES . . . . 1940”

Madden steers into the open sea, German secret agents take over and turn the craft into a raider and submarine supply ship. Cutter, a captain in the Nazi navy, keeps prisoner Madden and June McCarthy, a girl who came aboard at the last moment, while the camouflaged vessel cruises about in search of prey. Finally after weeks of raiding, a British cruiser looms on the horizon. Madden and his fellow prisoners then manage to escape and Cutter goes down with his prize.

The film should satisfy in its present form for but a healthy bit of clipping would have done no harm. The cast fulfills expectations all along the line. Onslow Stevens is especially impressive as Cutter, the Nazi raider and is fully devoted to the German cause. Henry Wilcoxon as Capt. Madden gives a serviceable but at times rather unsympathetic performance, while Carole Landis makes a pleasing girl prisoner. Looser purse-strings and livelier direction might have built the production into a first-rank film, but as a reliable secondary feature it should pass easily.

CAROLINA MOON:
Produced by William Berke for Republic

Gene Autry migrates from the western plains to the plantations of the Old South where he saves an impoverished family, sings, and lives up to his record as a two-fisted cowboy. (Adults & Young People)

( Running time, 65 minutes)

In this release Gene Autry, Republic’s warbling westerner, shakes off the mesa dust and gallops away into the deep South in time to save the estate of the Stanhope family. Gene and Frog are making the rodeo rounds when they meet Caroline Stanhope and her father. Caroline hopes to make enough money at the show to pay off some onerous taxes, but instead she loses her thoroughbred horse to Gene, the gallantly broken-down native. Later he swears a scheming lumber syndicate which sought to ruin the honest plantation owners.

The story itself is perhaps incidental to the singing and mild comedy which has been sifted in at intervals. Gene himself is in good voice for several numbers, and teen-age Mary Lee, a vivacious youngster, steals the spotlight with such numbers as "Mack and My Marie," and "Say Si Si." Blonde June Storey as Caroline is an attractive addition to the cast, while Smiley Burnette as Frog fits in helpfully as usual. Director McDonald has made the most of a slight but smooth enough script.
THE MAN I MARRIED:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Irving Pichel
Screenplay: Oliver H. P. Garrett and George Seagrall
Photography: Peverell Marley
Editor: Robert Simpson

Carol Eric Hoffman, Joan Bennett
Erin Hoffman, Francis Lederer
Kenneth Delane, Lloyd Nolan
Freda Henkel, Anna Sön
Henrich Hoffman, Otto Kruger
Fru Gerhardt, Maria Ouspenskaya
Dorothy Maguire, Ludwig Stossel
Ricki, Johnny Russell
Herr Deckert, Lionel Royce

(The Man I Married) is blandly undisguised propaganda, yet it is less sensational in treatment than some of its cinematic predecessors. Based on a magazine entitled "I Married a Nazi," the film is a pitiless satire on hypnotized fanatics. The effect of propaganda is shown growing upon a young German-American, changing him from a detached observer of Hitlerism to a zealot. Exactly the obverse effect obtains on his American wife; she changes from an attitude of detachment to one of disgust. In stressing the wife's reaction, The Man I Married makes its indictment doubly damning.

Eric and Carol Hoffman are a happily married New York couple. Together with their small son — it is 1938 — they go to Germany on a business trip. Hoffman is working for one of the charm-offensive Nazi propaganda. But an old sweetheart becomes the party's decoy and effectively estranges him from his wife and former ideals. He decides to return to Germany and, in order to lose his wife, now thoroughly disgusted with Nazism and sick at heart at the transformation in her husband's character, take their child back to America with her. Old Heinrich Hoffman, Eric's father, pleads with Eric to allow Carol the custody of their son. When Eric refuses, Heinrich reveals, in a stirring dramatic scene, that his wife, Eric's mother, had been a Jewess. This information causes Freda, the old sweetheart, to leave Eric to an undisclosed but certainly not pleasant fate in Germany as Carol and young Ricky depart for America.

THE GOLDEN FLEECING:
Produced by Edgar Selwyn for MGM
Director: Leslie Fenton
Screenplay: S. J. and Laura Perelman, and Marion Parsonnet
Story: Lynn Rook, Frank Fenton, John Fante

Music Score: David Snell
Photography: Leonard Smith
Editor: Conrad A. Nervig

Implausible but entertaining comedy melodrama in which a timid insurance clerk sells a $50,000 policy to a wanted racketeer and then has to keep him alive.

(Henry Twinkle, insurance clerk, loves his boss secretary, Mary Blake, but stands in dread of his superior. Mary, however, infuses him with rare courage and he sells a $50,000 policy to an ostensible construction company magistrate whom the office has been unable to insure. Right after an astonished boss grants Henry a raise, it develops that the "magistrate" is actually a notorious gangster using the construction company as a mask. Henry has to keep the magistrate alive, good health or lose his job. While Fender, the gangster, hides in a New England jail with two bodyguards, Lila, his "moll," suggests Twinkle turn him in, collect a $25,000 reward, and then give the money to Fender so that he can hire a big-shot lawyer and return to face charges. Twinkle agrees, gets the reward after capturing Fender in a mock fight — and then all but refuses to hand over the money. Lila finally persuades him to accept some worthless airplane stock in exchange for the cash. Shortly afterward a small fly mobster arrives, he has the stolen reward money and the gangsters trail Twinkle when they learn that the airplane stock is booming. Mary ties up the money with an injunction after Twinkle is forced to sell the stock; later he rescues her from the mobsters and brings the profits to Fender. At the finish the bills go up in flames as one of the mob throws away a match.

The film aims strictly for laughs and gets a good number. Lew Ayres does a good job as the timid Twinkle, and Rita Johnson as Mary Blake is a decided and attractive asset. Lloyd Nolan is effective as crook Fender, while Virginia Grey makes a properly calloused gun moll. Nat Pendleton, Marc Lawrence, William Demarest, William Errol, and Spencer Charters add a smooth-supporting cast. It's agreeable albeit unimportant screen fare.

WOMEN IN WAR:
Produced by Sol C. Siegel for Republic
Director: John H. Auer
Screenplay: F. Hugh Herbert, Doris Anderson
Photography: Jack Marta
Editor: Edwin Seitz

O'Neil, Elsie Janis
Pamela, Wendie Barrie
Larry, Larry Parks
Gail, Mac Clarke
Ginger, Denne Moore
France, Dorothy Peterson
Pierre, Billy Gilbert
Tedford, John Tuley
Col. Starr, Stanley Logan
Milke, Barbara Pepper

Unexceptional but well-constructed war melodrama detailing the tribulations attached to nursing on the continent amid gunfire and personal intrigue.

(Adults & Young People)

(Running time, 71 minutes)

Recent events have already dated this picture, but fortunately it does have a certain minimum of appeal apart from its almost-timelessness. The war spectacle theme is played up and for audiences already saturated with this sort of thing the film can have little to offer. On the other hand, movie-goers not allergic to marital melodrama should accept the film as interesting though not significant screen entertainment.

The story concerns a British playgirl, Pamela, recruited into war nursing in order to escape a prison sentence for the manslaughter killing of a too-attentive officer. Placed in a nursing unit on the continent under the supervision of a strict matron who is actually her mother, the young nurse's chaste, complicated, troublesome, superior, and flirts with the other nurses' male friends. She ends up by landing an R. A. F. officer whose jealous first girlfriend, another nurse, is killed. Pamela learns the matron is her mother however, and presumably recognizes her own littleness during a hectic shell-raiding sequence.

Wendy Barrie handles the rather thankless playgirl role with probably more persuasion than the story deserves. Elsie Janis, "sweetheart of the A. E. F.," during the days of the first World War, is impressive, though cute, as the mother-matron. Patrick Knowles as the R. A. F. officer, Mac Clark as the jealous nurse, and others do all that could be expected with the assignments on hand.

ANNE OF WINDY POPLARS:
Produced by Clift Reid for RKO Radio
Director: Jack Hively
Screenplay: Michael Kanin, Jerry Cady
Novel: L. M. Montgomery
Photography: Frank Redman
Editor: George Hively

Anne Shirley, Anne Shirley
Tony Pringle, James Ellison
Mary, Henry Travers

122
Labor and over-long adaptation of
L. M. Montgomery’s well-known novel;
the sentimental story of a young school-
mistress enmeshed in a feud with a dic-
tatorial small-town matriarch.
(Adults & Young People)

(Running time, 81 minutes)

Had the script writers trimmed and se-
lected their original material, Anne of
Windy Poplars might have emerged as
an enjoyable enough human interest film,
instead of a rambling, tedious, saccharine
sort of production. As the film stands, it
may interest admirers of the book and
persons who really enjoy old-fashioned,
slow-moving, sentimentalized entertain-
ment, but most audiences will react un-
favorably to the lack of dramatic focus.

The tale concerns a young country
schoolmistress who is appointed vice prin-
cipal in a town lorded over by a domi-
ing “ruling” family. Teacher Anne is
taken in at Windy Poplars by a family
which opposes the Pringle overlords, and
is soon involved in their feud. Hester, the
witch-like Pringle matriarch, hates Anne
so intensely because she accepted the
position which the queen-ruler’s ward was
to have secured. The antagonism develops
into a tedious struggle which is finally
resolved through Anne’s perseverance.

Over-production and emphasis on too
many irrelevant episodes weaken the pic-
ture. The direction does little to gloss
over the fundamental dramatic flaws more-
over, and the strong cast efforts are more
or less wasted with the superficial
school-mistress, Ethel Griffies as Hester Pringle,
the grim old matriarch, Patric Knowles
as a young doctor, and a number of the
others work up interesting character de-
lineations.

**COMIN’ ROUND THE MOUNTAIN**

Produced by William C. Thomas for
Paramount

**Director:** George Archainbaud
**Screenplay:** Lewis R. Foster, Maxwell
Shane, Duke Atteberry
**Story:** Lewis R. Foster
**Photography:** William C. Mellor
**Editor:** Stuart Gilmore

**Cast:**
Bob Burns ......................... Bob Burns
Una Merkel ...................... Una Merkel
Pat Barrett ..................... Pat Barrett
W. P. A. Clerk .................. Walter Otis

Hillbilly face-with-music in which Bob
Burns prevents a feud and gets himself
elected mayor. (Adults & Young People)

(Running time, 62 minutes)

Those lanky, long-whiskered Tennessee
mountaineers you’ve seen sprawled by a
shack or asleep under a tree in the pages
of “Esquire” have made their screen
debut, but their whiskers are crepe and
their wigs are crude and even their feudin’
hass fallen off. Maybe the cause lies in
the Hollywood climate, or perhaps it’s just
that those make-up man don’t recognize
an authentic scrappy mountain men when
they see one, but anyway “Comin’ Round
the Mountain” misses the full flavor usu-
ally associated with those shootin’ jug-
totin’ rustics from Tennessee. The tale
has its moments of course, and there are
some good ones, but on the whole it’s just
passing summer entertainment which
relies upon the presentation of whacky
type characters.

The sketchy story finds Bob Burns
forming a “one-family” orchestra to
broadcast over WART, Uncle Ezra’s local
radio station. Everything starts off fine
enough, but before long Bob’s relatives
to have go off a-feudin’ and the program
falls through. Bob stays around however
and helps his sponsors the Smokeys to
combat Gildersleeve, an unscrupulous
mayor who has been swiping municipal
funds. Finally Bob himself runs for mayor
and gets elected with the support of the
Beagle’s, his family’s feudin’ enemies who
uphold his cause when they hear that
Gildersleeve intends to “sock the hill
folks.” That’s about all there is to the
story. Of course there are numerous in-
between incidents and a minor sort of
romantic plot arising out of the associ-
ation of Bob and Belinda Watters —
Una Merkel — Uncle Ezra’s daughter in
the film.

Bob Burns is supposed to be the star
of the production but he shares the rather
sparse acting honors with the others on
an equal footing. Una Merkel as Belinda,
Pat Barrett as his radio counterpart, Uncle
Ezra; Harold Peary as Gildersleeve, plus
Bill Thompson, Mirandy, Cliff Arquette,
Jerry Colonna, Richard Carle, and Don
Wilson contribute to the bucolic hocus
pocus. The hillbilly music is agreeable,
but there isn’t enough of it. Probably the
greatest disappointment of the film is the
fact that the feudin’ just doesn’t come off.

**WHEN THE DALTONS RODE:**

Produced and distributed by Universal

**Director:** George Marshall
**Screenplay:** Harold Shumate (Based on
“When the Daltons Rode” by
Emmett Dalton and Jack Jung-
meyer, Sr.)
**Music Score:** Charles Previn
**Photography:** Hal Mohr
**Editor:** Ed Curtis

Tod Jackson ................... Randolph Scott
Julie King ........................ Ray Francis
Grace Dalton .................... Brian Donlevy
Calh Winters .................... George Bancroft
Bob Dalton ..................... Beulah Bondi
Ben Dalton ..................... Broderick Crawford
Ezra Dalbot ...................... Stuart Erwin
Sheriff ......................... Andy Devine
Emmett Dalton ................... Frank Alberston
Ma Dalton ...................... Mary Gordon
Roggy ............................ Harvey Stephens
Sherriff ......................... Edgar Dearing
Wilson .......................... Quen Ramsey
Nancy ............................ Dorothy Grainger
Photographer .................. Bob McKenzie
Hannah .......................... Fay McKenzie

Sweeping and stirring semi-historical
western; an unstintingly mounted, grip-
ping and dramatic story depicting in bold
stones the violent careers of the dreaded
Dalton brothers.
(Adults & Young People)
When the Daltons Rode is a thunderous and thrilling western melodrama. The film starts off at a speedy pace, swings through about eighty wild and surging minutes, and culminates in a tingly, bullet-sattered climax. Both the factual and legendary adventures of the famed Dalton brothers are brought into focus. In spite of the spectacular, almost superhuman exploits of the killer quartet, the escapades are by no means unconvincing; careful acting, expert direction, and correct scenario elements have left their mark on the sensational material.

When Tod Jackson, attorney, rides into the frontier town of Coffeyville, Kansas, he renewes his friendship with Ma Dalton and her four sons, Bob, Grat, Ben, and Emmett. He also meets Julia King, who is engaged to Bob, and falls in love. Shortly afterward Ben Dalton accidentally kills a crooked surveyor who lays a false claim on the Dalton property, and brother Bob, a deputy U. S. marshal, turns him over to the sheriff. At the trial, however, land company agents try to railroad Ben, who is rescued by his brothers and Ozark, a ranch-hand friend. When the Daltons return to town several days after the courthouse fight, they find their homes burnt to the ground. Emmett sets out in search of his mother, is captured by Rigby, a land company agent, and fenced in jail. Rigby then leads the mob for a lynching, but when the excited citizens burst into the jail they find all the Dalton brothers and Ozark waiting for them. Rigby killed Ben, is in turn killed by Bob Dalton. Outlaws for keeps now, the brothers gain a sensational string of stage and train robberies, then turn to bank-robbing and become one of the most notorious outlaw bands in the west. At length however, they attempt a twin bank holdup in their old home town of Coffeyville, and are wiped out in a running gunfight which ranks with the celebrated Wyatt Earp affair. Tod Jackson, the lawyer, and Julie Bob’s former sweetheart, are left free to marry.

George Marshall, director of Destry Rides Again, casts the material into a mould which emphasizes the colorful action ingredients while bringing to the surface solid comedy relief and individual characterizations. The dramatic tension is underscored, that is, but tempered. The Dalton brothers are individuals; the audience may be appalled at their inlessness, but sympathetic when their human qualities are brought to the fore. Broderick Crawford as Bob Dalton, the more enterprising brother, and Brian Donlevy as Grat, the most impulsive one, lead the cast with energetic red-blooded performances; Stuart Erwin and Frank Albertson as Ben and Emmett, achieve finely etched interpretations. Randolph Scott, with his remarkable Jackson and Kay Francis as Julia, ably carry through the secondary romantic plot and also contribute substantially to the main story structure. Andy Devine as Ozark, Mary Gordon as Ma Dalton, and George Bancroft as Caleb Winters, a hypocritical “friend” of the Daltons, take good care of lesser assignments. Andy Devine, of course, offers a helpful amount of comedy.

### THE RETURN OF FRANK JAMES

**Produced by Darryl F. Zanuck for 20th Century-Fox**

**Director:** Fritz Lang

**Screenplay:** Sam Hellman

**Music Score:** David Buttolph

**Photography:** George Barnes, William V. Skall

**Editor:** Walter Thompson

**Cast:**

- **Frank James** — Henry Fonda
- **Eleanor Stone** — Gene Tierney
- **Clem** — Jackie Cooper
- **Ma Dalton** — Jane Darwell
- **Jesse James** — Joel Cairo

**Synopsis:**

Frank escapes to Denver with Clem, spreads a story of his own death, and then confronts Bob, Ford, and murderer of Jesse, when they come out of hiding. The Fords escape amid whistling lead, Charlie is accidently killed, and finally Frank James returns to Missouri in order to defend his colored servant who has been convicted of the railway watchman’s murder. The climax of the picture is a sensational courtroom sequence with Frank on trial for his life.

**Additional Information:**

Henry, whose grim older brother role was one of the stand-out portrayals in Jesse James, continues the interpretation with accustomed fidelity and added robustness. Gene Tierney, lovely and able Broadway actress, makes her Hollywood bow an ancy may be appalled at her inlessness, but sympathetic when her presence, beautiful and timely. trout and endorsed by the Denver newspaper publisher with whom she has befriended Frank, Henry Hull as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Todd, editor of the Denver papers, and as Major Rufus Tod
"The MOVIES . . . . 1940"

TOM BROWN'S SCHOOL DAYS:
Produced by Gene Towne and Graham Baker, released by RKO Radio
Director: Robert Stevenson
Screenplay: Walter Ferris, Frank Cavett, Gene Towne, Graham Baker
Story: Thomas Hughes
Music Score: Anthony Collins
Photography: Nicholas Musuraca

The appealing and authentic adaptation of Thomas Hughes' famous schoolboy novel about Rugby. (Adults & Young People)
(Running time, 88 minutes)

Thomas Hughes' well-known novel required reading for many a youngster of previous generations, has been screened with fidelity and distinction by Producers Towne and Baker. Although the film is Hollywood-made, an English atmosphere has been successfully evoked. Choice of an English director, Robert Stevenson, and careful cast selection to ensure correct English accents helped here. The story has been altered to some extent: the emphasis has been shifted from the struggle of Tom to the efforts of Dr. Arnold, the headmaster, but this does not detract from the film's interest or suspense.

The story depicts in terms of one newcomer's experiences, the establishment of honest, efficient student government at Rugby by Dr. Arnold, a private tutorial given to the new boy, the cause of his understanding and ability. Dr. Arnold takes over with the firm determination to replace the rowdism with a sense of responsibility. A recent arrival at the school, Tom Brown, soon becomes the focal point in the struggle. He endures the cruel hazing of the young hellions with remarkable courage, challenges Flashman, the school bully, and finally wins over the youngsters to his point of view after having been falsely accused of "telling tales," an unforgivable offense according to all enduring schoolboy standards.

Jimmy Lydon as Tom Brown leads the juvenile members of the cast in a persuasively sincere and engaging performance, while Freddie Bartholomew as East, his roommate, and Billy Halop as Flashman, the wicked bully, succeed in building up character delineations which compare well with the originals. Sir Cecil Hardwicke as Dr. Arnold, the reformed bully, becomes the headmaster's wife, Polly Moran as an innkeeper, lead the consistently competent support.

Studious production, capable script, and fine direction combine with expert acting to build up a dramatic, refreshing, and at times moving screen version of a famous book.

They Drive By Night:
Produced by Hal B. Wallis for Warner Brothers
Director: Raoul Walsh
Screenplay: Jerry Wald, Richard Macaulay
Story: A. I. Bezzerides
Photography: Arthur Edeson
Music Score: Leo F. Forstein
Editor: Oliver S. Garretson

Joe Fabrini ......................... George Raft
Cassie Hartley .................... Ann Sheridan
Lana Carlsen ...................... Ida Lupino
Paul Fabrini ....................... Humphrey Bogart
Pearl Fabrini ...................... Gale Page
Ed Carlsen ......................... Alan Hale
Irish McGuire ...................... Roscoe Karns
Harry Mcnair ...................... John Litel
George Rondolfo ................... George Tobias

Brilliantly acted, splendidly directed and produced action melodrama; a realistic, vigorous, and at times risque story about a truck driver's wife who murders her husband, implicates the man who spurns her, and finally goes insane. (Adults)
(Running time, 93 minutes)

They Drive By Night must be classed as a melodrama, but such expert craftsmanship on the part of all concerned has gone into its making that the story is hardly more than technically correct. Macaulay and Ward's script is swiftly-paced and absorbing from start to finish; dialogue is crisp and cutting, at times more spicy than that worked into Torrid Zone. Director Raoul Walsh's guidance trains the focus of the action highlights at every turn, and Associate Producer Mark Hellinger's supervision is sure and steady. His astute handling is obvious in the careful cooperation of all departments, and in the neat blending of popular entertainment elements. Photography, background music, editing, all contribute to the film's success.

Roughly the first half of the picture traces the trials and striving of two truck drivers, Joe and Paul Fabrini, who are independent of any overall outfit but forced to operate their "rigs" on borrowed funds. Joe is a forceful, hard-working "road slob" who is interested in saving money and building up a good business. Paul too, is a steady worker, but he dislikes the road-pounding because it keeps him away from his wife Pearl. One fine day however, Joe meets Cassie Hartley, a wise-cracking but voluble eatery waitress, and begins thinking about marriage himself. Since his income is meagre, the couple decide to bide their time for a spell and wait for a "break." Later Paul accidentally runs his truck over a hulk and loses an arm, and Joe is forced to ask a friend, Ed Carlsen, for work. And that is the turning point of the story. For Carlsen's wife turns out to be a young and attractive woman not very much in love with her husband. She soon falls madly in love with Joe, and becomes insanely jealous when he ignores her. At length she is driven to murder her husband, but her mind gives way on the witness stand and Joe, whom she sought to implicate, is free to marry Cassie.

Ida Lupino as Lana Carelson, the murderess, is inalienably the star of the piece. Her portrayal, though unsympathetic, is outstanding. Evidences of the gradual shift to insanity are suggested subtly but unmistakably, until the role becomes dominant, gripping, and gradually riveting audience attention. The portrayal requires acting ability above all else, not mere posing. George Raft, who seems perfectly cast as the determined truck driver, turns in an impressive performance, and Humphrey Bogart as Paul proves he doesn't need a gangster assignment to be good. Ann Sheridan as Cassie with the classy chassis, though conceivably overshadowed by Miss Lupino, offers a really expert personification as the waitress. Alan Hale and Roscoe Karns stand out among the supporters.

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THE RANGER & THE LADY:
Produced by Joseph Kane for Republic
Director: Joseph Kane
Screenplay: Gerald Geraghty
Story: Bernard Z. Cohen
Photography: Reggie Nanning
Editor: Lester Orlebeck

Captain Colt (Roy Rogers), Roy Rogers
Sgt. Whittaker (George 'Gabby' Hayes), George 'Gabby' Hayes
Jane (Jacqueline Wells), Jacqueline Wells
Kimball (Harry Woods), Harry Woods
General LaRue (Henry Brandon), Henry Brandon
El Lobo (Noble Johnson), Noble Johnson
Pony (Stu Nisefs), Stu Nisefs
Kramet (Ted Mapes), Ted Mapes
McNutt (Takima Canutt), Takima Canutt

Well-rounded and original western in which Ranger Roy Rogers helps overcome a crooked Texas overlord.
(Adults & Young People)

(Running time, 59 minutes)

Besidespossessing all the attractions of staple western, The Ranger and the Lady possesses an additional plus which hasn't been worn threadbare in previous productions. The basic elements are familiar of course, but the story development has been varied. The yarn takes place in Texas, in the early days, when Sam Houston was President and the Lone Star was still a territorial republic. When the action gets under way Sam is in Washington trying to secure statehood for the territory, and General LaRue as a blustering and high-handed executive, is in command. Unjust tolls are levied on wagon trains using the Sante Fe Trail and it is up to the Texas Rangers to enforce the law, even though it goes against the grain. Captain Colt, therefore, assists in collecting the fees, but only to protect the interests of Houston and to wait for a propitious moment to set things right. Things get complicated when Jane, a girl wagon train owner, arrives, makes an apparent deal with La Rue and opposes Captain Colt. Later the Ranger discovers that she is out to even the score with La Rue for her father's murder. From then on the Captain and Jane work together to the detriment of the evil doers.

Roy Rogers' popularity should suffer not because of his Captain Colt assignment, and Jacqueline Wells, who as Jane is a leading character and not just a minor ornament, should be acclaimed for future active assignments. George 'Gabby' Hayes as Sergeant Whittaker, Colt's sidekick, Henry Brandon as La Ruelle and others of the supporting cast also deserve credit for entertaining portrayals. At intervals between the action, Roy Rogers sings two songs, "Chinaqua" and "As Long As We Are Dancing."

AMERICAN GANG BUSTERS:
Produced, edited and directed by Capt. A. F. Duiv; released by Times Pictures

Drab assemblage of poorly photographed material pertaining to the lives and public careers of Bruno Richard Hauptmann, John Dillinger, Clyde Barrow, et al. (Adults)

(Running time, 60 minutes)

This film is a compilation of stills, various newreel clips, amateur photographs, newspaper clipping reproductions, album shots and assorted odds and ends, many of which are deficient condition. The material concerning Hauptmann exploits of public enemies of the past decade, and manages to appease the morbid-minded while pointing out the "crime does not pay." The stuff has its interesting moments, but is maudlin, quite often insipid and frequently merely dull. The highlight of the film is the court room sentencing of the Urschel kidnappers, which is talker-receivable. The other sequences are silent, but supplied with off-screen commentaries. The scenes trace, in some instances sketchily, the careers of Barrow, Dillinger, "Doc" Kenyford, Pretty Boy Floyd, Hauptmann, Alvin Karpis and the Urschel Kidnappers. Particular stress is laid on the achievements of the Federal Bureau of Investigation in wiping out the crop of crooks.

RETURN OF WILD BILL:
Produced and distributed by Columbia
Director: Joseph H. Lewis
Screenplay: Robert Lee Johnson, William Lively
Story: Walt Coburn
Photography: George Mechner
Editor: Richard Fandt

Wild Bill Saunders (Bill Elliott), William Lively
Sally Long Grinn (Lorna Costa), Lorna Costa
Matt Kilgore (Brennan Keith), Brennan Keith
Kate Kilgore (Beulah Bondi), Beulah Bondi
Lige Saunders (Edward LeSaint), Edward LeSaint
Sue Match (Finn La Rue), Finn La Rue
Jake Kilgore (Robert Fiske), Robert Fiske
Bert (Chock Morrison), Chock Morrison
Catonball (Dub Taylor), Dub Taylor
Mike (Buel Bryant), Buel Bryant
Hep (William Kellogg), William Kellogg

Unspectacular but capable western in which Wild Bill Saunders clears the range of a band of cut-throat vigilantes.
(Adults & Young People)

(Running time, 60 minutes)

This is an unexceptional but staple sort of western which should bring satisfaction if used to top a double-feature bill. All the western product elements are present, worked into a more or less plausible pattern. Arriving home in response to the urgent summons of his father, Wild Bill Saunders finds that he has already been shot down by false vigilantes, but manages to learn the identity of the murderers. It seems that honest ranchers in the vicinity have been browbeaten for some time by the cactus cut-throats. Wild Bill kills his father's murderer in short order and then ferrets out and disposes of the rest of the gang who fail in an attempt to frame him.

Bill Elliott makes a convincing two-gun hero, while Iris Meredith as the daughter of a murdered rancher and Luana Walters as the bandit leader's sister who warns the honest cowboys of her brother's approach supply feminine interest.

SAGEBRUSH FAMILY TRAILS WEST:
Produced and released by Producers Pictures
Director: Peter Stewart
Screenplay: William Lively
Bobby Sawyer (Bobby Clark), Bobby Clark
Doc Sawyer (Doc Sawyer), Doc Sawyer
Minerva Sawyer (Minerva Sawyer), Minerva Sawyer
Nellie Sawyer (Nellie Sawyer), Nellie Sawyer
Jim Benton (Jim Benton), Archie Hall

Weakly constructed western with the average quota of melodramatic incidents.
(Adults & Young People)

(Running time, 62 minutes)

The featured "hero" of this effort, 13-year-old Bobby Clark, a junior cowboy champion, shows up fairly well in the film, but his support is negligible and the picture as a whole fails to impress. The dialogue is outmoded, the direction stodgy and the photography poor, with the exception of some pleasing outdoor scenes. There are a few exciting moments, but not enough to justify the production to the action average. The plot has to do with bank bandits, a secret formula, a crooked cowboy and all the usual chases, rescues and vindications. Earle Hodgins as a mysterious inventor is the most capable member of the supporting cast.
I LOVE YOU AGAIN:

Produced and distributed by MGM
Director: W. S. Van Dyke II
Screenplay: Charles Lederer, George Oppenheimer, Harry Kurnitz
Story: Leon Gordon, Maurine Watkins
Based on the novel by Octavius Roy Cohen
Music Score: Franz Waxman
Photography: Oliver T. Marsh
Editor: Gene Ruggiero

Larry Wilson, William Powell
Kay Wilson, Myrna Loy
"Doc," Ryan, Hank McGee
Duke Sheldon, Edmund Lowe
Herbert, Donald Douglas
Nilly Walker, Carl "Alfalfa" Switzer
Mr. Sims, Pierre Watkin
Mr. LittlegEA, Paul Stanton
Mr. Belenson, Morgan Wallace
Billings, Charles Arnt

Gay and upproarious comedy in which William Powell plays the part of a straight-laced potter concerned manager who recovers from amnesia to discover that he is actually a slick confidence worker. — Adults.

Here is a sure antidote for war-flamed nerves, hot-weather tempers, sword, and toothache. I Love You Again is tonic comedy at its tried and titillating best, served up sparkling at the fountain of fun. It's bubbling over with good laughs and high hilarity. William Powell puts the cinematic Thin Man on the shelf for this effort, playing a dual role as a smug and upstanding citizen and as a smooth confidence man. As Larry Wilson, the spotless model of civic decency, he is returning from a cruise when he receives a blow on the head in an attempt to rescue Doc Ryan, a fellow passenger. Upon regaining consciousness, he discovers that his memory has returned after an eight-year blackout. He now recognizes himself as George Carey, a confidence man, and learns with amazement that he has become the leading citizen of Habersville, where he is employed as a pottery concern manager. After he has planned to "take" the good town of Habersville with the aid of Doc, also a swindler, he is met at the dock by a beautiful girl who turns out to be his wife. She is, however, about to divorce him in favor of a model young man named Herbert, and he therefore determines to carry through the confidence deal. Assisted by Duke Sheldon, a crooked associate, he is just about to fix the good citizens when he finds that wife Kay has fallen in love with him again. Of course, that changes his plan, and Sheldons refuses to call off the deal however, and in an ensuing free-for-all George receives a blow on the head which appears to implant in him again the personality of Larry Wilson, the potter. Duke Sheldon then departs, realizing the deal cannot be perpetuated, and Larry is acclaimed a hero. Kay appears to be broken-hearted upon discovering that her husband is the smug citizen again, but just as she is about to drop a vase on his head in an attempt to change him into his old self, he demonstrates that he is still George, the confidence man. The last Jekyll and Hyde act was a ruse to shake off Sheldon.

William Powell deserves high action honors for his double-portrayal role; trim and sturdy, then again debonair and nonchalant, he brings down the laughs in a steady crescendo and is easily the star of the piece. Myrna Loy as the no-longer-perfect wife demonstrates her usual flair for high humor, proves again an excellent foil for her husband Powell. Frank McGee helps out with rich comedy moments; Edmund Lowe is properly poised as Duke Sheldon. The direction of W. S. Van Dyke is smooth and canny, highlighting the humor all the way. It's an effervescent and spirited comedy.

MILLIONAIRE IN PRISON:

Produced by Howard Benedict for RKO Radio
Director: Ray McCarey
Screenplay: Lynn Root, Frank Fenton
Photography: Harry Wild
Editor: Theron Warth

Nick Burton, Donald Woods
Lee Tracy, Helen Hewitt
Bruce Vander, Raycor Whalen
James Breth, Morgan Conway
Dr. William Collins, Truman Bradley
May Thomas, Virginia Vale
Happy, Cliff Edwards
Otto, Paul Godfrey
Harold Kellogg, Thurston Hall
Sidney Keats, Chester Clute
Professor, Sherman Howard
S. O. S., Horsie MacAlon

Humorous comedy melodrama starring Lee Tracy as a convict leader who aids in the regeneration of five wealthy prisoners. (Adults & Young People)

(Running time, 64 minutes)

Lee Tracy's return to the screen after an absence of some years is an auspicious one, for he has been supplied with a tailor-made role which brings out his abilities to advantage. Millionaires in Prison is not the usual convicts-in-prisons affair, but a rather light-hearted sort of story which depends on comedy for its effects. Analysis might bring to light any number of more or less implausible situations, but the film is eminently entertaining, flaws and all. Tracy is cast as an esteemed prisoner "czar" who acts as an unofficial go-between for the convicts and the keepers. The story gets under way when five millionaires are incarcerated for various crimes ranging from manslaughter to phony stock manipulation. At first the newcomers are awkward and ludicrous in their new surroundings — their attempts to adapt themselves to unfamiliar conditions cause most of the comedy — but gradually they fall in line and at the film's finish have won the approval of their fellow prisoners. One of the five, a promising young research doctor, cooperates with czar Tracy in carrying on feverish investigations. These experiments provide a thread of suspenseful drama which runs alongside the regular comedy. The two themes are supplementary and smoothly blended.

Ray McCarey's expert direction earns laughs at every turn and maintains the excitement throughout. Lee Tracy captures lead acting honors with a deft, amusingly dynamic portrayal as the convict czar, while Truman Bradley shows strength in the doctor role. Chester Clute, Morgan Conway, Raycor Whalen and Thurston Hall as the other four millionaires muster much of the comedy. Linda Hayes and Virginia Vale as girlsfriends of the young doctor and Tracy acquit themselves commendably.
I TAKE THIS OATH:  
Produced by Sigmund Neufeld for Producers Releasing Corp.  
Director:  Sherman Scott  
Screenplay:  George Bracker  
Story:  William A. Ullman Jr.  
Photography:  Jack Greenhalgh  
Editor:  Holbrook Todd  

Steve Hannigan .......... Gordon Jones  
Bert Casey .......... Joyce Compton  
Joe Kelly .......... Craig Reynolds  
Police Inspector .......... Farrell McDonald  
Mike Hannigan .......... Robert Homans  
Captain Cacy .......... Guy Usher  

Perfunctory police melodrama about a young man who joins the force after his father, a deputy inspector, is murdered by racketeers.  
(Adults & Young People)  

(Running time, 64 minutes)
“The MOVIES . . . . . . 1940”

PRIDE AND PREJUDICE:
Produced by Hunt Stromberg for MGM
Director: Robert Z. Leonard
Screenplay: Aldous Huxley, Jane Murfin, and on the dramatization, Jane Austen’s novel by Helen Jerome

Music Score: Herbert Stothart
Photography: Karl Freund

Editor: Robert J. Kern

Elizabeth Bennet ............ Greer Garson
Mr. Darcy ............... Laurence Olivier
Mrs. Bennet ............. Mary Boland
Lady Catherine de Bourgh ..... Edna May Oliver
Jane Bennet .......... Maureen O’Sullivan
Lydia Bennet .......... Ann Rutherford
Miss Bingley .......... Freda Inescort
Mr. Bennet ............ Edmund Gwenn
Mr. Collins ............ Eugene Molley
Kitty Bennet ............ Heather Angel
Mary Bennet .......... Marsha Hunt
Mr. Bingley .......... Bruce Lester
Mr. Wickham .......... Edward Ashley
Mr. Darcy ............. Charles Bannerman
Sir William Lucas ........ E. E. Clive

Carefully produced, elegant and distinctive comedy of manners, based on Jane Austen’s famous novel about the middle-class Victorian girl and the concealed young lordling.

(Adults & Young People)

(Running time, 117 minutes)

Although this screen version of Jane Austen’s renowned book faithfully follows the story as it was penned some one hundred and forty-odd years ago, the actual screenplay is based on Helen Jerome’s stage dramatization. Unlike the Broadway presentation however, which took special pains to highlight the character of Elizabeth Bennet against the rigid restrictions of her time, the film focuses more on the whole Bennet family. This is not to say that the Elizabeth role is submerged: for she of the prejudice still remains the central character and dominant daughter.

Although Mr. Bennet is a gentleman in the jealously guarded Victorian sense of the word, Mrs. Bennet, besides being the possessor of a too-ready tongue, is the daughter of a shopkeeper. When, therefore, daughters Elizabeth and Jane attract two rich and distinguished lesser noblemen, differences in blood — imagined or otherwise — cause immediate obstacles. Darcy feels obliged to smother his love for Elizabeth and constrained to break up the romance between his friend Bingley and Jane. Elizabeth, sensing Darcy’s so-called “pride,” develops a mounting prejudice against him. So well does she maneuver in the subsequent battle of characters, Darcy finally relents and asks her to marry him. Elizabeth refuses, much to his amazement. Jane, meanwhile, has been deserted by Bingley and heartbroken. Later another daughter, Lydia, runs off with Wickham, an adventurer, and is overtaken by Mr. Bennet, who hopes to promote a marriage for herself. Darcy however, prevails upon Mr. Bennet to marry his girl by bestowing a ten thousand pound dowry, and also mends the romance between daughter Jane and Bingley. Elizabeth, learning what he has accomplished, begins to relent, realizes her love for him, and soon accepts his suit. Thus pride and prejudice are overcome.

That is the mere plot outline; the story itself is contained in the many scenes. In the many more incidents, which make up the nearly two hours of running time. They build up an engaging screen pattern artistically set against lavish backgrounds and interesting ensembles. Robert Z. Leonard’s direction, as well as Hunt Stromberg’s discerning production, is generous and unerring. The cast achieves performances of a high caliber. Greer Garson and Laurence Olivier in the persons of Elizabeth and Darcy fence with superb artistry. Miss Garson’s performance is probably the more spirited of the two; Oliver, perhaps, is too consistently morose. Mary Boland as the busy mother of the brood, Edmund Gwenn as the unsuspired father, Edna May Oliver as the domineering Lady Catherine, a role rich in comedy and Frieda Inescort as the glacial Miss Bingley achieve authentic character interpretations which must be regarded as an integral part of the production, not mere sustaining roles. Maureen O’Sullivan, Ann Rutherford, Heather Angel and Marsha Hunt as the daughters Jane, Lydia, Kitty and Mary cooperate throughout with charm and finesse, and the camera work of Karl Freund and the music score of Herbert Stothart contribute importantly to the picture’s success.

It is an ingrating, leisurely and nostalgic film for discriminating audiences.

THE LEOPARD MEN OF AFRICA:
Produced by Dr. Paul L. Hoefler, distributed by Select Attractions, Inc.

Photography: Herman Schopp
Special Effects: Howard Anderson
Music: James Dietrich
Screen Treatment: Allyn Butterfield

Interesting African adventure film showing the weird rituals of savage tribes men plus sequences depicting man-killing lions, locust swarms, earthquakes, etc.

(Adults)

(Running time, 65 minutes)

The material for this film was gathered during a trek into mid-Africa by an expedition headed by Dr. Paul L. Hoefler, whose previous African adventures furnished reels for Africa Speaks. The climax of the picture portrays a ferocious tribe of leopard-worshiping savages, engaged in torture rituals and sacred microscopy of the great spotted cat. The proceedings are synthetic, according to the film’s own foreword, but gruesome nonetheless. Additions show wild animal life of the African veldt, along with a locust plague, a tsetse-fly plague, a landslide, an earthquake, and other unusual manifestations. Excellent photography and effective music score add to the entertainment value.

GRAND OLE OPRY:
Produced by Armand Schaefer for Republic

Director: Frank McDonald

Screenplay: Dorrell and Stuart McGowan

Photography: Jack Marta

Editor: Ray Snyder

Abner ......................... Leon Weaver
Cicero ......................... Frank Weaver
Elviry ......................... Frank Weaver
Napoleon ...................... Sue Anne Weaver
Louis Ranson .................. Louis Ranson
Fred Barnes ................. Allan Lane
William C. Scully .......... Henry Kolker
Hunch Clifton ............... John Hartley
Voiley ......................... Dorothy O’Sullivan
Attorney General ............ Purrell Pratt
Ginger ......................... Claire Carleton
Lt. Governor .................. Ferris Taylor

Uneven but amusing comedy-with-music in which the hillbilly Weaver Brothers elect a governor between antics.

(Adults & Young People)

(Running time, 68 minutes)

Grand Ole Opry, a meandering but frequently spirited mixture of slapstick, "Opry" music, and homespun humor, should be a treat to rural audiences and an amusing addition to urban double-feature bills. The pace is anything but even; the plot is incidental, and the pranks are out-and-out hokum, but the material has its brisk moments and if accepted as sheer nonsensical should satisfy.

The story is laid in the town of Hopeville where Leon Weaver is mayor, Frank, the silent, the police force, and June (Elviry) the school teacher. After the governor and a publisher who controls the state machine are arrested, the hillbillies ward off state troopers, drown out the governor’s farm bill broadcast, and create a hue and cry of Leon for governor. Leon is smeared in the ensuing campaign, but finally exoneration and elected. Grand Ole Opry music takes up most of the campaign time.

The Weaver Brothers and Elviry capture the top acting honors with their singing and comedy. Lois Ranson and Claire Carleton add distinctive feminine adornment to a supporting cast headed by Allan Lane, Henry Kolker, and John Hartley. The various instrumental units also deserve substantial credit.
**THREE FACES WEST:**

Produced by Sol C. Siegel for Republic

**Director:** Bernard Vorhaus

**Screenplay:** Philip Hubert, Joseph Moncure March, Samuel Ornitz

**Photography:** John Alton

**Editor:** William Morgan

John ........................................ John Wayne
Laura .............................................. Linda Stirling
Siegfried Gure .................................. Sigrid Gurie
Mrs. Welles .................................... Helen MacKellar
Eric ................................................. Roland Varno
Bartlett ....................................... Sammy Bupp
Harrison ....................................... Wade Boteler
Trevor .............................................. Russell Sampson

Vigorously acted drama about a Viennese surgeon and his daughter, refugees from the Nazi regime, who find sanctuary in the American Dust Bowl and finally discover happiness by a complete break with the past.

(Adults & Young People)

When Dr. Karl Baum, an eminent political refugee, arrives in America with his daughter Leni, a home is found for him in a Dust Bowl community which will help support any doctor willing to accept the hardships of the region. Dr. Baum soon loses himself in his work, but Leni, who treasures the memory of Eric, a friend who lost his life in helping her to escape from a German concentration camp, feels she cannot tolerate the desolation and the constant dust storms. At length however, she falls in love with John Phillips and makes joyous plans for the future. When the marriage date is only two weeks away, she receives word that Eric is alive and on his way to San Francisco. Feeling it her duty to marry him, she renounces John. Repeated dust storms, meanwhile, have so ravaged the countryside that the townsfolk decide to trek off to some other locality. In spite of determination and open rebellion, under John's leadership they start for Oregon. Leni and Dr. Baum leave the caravan after bidding a final good-bye to John and journey to San Francisco to meet Eric. John is so discouraged and heartbroken he almost deserts the caravan. In San Francisco, however, Leni meets a changed Eric who prates obsessively about the "benefits and glory" of the fatherland. Leni leaves him in disgust and returns to John.

John Wayne interprets the John Phillips portrayal with the sure fidelity and conviction which his admirers have come to expect, and Sigrid Gurie carries thru her first modern dress role as Leni with clear understanding and conscientious performance. Charles Coburn as Dr. Baum and his supporting cast are headed by Stewart, Charters supplying vigorous support.

**SECRETS OF A MODEL:**

Produced by J. D. Kendis for Continental Pictures

**Director:** Sam Newfield

**Screenplay:** Alfred Screen, Wesley Lowe, Arthur St. Clair

**Photography:** Jack Greenhalgh

**Editor:** George Merrick

Ron Wilson .................................... Jack Thornby
Jack ............................................. Harold Dankin
Bob .................................................. Bob Greig
Lady ............................................... Helen Madison
Pete ............................................. Phyllis Barry
Stuart ............................................ Stuart Binnie

Slow-moving and sentimental drama depicting the hardships encountered by a young married couple in New York.

(Adults)

(Running time, 78 minutes)

In his American debut producer Seymour Nebenzahl has turned out a fairly solid but quite grim and rather ponderous marital drama. We Who Are Young tell the same story, in substance, as Saturday's Children, but not nearly as well. The young Wilson has brought accounting firm employees, marry with typical lack of foresight and are immediately plunged into trouble. Margy, the wife, is fired because of a company rule in regard to married employees, and in a few months becomes pregnant. William, the husband, also loses his job—after borrowing from a loan shark—and goes on relief. At length, in desperation, he begins work on a construction job without any authorization and gets jailed for his efforts. Then, of course, there's the usual intervention by friends appearing out of nowhere. Margy bears twins, William gets a job, and it's still a comedy.

The film is neither gripping nor diverting as a whole, although a fair amount of sentimentality seems assured. The picture's most salient aspect is that the audience attention it causes to be focused on John Shelton, the husband of the piece, who rises considerably above both script and direction. Lana Turner too, shows progress in a non-glamor role. Gene Lockhart, Grant Mitchell and Henry Armetta bolster the supporting cast. Karl Freund's photography, for a film of this calibre, is exceptional.

**IN OLD MISSOURI:**

Produced by Armand Schaefer for Republic

**Director:** Frank McDonald

**Screenplay:** Dorothy and Stuart McGowan

**Photography:** Ernest Miller

**Editor:** Ernest Nims

Abner .......................................... Leon Weaver
Al ............................, ... Elvira ............................................ Florence Roberts
Elvira .................................................. June Weaver
Mary ................................................. June Storey
Mr. Pittman ................................... Missie Gateson
Matilda ............................................ Thelma Hall
John .................................................. Alfred Ladd
Violet .............................................. Alva Lodge
Mr. Pittman ................................... Charles Gatsch
Attorney .................................... Andrew Tombes
Cheeky ............................................. Mildred Shaw
Bob .................................................... Willis Clare
The Hall-Johnson Choir

Hillbilly slapstick comedy in which the Weaver Brothers and Elvira persuade a millionaire landowner to better the lot of his downtrodden sharecroppers.

(Adults & Young People)

(Running time, 67 minutes)

The Weaver family is out in force again. This time, however, the sharecroppers they take over a millionaire's tangle affairs and ease the burden on their fellow farmers. As in their previous pictures, there's a hectic dose of homespun humor, burlesque shenanigans, and general gam- boling about, plus usual amounts of hillbilly "music." It's another Jeeps Creepers mixture which should register well with country audiences through and general uncertainty will relegate it to a filler position in most urban areas however.

Leon again leads the backwoods family, while Frank and Elvira furnish a good proportion of the comedy. When Mr. Pittman, a befuddled financial brain plagued by mounting losses, a frivolous wife, and a playboy son, is approached by the Weavers for assistance in aiding their sharecropper tenants, he turns over his estate to the hillbilly helpers and bolts, leaving them to straighten out the mess. Abner then goes to work and reveals that the millionaire's business partners are crooks. Later a fashion show clears up the debts, and the harassed landowner is returned after his family has promised to
THE BOYS FROM SYRACUSE:
Produced by Jules Levey for Universal
Director: A. Edward Sutherland
Screenplay: Leonard Spiegelglass,
Charles Grayson
Play: George Abbott, Richard Rodgers,
Lorenz Hart
Music Score: Charles Previn
Photography: Joseph Valentine
Editor: Milton Carruth

Antipholus of Ephesus ........ Allan Jones
Antipholus of Syracuse ....... Allan Jones
Lucrheria .................. Martha Raye
Dromio of Ephesus .......... Joe Penner
Dromio of Syracuse .......... Joe Penner
Phyllis ..................... Rosemary Lane
Duke ........................ Charles Butterworth
Adriana ............................ Irene Hervey
Angelo .......................... Alan Mowbray
Prio ......... Eric Blore
Aegon .............................. Samuel S. Hinds

Merry madcap comedy-with-music based
on the Broadway play about the two sets
of Greek city twins and all the trouble
they had. (Adults)

(Running time, 72 minutes)

Shakespeare was never like this. The
screenplay borrows its plot from "A
Comedy of Errors," but there the simi-
arity ends. The screen adaptation is an
almost literal translation of the Broadway
production with all the latter's broad
satire and nonsense taken over intact.
The gay and comedy situations, in fact,
are wilder than in the Abbott pro-
duction -- the wider scope afforded by
screen presentation has been fully used.
Costumes, backgrounds, and apparen-
tances are elaborate and expensive, and
of course the ludicrous anachronisms de-
liberately introduced into the stage show
have been retained.

To even attempt to introduce coher-
ence into the plot is nonsense seems a
brash impertinence, but for the sake of
the record and those few who may be
interested, the plot -- it's really irrele-
vant -- is roughly as follows:

When Ephesus, city of ancient Rome,
defeats its neighbor Syracuse at war,
Antipholus of Ephesus decrees that any
Syracusan caught in Ephesus shall lose
his head. Soon after, Antipholus of
Syracuse comes to Ephesus in search of
his son who had become separated from
him years before. Aegon is actually the
father of twin sons, who had twin slaves.
Shakespeare's Antipholus of Ephesus and
his slave Dromio of Syracuse arrive in
Ephesus in search of Aegon. Eph and Dro
of Syracuse, of course, are twins to Eph
and Dro of Ephesus, although neither
side knows it. Well, anyway, there's a
mix-up when the wives of the Ephesus-
ians mistake the Syracusans for their
husbands and take them home. Finally,
after all sorts of horseplay, alarms,
escapes, pursuits and what have you,
the twins meet and the tangle is straightened
out.

That's the plot, and yet it doesn't even
take into account some of the central
characters, such as Martha Raye, who is

Ephesus of Antipholus, or rather Antip-
holus of Ephesus' wife's, Adriana's, that
is, slave. Seriously though, the plot isn't
really involved at all, and it's the excuse
for no end of good insane fun. Allan
Jones and Joe Penner in dual roles as the
twin brothers handle the chief male as-
signments with howling competence,
while Martha Raye, besides singing
swingingly, serves up sure comedy. Jones
and Penner also, by the way, manage a
hefty share of warbling. Alan Mowbray
and Eric Blore as a pair of comic tailors,
and Charles Butterworth as the trumpet-
heralded Duke of Ephesus score heavily
on nonsense, and Irene Hervey and Rose-
mary Lane furnish quite effective femi-
nine allure by dextrous manipulation of
deft togs. The Rogers and Hart num-
bers included are: "This Can't Be Love,"
"Falling in Love With Love," "Sing for
Your Supper," "He and She," "Who Are
You," and "The Greeks Have No Word
For It."

PIONEERS OF THE FRONTIER:
Produced and distributed by Columbia
Director: Sam Nelson
Screenplay: Fred Myton
Photography: George Meehan
Editor: James Sweeney

Wild Bill Saunders ........ Bill Elliott
Joan Darcey ................ Linda Winters
Matt Brawley ................ Dick Curtis
Cannoneball .............. Dub Taylor
Dave .......................... Stanley Brown
Bart .......................... Richard Fiske

Ordinary gunfight western with Bill
Elliott filling the villain.
(Adults & Young People)

(Running time, 58 minutes)

Pioneers of the Frontier, second in the
Wild Bill Saunders series, should squeeze
by as an average western. A little more
action would have helped a lot, but what
there is is delivered with the expected
aplomb. When Saunders, a kindly
rancher, is killed by outlaw Matt Braw-
ley, Joan Darcey calls back Wild Bill to
protect the holdings which he has in-
herited. Soon after he arrives, Wild Bill
finds that Brawley has ambitions to be-
come a sort of outlaw lord of the prairie.
Wild Bill wins hands down, of course,
but for a while it looks like touch-and-go.
Bill Elliott, properly tight-lipped and
loose-fingered, turns in a standard por-
trayal as Wild Bill. Dub Taylor supplies
minor comedy, Linda Winters makes a
trim Joan Darcey, and Dick Curtis is
nicely nasty as the villain.
**“The MOVIES . . . 1940”**

**LUCKY CISCO KID:**
Produced by Sol. M. Wurtzel for 20th Century-Fox

**Director:** H. Bruce Humberstone
**Screenplay:** Robert Ellis, Helen Logan
**Story:** Julian Johnson (Based on the character created by O. Henry)
**Photography:** Lucian Andriot
**Editor:** Fred Allen

Casco Kid ....................... Cesar Romero
Lola .......................... Mary Beth Hughes
Sergeant Dunn .................. Dana Andrews
Mrs. Lawrence .................. Evelyn Venable
Gordito ................................ Chris-Pin Martin
Judge McQuade .................. Willard Robertson
Stevens .......................... Joseph Sawyer
Tommy Lawrence ................. John Sheffield
Sheriff ........................... William Royle
Court Clerk ..................... Francis Ford

Trifling western adventure, ordinary but amusing, in which O. Henry's light-hearted bandito exposes an imposter and breaks up a bandit gang.

(Adults & Young People)

(Running time, 67 minutes)

That rogue of the Rio Grande, the Cisco Kid, is dashing the sagebrush again. Cesar Romero, the dashing, the debonair, adds another chapter to an already adventurous career in the life of the gay caballero. There's dust in the distance, a gal in the dance hall, and a bandit gang roaming a wilderness. Those are the ingredients, kneaded with a light hand and served up with a flourish.

The story gets under way when the Kid and Gordito, his paunchy and long-suffering sidekick, outmaneuver the eternally pursuing cavalry and gallop into a certain Arizona town. Before long they discover that a bandit posing as the Kid has been raising Cain in the territory, looting the ranches and lifting cattle. From then on it's a typical catch-as-catch-can while the real Kid roots out the robber gang. In between, of course, there's the usual prairie flirtation. And at the finish, after a corrupt judge has been exposed as the arch-villain, the Kid and Gordito ride off with the stubborn boys in blue still hot on the trail.

Cesar Romero as the suave rogue of the saddle maps is the standard established in previous editions. Chris-Pin Martin as Gordito aids with strenuous but not always successful comedy efforts. Blonde Mary Beth Hughes displays talent as the damsel while Evelyn Venable performs acceptably as a widowed ranch owner. The script might have been more neat and the direction more firm, but it's a pleasant distraction nevertheless.

**THE GOLDEN TRAIL:**
Produced by Edward Finney for Monogram

**Director:** Al Herman
**Screenplay:** Ray Lynch, Robert, Emmet, Roger Merton
**Photography:** Marcel A. LePicard
**Editor:** Robert Golden

Tex Roberts ...................... Tex Ritter
Slim ................................ Slim Andrews
Chita ............................ Iris Guest
Patsy ............................ Kay Morton
But Tolles ......................... Gene Alcase
Pimu ................................ Stanley Price
Chris .............................. Warner Richmond
Injun ............................. Eddie Dean

Weakly performed western in which Tex Ritter eliminates a marauding gang which prey on prospectors.

(Adults & Young People)

(Running time, 52 minutes)

Shortly after they see an old miner shot by the Cegaree Gang, Tex and Slim are themselves marked for death when they discover pay dirt. The Gang plants false evidence which leads to Tex's arrest as the miner's killer. When they dynamite the jail, however, he escapes, hides in a cave, and later returns to town where he identifies the real killer. Afterward he cleans up the remainder of the Cegaree Gang in a running gun fight and rescues a couple of girls.

The film may satisfy regular Tex Ritter fans, but it's too flimsy to appease general audiences. The story itself is sketchy and the acting is amateurish. Tex stops riding long enough to sing two ballads, "Gold Is Where You Find It," and "Clementine."

**GIRLS OF THE ROAD:**
Produced and distributed by Columbia

**Director:** Nick Grinde
**Screenplay:** Robert D. Andrews
**Photography:** George Meahan
**Editor:** Charles Nelson

Kay Warren ..................... Ann Dvorak
Mickey .......................... Helen Mack
Elly ............................ Lola Lane
Jr. ............................. Ann Doran
Irene ............................ Marjorie Gookey
Mike ................................ Mary Field
Edna ............................. Mary Booth
Annie ............................ Madeline Grayson
Stella ............................ Grace Lynnard
Sade .............................. Evelyn Young

Moderately entertaining social drama concerning girl itinerants and their problems.

(Adults & Young People)

(Running time, 61 minutes)

Girls of the Road deals with those unfortunate female wanderers who, because of environmental difficulties or economic circumstances, spend most of their time skipping from freight train to hobo jungle and back again. For obvious reasons the adventures recounted have been selected and trimmed for screen presentation, but they appear realistic and seem reasonably authentic.

When Kay Warren, a governor's daughter, becomes concerned about the tramp girls, she deserts her paternal home in order to gather case histories and gain first-hand information on the problem. After a sequence of hectic adventures during which she repels the advances of a pick-up motorist and spends a night in jail with feminine toughs, she becomes convinced that the best way to wipe out the hobo colonies and rehabilitate the inmates would be to construct self-sustaining camps for the wandering women. She then contacts her father, the governor, and persuades him to open the first "girls' castle."

Since Director Nick Grinde has manipulated the somewhat unusual material with fair success, the production should prove mildly satisfying. The cast carries through its assignments with well-sustained conviction. Particularly outstanding are Ann Dvorak as the socially-minded Kay Warren, and Helen Mack as Mickey, a mere slip of a girl whose toughness would awe even the Dead-End Kids. Lola Lane is excellent as the leader of the girl gang, while Ann Doran, Mary Field and the others complete one of the most hardened crews of females imaginable.
SHORT SUBJECTS

HURDLE HOPPERS
RKO Pathé News 9 mins.
Equine experts of the U.S. Army cavalry at Fort Riley, Kansas, go through a spectacular riding and jumping exhibition.

INFORMATION PLEASE
RKO Pathé News 1 reel
No. 10: Guest expert Deems Taylor joins the regulars for an entertaining program.
No. 11: Christopher Morley augments the board for an amusing number.
No. 12: Presidential candidate Wendell L. Willkie joins the experts for a sparkling session.

ISLES OF THE EAST
20th Century-Fox 9 mins.

MARCH OF TIME
RKO Radio 19 mins.
Problems facing the Philippines: with historic background and emphasis on Japanese imperialism. Natural resources and defense efforts are highlighted.

MEN AND DUST
Garrison Films, Inc. 16½ mins.
Informative, powerful documentary, dealing with miners’ living conditions in the Kansas, Missouri, Oklahoma junction, where silicosis and tuberculosis have affected large numbers of the population. Photography by Sheldon Dick; commentator-director, Lee Dick.

THE MILKY WAY
MGM 8 mins.
Cute Color Cartoon. Imaginative whimsy about the three little kittens who lost their mittens.

MODERN NEW ORLEANS
MGM 8 mins.
FitzPatrick Travelogue. Interesting commentary done in Technicolour about the southern commercial city.

NORWAY
Cartoon Films, Ltd. 9 mins.
Education novelty reel, showing, by means of cartoons and graphs, the invasion and destruction of Norway.

NORWAY’S FATE
Hoffberg Productions, Inc. 10 mins.
Interesting compilation showing the terrain of Norway, plus insight into the national economy, and invasion scenes.

NURSE MATES
Paramount 7 mins.
Cartoon. Popeye and Bluto vie for the privilege of minding Swee’pee.

OFFICER DUCK
RKO 8 mins.
Disney Cartoon. When fugitive Tiny Tim turns out to be the size of a gargantuan, police officer Donald Duck resorts to a masquerade in order to capture him.

OUR CONSTITUTION
Academic Film Co. 20 mins.

PLAYMATES FROM THE WILD
Paramount 10 mins.
Spotlight. Trained otters slide down sand dunes, frolic in the surf, chase crabs, and answer to a whistle.

PONY EXPRESS DAYS
Warners 19 mins.
Entertaining action miniature in Technicolor about the Pony Express. In spite of Indian opposition, Bill Cody gallops to California with news of Lincoln’s election in order to prevent the state’s secession. Colorful and well-performed.

POPULAR SCIENCE
Paramount 10 mins.
No. 4: Scientific poultry farming; discovery of aniline dyes; inventions of Pro fessor Oakes: kitchen gadgets; artificial salmon propagation. In Cinecolor.
No. 5: Dentists’ rubber dummy head; one-room house for bachelor girls; Professor Oakes’ crackpot inventions; test devices used to perfect plane construction.
No. 6: Nylon stocking manufacture, game bird protection, mathematics; newly developed veterinary splint — and Professor Oakes.

PORKY’S BASEBALL BROADCAST
Vitaphone 7 mins.
Looney Tune. With Porky Pig behind the mike the great American pastime is burlesqued in chucklesome style.

THE RIVETER
RKO 8 mins.
Donald Duck rivets with riotous results.

SILENT WINGS
RKO Pathé News 9 mins.
Gliding filmed at the annual Elmira meet. Good photography.

SINK OR SWIM
Paramount 10 mins.
Life-saving methods demonstrated by experts. Narration by Ted Husing.

SOUTH OF THE BOUDOIR
Columbia 18¾ mins.
Amusing cake-in-the-face Charley Chase comedy.

SPORT OF KINGS
Columbia 10 mins.
Horse racing. A visit to Hialeah, covering all phases of the sport. Behind the scenes and slow motion shots.

BLUE BARRON & HIS ORCHESTRA
Paramount 10 mins.
Blue Barron and company render popular songs, including “Deed I Do,” “Too Romantic,” and “Baby’s Birthday Party.”

BOOBS IN THE WOODS
Columbia 16 mins.
Antiquated slapstick. Andy Clyde as a hapless husband burdened by a shiftless brother-in-law.

BUBBLING TROUBLES
MGM 11 mins.
Our Gang. Alfalfa downs a “dynamite” concoction and his pals expect an explosion. Bicarbonate of soda saves the day.

CATNIP CAPERS
20th Century-Fox 7 mins.
Terry Toon. Kitty cleans up an overturned box of catnip and has a nightmare in which pink elephants gambol and green-eyed trains pursue.

CHEWIN” BRUIN
Warners 7 mins.
Looney Tune. Porky Pig’s grandpa tells about a pesky bear that chewed tobacco. Flashbacks show the critter in action.

CRADLE OF CHAMPIONS
Paramount 10 mins.

CURACAO: ISLAND OF DESTINY
Universal 9 mins.
Travelogue. Willemstad, the beautiful capital, is shown along with old customs, etc.

DANGEROUS DOLLARS
Paramount 11 mins.
With the permission of the U.S. Treasury Department, Paramount reveals how counterfeit money can be detected and how phony money-makers are captured.

FOUL BALL PLAYER
Paramount 7 mins.
Stone Age Cartoon. The Granite Giants take on the Marble Midgets for a ball game.

GOING PLACES
Universal 1 reel each
No. 78: Journey to Curacao, showing harbor life, new and old modes of living, political and governmental procedure.
No. 79: Curacao. Industrial, governmental, tourist phases.
No. 80: Down around the Rio Grande. Cavalry training, saddle making, candy made of cactus, El Paso, etc.

GRANITE HOTEL
Paramount 7 mins.
Stone Age Cartoon. A prehistoric hotel gets razed by a dinosaur-driving fire department.

“The MOVIES . . . . 1940”
THE MOVIES . . . . 1940

SWISS SKI YODELERS
20th Century-Fox 72 mins.

"Terry Toon, A pig learning to ski falls into a bear's den but, winds up playing pucker with the beast.

TOM THUMB, JR.
Universal 7½ mins.

Entertaining color cartoon depicting the escapades of tiny Tom Thumb.

A WAY IN THE WILDERNESS
MGM 10 mins.

Dr. Samuel Goldberger's diagnosis and conquest of the pellagra plague. Interesting, and soberly presented.

WIMMIN IS MYSTERY
Paramount 7 mins.

Popeye: Olive Oyl dreams she's married to Popeye and the mother of four miniature Popeyes.

YOU'RE NEXT
Columbia 17 mins.

Detectives Walter Catlett and Monte Collins investigate a haunted house.

ZOOLAND SHOULDERS ARMS
Clive Films, Ace Distributors 38 mins.


SKY BANDITS:
Produced by Phil Goldstone for Monogram

Director: Ralph Staub
Screenplay: Edward Halperin
Story: Laurie York Eriske
Photography: Mack Stengler

Renfrew .................................................. James Newill
Kelly ......................................................... Dave O'Brien
Madeleine ................................................... Louise Stanley
Morgan ....................................................... Bill Pawley
Greashall ..................................................... Ted Adams
Wolf Hutchins ............................................. Bob Terry
Speary ....................................................... Dwight Frye
Professor Lewis ........................................ Joseph Stefani

Renfrew of the Royal Mounties takes to the air in order to spot a crime ring which preys on gold shipments. (Adults & Young People)

(Running time, 56 minutes)

When gold-carrying planes mysteriously vanish over the north woods, Renfrew and Kelly of the Royal Mounties set out to solve the disappearances. The gang responsible, however, learns that the law is investigating and curbs its activities. Trailing a plane, Renfrew and Kelly see it burst into flame, but are unable to locate the wreckage. Actually the crooks bring down the craft by unleashing a "mystery ray machine" which wrecks the plane's magnetic mid-air. Before long the planes wreckers quarrel among themselves, and Renfrew escapes after having been caught in the beam. Kelly, meanwhile, invades the hide-out and captures the gang. The innocent scientist who had been helping the gang is pardoned, and Renfrew takes time out to devote some time to Madeleine, the inventor's pert daughter.

James Newill, as usual, makes a properly robust and resourceful Renfrew, while Dave O'Brien continues to furnish the right sort of h-uman support as Kelly, the mountie pal. Louise Stanley as Madeleine supplies slight girl interest. It's minor adventure material.

QUEEN OF THE MOB:
Produced and distributed by Paramount

Director: James Hogan
Screenplay: Horace McCoy, William R. Lipman
Story: J. Edgar Hoover
Photography: Theodore Sparkuhl
Editor: Arthur Schmidt

Scott Langham ........................................... Ralph Bellamy
Bert Webster ............................................. William Henry
Tom Webster ............................................. Paul Kelly
Ethel Webster ........................................... Jean Gagné
Ma Webster ............................................... Blanche Yorks
Mrs. Emily Sturges ....................................... Hedda Hopper
Rose Webster ............................................. Jack Carson
Eddie Webster ............................................. James Boy
Charlie Webster ......................................... Richard Denning
George Frost ............................................... J. Carroll Nash

Routine but rugged gangster melodrama, based on the career of "Ma" Barker, and her search and brood of murderous outlaw sons. (Adults & Young People)

(Running time, 60 minutes)

Queen of the Mob, the third picture to be based on J. Edgar Hoover's book, "Persons in Hiding," presents the stage actress Blanche Yorks as the prototype of "Ma" Barker. The film does not adhere to fact, but uses a trim and flexible adaptation to achieve a unified picturization. The emphasis is on action all the way. Epiphanies are vividly presented and sugar-coating is at a minimum.

"Ma" acts as a decoy while her boys and a killer companion loot a bank. The next job is a kidnapping which nets the outlaw family several hundred thousand dollars. Before long however, the F. B. I. gets on the trail, and from then on "Ma" and the boys are never more than one step ahead of the G-men. Almost starting, the vicious brood skips on to another with a satchel full of hot money. One by one the gang is cut down by G-men bullets. Finally "Ma" herself is forced to surrender.

Blanche Yorks as the cunning and cold-blooded "Ma" carries the show. The role, which calls for several varied portrayals and cumulative emotional stress, seems to place the actress in her own element. J. Carroll Nash as the killer companion contributes a realistic performance, while Paul Kelly, Richard Denning, and James Boy as the three brutal sons, demonstrate average capabilities. Ralph Bellamy plays the chief G-man.

The script is shrewd, the direction skillful, and preaching are at a minimum. It's a grim and uncompromising gangland story, more entertaining than enlightening, but by no means mere morbid melodrama.

THE MAN FROM TURBLEWEEDS:
Produced and distributed by Columbia

Director: Joseph H. Lewis
Screenplay: John V.牛奶
Photography: George Mechem
Editor: Charles Nelson

Saunders .............................................. Bill Elliott
Spanky .................................................... Red Skelton
Cannonball .......................................... Deb Taylor
Kilgore ................................................. Raphael Bennett
McCrenny ............................................. Francis Walker
Shifty .................................................... Ernie Adams
Honest John ........................................... Al Hill
Slash .................................................... Stanley Brown

Hard-hitting action western in which Bill Elliott as Wild Bill Saunders organizes gun-fighters recruited from a state prison and overrides a gang of outlaws. (Adults & Young People)

(Running time, 59 minutes)

The Man from Turbleweeds, another Wild Bill Saunders adventure, is probably the best to date; in fact, may firmly establish the series. The script gets away from formula — to a certain extent of course — and contains a good amount of action.

An unnamed state is under the brutal domination of an outlaw band headed by one Powder Kilgore. Local sheriffs are handicapped by their inability to cross county lines in pursuit of the raiders. Finally, after another murder, Wild Bill Saunders, a State Ranger, is summoned by the governor. Wild Bill has few funds at his disposal however, and suggests to the executive that he be allowed to organize a staff of rangers recruited from the state’s prisoners in return for their services the convicts will be pardoned. The governor agrees and Wild Bill sets to work. With the stage cleared for action the usual quota of gun-fighting and fistfights are introduced. Wild Bill leaves the girl at the finish, but that probably means a sequel in which they'll meet again.

Lean, quick-drawing Bill Elliott makes a convincing Wild Bill and should continue on his way toward increased western popularity. Iris Meredith of the Starrett series provides attractive ornamentation; Raphael Bennett makes an unusually mean Powder Kilgore; and Deb Taylor injects a little comedy.

COVERED WAGON TRAILS:
Produced by Harry Webb for Monogram

Director: Raymond Johnson
Story: Tom Gibson
Photography: Edward Kull
Editor: Robert Golden

Jack ..................................................... Jack Randall
Carlo ...................................................... Sally Cairns
Ed Cameron ............................................ David Sharpe
Pappy ..................................................... Bub Baxter
Manny ..................................................... Glenn Strange

Run-of-the-mill six-shooter adventure; Jack Randall overcomes the villainous members of a cattle organization and avenges his brother’s death. (Adults & Young People)

(Running time, 52 minutes)

The Bradford wagon train is rolling toward Prairieville, but the Cattleman’s Association, whose members hope to keep settlers off the range, hires Fletcher and his gang to disrupt the migration. When Ed Cameron is sent to town by Bradford to purchase horses to replace
those poisoned by Fletcher, he is murdered by the baddie, and brother Jack sets out to get even. Jack and pal Manny capture part of Fletcher's gang, bring fresh horses to the wagon train, and send for the sheriff. Later Jack is captured and brought to Fletcher, who intends to kill him, but the hard-hitting cowboy breaks loose and puts up a terrific single-handed fight which holds off the entire gang until the sheriff arrives. Then the outlaws are turned over to the law and the wagon train proceeds peaceably to Prairieville.

Covered Wagon Trails is a stock sagebrush yarn, but it's poorly photographed and lacks punch. About all it amounts to is fifty minutes of motion for the action matinee.

**SOUTH OF PAGO PAGO:**

Produced by Edward Small, released by United Artists

**Director:** Alfred E. Green

**Screenplay:** George Bruce, Kenneth Cameron

**Music Score:** Edward Ward

**Photography:** John Mescall

**Editor:** Ray Curtis

Bucko Larson

Victor McLaglen

Kehane

J. Hall

Ruby Taylor

Frances Farmer

Mala

Olympe Bradna

Lindsey

Gene Lockhart

William

Douglas Dumbrille

Foster

Francis Ford

Grismer

Ben Weiden

Ferro

Abbie Biberman

Chief

Pedro De Cordoba

Vigorous South Sea Island adventure melodrama about a Singapore cafe hostess who falls in love with a native islander after accompanying an avascular expedition in search of pearls.

(Adults & Young People)

(Running time, 96 minutes)

The story contained in *South of Pago Pago* has been told before, but capable treatment has considerably freshened the material and the picture emerges as first rate escapist entertainment. A high percentage of action sequences carries the film along at a swift pace. Pleasing pictorial background moreover, and general excellence in all departments add much to the entertainment value.

When Ruby Taylor, a Singapore barroom entertainer, hears a Portuguese sailor talking about a rich pearl bed somewhere South of Pago Pago, she imparts the information to Bucko Larson, a greedy and sinister schooner captain, who persuades the unsuspecting seaman to accompany them on a cruise in search of the oyster wealth. When the uncharted island is discovered, Bucko tosses the Portuguese overboard and welcomes the gullible natives with ten-cent gifts. Kehane, son of the island chief, falls in love with Ruby, forgets about his native sweetheart, and spends most of his time courting the cafe hostess' affections while Bucko searches out the pearl beds and bullies the islanders into risking their lives in the treacherous waters. Finally Ruby herself falls in love. Before accompanying her to the marriage island of Motu however, Kehane places a taboo on pearl diving. In his absence Bucko plies the natives with cheap liquor and then stores many of them when they refuse to dive. Kehane returns, vows revenge, and rallies his people in an attack on the white men's ship. In the ensuing fight Ruby sacrifices herself in order to save the life of Kehane, who paddles off with forgiving little Malce after the ship of dead men has been sent sailing into the sunset.

Victor McLaglen leads the cast in a typical swaggering role as Bucko Larson, the unscrupulous schooner captain. Jon Hall of *Hurricane* fame portrays the romantic island prince, bringing experience and a suitable physique to the role. Frances Farmer as the Singapore siren manages considerable warmth in the romantic epics, while shapely little Olympe Bradna contributes a persuasive performance as the jilted island sweetheart. Gene Lockhart as a renegade white, Douglas Dumbrille as Bucko's brutal mate, and Francis Ford head the able supporting cast.

Alfred E. Green's creditable direction brings out the sequences to advantage with the aid of a careful script and some outstanding photography.

**LADIES MUST LIVE:**

Produced and distributed by Warner Brothers

**Director:** Noel Smith

**Screenplay:** Robert E. Kent

**Play:** George M. Cohan

**Photography:** Ted Mcdord

**Editor:** Everett Dodd

**Cast:**

Cody Lake ----------------- Wayne Morris
Pat Halliday -------------- Rosemary Lane
Bob Larson --------------- Roanoke Korn
Mary Larson -------------- Lee Patrick

**Synopsis:**

George Halliday ........................ George Reeves
Paul Halliday ......................... Erzie Taylor
Lara Halliday ......................... Lottie Williams
Joe Burton ......................... De Wolf Hopper
Thunderbird ......................... Cliff Swain
Tommy ................................. Billy Dawson

Slight but amusing little comedy about a gentleman millionaire farmer who falls in love with a torch singer.

(Adults & Young People)

(Running time, ..............)

Adapted from a George M. Cohan play, *Ladies Must Live* succeeds in entertaining without really amounts to much. When Corey Lake, gentleman farmer, helps torch singer Pat Halliday get her car out of a mud hole, she invites him to visit her at a New York night club. When he arrives in the city the torch singer discovers he's actually a millionaire. After a brief and dashing courtship, she accepts his marriage proposal. At this juncture however, Pete Larabee, a small-town friend of Corey's, arrives and breaks the engagement by announcing that Pat is a mere gold-digger and that actually she is still in love with an ex-boyfriend. Finally Pet's wife proves to him that he is wrong, and he then proceeds to help patch up the unravelled romance.

Wayne Morris Larabee makes a convincing Corey and attractive Rosemary Lane a pleasing and properly glamorous night club singer. Roscoe Karns as Pete Larabee and Lee Patrick as Miss Mary contribute helpful comedy support roles as a scrappy couple. It's a minor but amusing screen bit. Rosemary, by the way, sings two new songs, "I Could Make You Love Me" and "It Shows You What Love Can Do."

**THE COWBOY FROM SUNDOWN:**

Produced by Edward Finney for Monogram

**Director:** Spencer Bennett

**Screenplay:** Rolland Lynch, Robert Emmett

**Story:** Rolland Lynch

**Photography:** Marcel A. LePicard

**Cast:**

Tex Rockett ......................... Tex Ritter
Bee Davis ......................... Pauline Herndon
Gumby Rose ......................... Rose Ates
Nick Cutler ......................... Carleton Young
Gene Cudler ........................ George Pembroke
Steve Davis ......................... Dave O'Brien
Punella Wallaby .................... Patsy Moran
Yvone ............................... James Farrar

Mediocre Tex Ritter western about a sheriff who quarantines an entire valley through the skulduggery of the local banker. (Adults & Young People)

(Running time, 58 minutes)

When Tex Rockett, sheriff of Sundown, quarantines the valley ranches because of hoof and mouth disease, the trouble begins. Plagued by a drought and mortgages held by Cylus Cutler, the local loan shark, the ranchers accept the leadership of Steve Davis, who is arrested and jailed by Tex when he herds his cattle to the railroad and defaces an quarantine. Eased on by Nick, Cutler's son, the cattle men storm the jail to free Steve, but are finally persuaded to let his trial. At the trial, with Steve still missing, Tex reveals that Cylus Cutler deliber-

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"The MOVIES . . . . 1940"
"The MOVIES . . . . 1940"

"The MOVIES . . . . 1940"

ately kept government aid from the valley and treated the cattle with acid to produce false symptoms of hoof and mouth disease. Cyrus is shot by Gloomy, Tex' deputy, when the thwarted banker tries to get the sheriff. Later, when Nick and his gang have been rounded up, Tex forgives Cyrus, and wins back the friendship of the ranchers. The film gets off to a slow start, but manages average amounts of riding and fighting once it is moving. Roscoe Ates as Gloomy supplies a number of laughable songs, and singing the three songs: "The Symphony of the Prairie," "I've Done the Best I Could," and "Craw Dad Song." It's a regulation western which will just slip by.

ROCKY MOUNTAIN RANGERS:
Produced by Harry Grey for Republic
Director: George Sherman
Screenplay: Barry Shipman, Earle Snell
Story: J. Benton Cheney
Photography: Jack Marta
Editor: Lester Orkleekeb

"Mesquiteer" western melodrama with sheer action the keynote; this time Stony Brooke poses as a notorious outlaw in order to betray a gang of killers. (Adults & Young People)

(Running time, 98 minutes)

Once again the Three Mesquites, Stony, Rusty, and Rico, dig in their collective spurs for a rip-roaring chase over the chariara. Action is the order of the day. The script is neat, plausible even, in spite of the accent on pulp-critic-catching, and the cameraman has taken time out for some first-rate outdoor settings. It's a high-caliber western.

"King" Barton, boss of a killer outfit, evades state law officers by maintaining his headquarters in the Texas Panhandle which has not as yet become attached to any commonwealth. At last, following an unprovoked murder, the Three Mesquites answer the call of the Texas Rangers and join in an effort to eliminate the bandits. By posing as the "Laredo Kid," an infamous outlaw, Stony works his way into the confidence of the gang and even manages to get his pals elected members. Complications multiply when they discover Steve and turns up in the territory, but a series of slambang gun and fist fights finally solves the problem.

George Sherman maintains the swift tempo with hardly a let-up and builds to a whirlwind climax. Robert Livingston, who portrays both the fake and in-the-flesh "Laredo Kid," works the trigger and toes knuckles in accepted "Mesquiteer" style, while Raymond (Rusty) Hatton and (Rico) Renaldo lend breathing support.

Linda's horse wins; Linda and Myles plan to marry; and even old Lockwood is reconciled.

S. Sylvan Simon's direction, though by no means superior, is steady. Under his guidance Robert Young makes the most of a difficult assignment and lovely Maureen O'Sullivan as Linda brings strength to an important role. Lewis Stone takes a vacation from his Judge Hardy portrayal to contribute a passable interpretation as Lockwood, while eye-catching Lynne Carver achieves a smooth performance as Joan, the elder daughter. William Gargan provides capable comedy relief.

CROSS COUNTRY ROMANCE:
Produced by Cliff Reid for RKO Radio
Director: Frank Woodruff
Screenplay: Jerry Cady, Bert Granet
Story: Eleanor Boardman
Photography: J. Roy Hunt
Editor: Harry Marker

"Sneak" Young portrays (Running time, 66 minutes)

With a story patterned after the plot of It Happened One Night, Cross Country Romance skips along strictly for laughs and gags. Plenty. Sure direction succeeds in building up a neat series of beguiling situations and a number of broad comedy moments. Diane, an attractive but capricious young heiress, is about to be married to "Uncle" Often in order to secure her mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll. Shortly before the ceremony is scheduled to begin, Diane suddenly changes her mind, strips off her wedding gown, and clad only in what's underneath, sneaks into a house trailer parked nearby. The trailer, it turns out, belongs to a young medical researcher bound for San Francisco and points west in order to secure his mother an institution's honorary trustee scroll.
MARYLAND:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Henry King
Screenplay: Ethel Hill, Jack Andrews
Music Score: Alfred Newman
Photography: George Barnes
Editor: Barbara McLean
William Stewart .......... Walter Brennan
Charlotte Danfield ........ Fay Bainter
Linda .................... Brenda Joyce
Lee Danfield ............ Lee B Excellent
Dick Piper ............... Charles Ruggles
Hattie .................... Hattie McDaniels
Georgie Tomlin ........... Marjorie Weaver
Sidney ........................................ Dean Jagger
Shadrach .................. Bert Cramer
Dogface ................... Ernest Whittaker
Buckman .................. Paul Harvey
Tom Bolton ............... Robert Lowery
Judge ..................... Spencer Charters
Announcer ............... Ed Thorgersen
Doctor ................... Stanley Andrews

Picturc comedy drama, expertly photographed in Technicolor, with a convincingly background of steeplechase racing and horse breeding, about a southern woman who attempts to eradicate her son's interest in horses after her husband is killed in a fox hunt.

(Adults & Young People)

(Running time, 92 minutes)

Maryland, in the manner of 20th Century's Hollywood, uses a familiar plot structure to capitalize on sequences rich in tradition and background spectacle. Drama, sentimental but compelling, is smoothly blended with robust comedy and action. Novelties of technique introduced in the film include a brief prologue stressing Maryland's historical landmarks, and a running comment by Ed Thorgersen for the Maryland Hunt Cup race, which is the picture's thrilling climax.

When Lee Danfield is six years old, his father is thrown by Maryland Maid, one of the finest mounts in the state, and killed. His mother, Charlotte, combines herself responsible for the accident and orders William Stewart, the salty and lovable stable master to destroy the horse. Stewart leaves the unpleasant task to Shadrach, Negro stable boy, and is soon fired after a quarrel with Charlotte. Lee, meanwhile, has gone to England to continue his education. Upon returning home he falls in love with Linda, Stewart's comely granddaughter, but discovers that his mother's obsession about horses has deepened. In spite of her objections however, he agrees to ride Cavalier, Stewart's entry in the Maryland Hunt Cup Race. Complications set in when Shadrach, the stable boy, "reforms" at a revival meeting. In order to clear his conscience, Shadrach reveals that Maryland Maid, who has been hidden in a barn all these years, is actually the mother of Cavalier. This makes Charlotte legal owner of the Hunt Cup entry; when she brings suit to retrieve the mount, Shadrach, relying on his testimony and Cavalier enters the race. Even Charlotte attends. Lee wins after a thrilling race; Charlotte's fixation is dissolved; and Stewart is proud possessor of the prized Cup. Lee and Linda of course, prepare to marry.

The production, though leisurely, succeeds in capturing audience attention for most of its ninety-odd minutes. Henry King's direction is sound and steady throughout. Walter Brennan as the horse-adoring old trainer leads the lineup with a savviness and persuasive performance. Fay Bainter masterfully mirrors the changing moods of Charlotte, while Brenda Joyce and John Payne as Linda and Lee furnish pleasing romantic interest. Ben Carter as Shadrach contributes a standout comedy role, and Hattie McDaniel as his wife and the domineering household servant scores even more heavily on mirth. Clarence Muse as a Negro preacher also stands out. The Negro revival service scene, incidentally, is one of the best in the whole picture.

MANHATTAN HEARTBEAT:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: David Burton
Screenplay: Harold Buchman, Clark Andrews, Jack Jungmeyer, Jr., Edith Scouras (from a play by Vina Delmar and Brian Marlow)
Photography: Virgil Miller
Editor: Alexander Troflei
Johnny ..................... Robert Sterling
Dottie ..................... Virginia Gilmore
Edith ...................... Jean Davis
Spoke ..................... Edmund MacDonald
Preston .................... Don Beddoe
Dr. Redley ................. Paul Harvey
Savoy ..................... Irving Bacon
Grandma ................... Mary Carr

Lightweight comedy drama about a young couple who struggle to achieve happiness and to provide proper medical aid for their baby on a small budget.

(Adults & Young People)

(Running time, 72 minutes)

MANHATTAN HEARTBEAT, an extensively altered remake of Vina Delmar's Bad Girl of nine years ago, is an unexceptional but fairly effective blend of comedy, romance, and marital drama. Johnny, a young airplane mechanic who dreams of some day owning an airport, pretends to be a confirmed woman-hater. Returning from a vacation at Camp Mohawk, he meets Dottie and immediately falls in love. Dottie herself formerly looked askance at marriage, but that's forgotten, of course, and the youngsters marry.

Johnny is unable to scrape together enough money to buy a airplane plant, and Dottie begins to worry when she learns that a baby is on the way. She fears, in fact, that she will not survive childbirth. In a desperate attempt to raise funds, Johnny puts a bombshell plane thru a test flight under false pretenses. The bonus is far from enough to engage Paul Harvey, a noted obstetrician, however, and finally he makes a frantic dash to the specialist. The obstetrician then delivers the baby safely and everybody is happy.

Newcomers Robert Sterling and Virginia Gilmore as Johnny and Dottie deliver passably but demonstrate the need for further seasoning. Reliable Joan Davis, a standout in the cast, supplies helpful comedy relief.

THE MYSTERIOUS MR. REEDER:
Produced by Charles Q. Steel for Monogram
Director: Jack Raymond
Story: Edgar Wallace
Adaptation: Brian Edgar Wallace, Marjorie Gaffney, Michael Hogan
Photography: George Strettton
Editor: Peggy Hennessy
J. G. Reeder .................. Will Fyffe
Miss Golliff ................. Kenneth Welch
Mrs. Bondel ................. George Curzon
Elsa Welford ............... Chili Bouchier
Tom Boucher ................ John Warwick
Mrs. Gaylord ............... Leslie Waring
Inspector Gaylord .......... Rollo Lunge
Barmid ..................... Betty Astell
Langdon ................... Derek Gorm
Sam Hackett ............... Ronald Shiner

Slow-moving and mildly entertaining British-made mystery melodrama about a schoolgirl. In a desperate attempt to break up a gang of counterfeiters.

(Adults & Young People)

(Running time, 59 minutes)

When J. G. Reeder, a secret investigator attached to Scotland Yard, is assigned to clean up a gang of counterfeiters, he craftily traces the engraver of the fake plates through an underlying and learns where the money is printed. Working shrewdly, he discovers the identity of the distributor — who refuses to talk, however, even when thousands of dollars in counterfeited bills are found in his safe. Later Reeder's assistant is killed while ransacking a suspect's apartment. Piecing together the smallest threads of information, Reeder sets out to find the murderer. The case is brought to a successful conclusion when the killer's wife reveals his guilt upon learning that her lover, also a suspect, may be blamed for the crime.
"The MOVIES . . . 1940"

The production, which is lumbering and rather involved, leaves much to be desired, but the able performance of Will Fyffe makes it passable. English accents, poor photography, and ineffective dialogue mar the film. Kay Walsh as secretary, the most pleasing member of the supporting cast. The London background is realistic and convincing.

YOU'RE NOT SO TOUGH:
Produced by Ken Goldsmith for Universal

Director: Joe May
Scrap: John J. Hoffman

Story: Maxwell Aley
Photography: Elwood Bredel

Editor: Frank Gross

Mary 1940

Joshua

John

Gusto

Larry

Marjorie

Henry

Dana

Brawl, a

member

the board

fight,

the appointment.

Honolulu,

spinster

personal

California

and

careful

Tough

workers

produced

secretary,

logue

trucks,

Growers'

Griswold,

Tommy

Matt

Millie,

adult

and

returns

"THE TRACTION.

assignment.

Tommy

Salvatore

R

Mama

Posito

Pig

Bobby

Dell

April

Rap

September

Ark

Henry

Arnetta


Mama

Posto

Rosina

Galli

Griswold

Eddy Walker

Collins

Joe King

Billy Halop

Nan Grey

"YOU'RE NOT SO TOUGH"

SAILOR'S LADY:
Produced by Sol M. Wurtzel for 20th Century-Fox

Director: John Dutzy

Screenplay: Frederick Hazlitt Brennan, Lou Breslow, Owen Francis

Music Score: Samuel Kaylin

Photography: Ernest Palmer

Editor: Fred Allen

Sally Gilroy

Nancy Kelly

Danny Malone

John Hall

Morris

Joan Davis

Scarpay Wilson

Dana Andrews

Moore Perry

Mary Nash

Suderman

Katharine Aldridge

Father McNally

Harry Shannon

Goofer

Wally Vernon

"Soppets"

Bruce Hampton

Inconsequential, melodramatic, occasionally hilarious service comedy picturing what takes place when a ten-months old baby is left aboard a battleship.

(Adults & Young People)

(Running time, 62 minutes)

Sailor's Lady may have been released with regular first spot aspirations, but it seems too complicated and uncertain to achieve more than a supporting role. In that position it should pass easily enough, since occasional entertainment is assured. Three sailors: Scappy, Danny, and Goofer, are anxious for shore leave so that they can visit Sally. Scappy and Goofy, however, fearing Danny may marry the girl, frame him, and he is forced to stay aboard. Danny finally sneaks ashore anyhow, gets a wedding license, and turns up at Sally's — to discover that she has adopted the baby of friends killed in an accident. Miss Purvis, a spinster neighbor, is appointed special guardian. At a party, Scappy and Goofy get in a fight, Danny himself engages in a brawl, and sudden orders are received to get aboard ship. Sally is piqued and takes advantage of the confusion to slip the baby aboard. The results, of course, are ludicrous. Disguised doughboys manage to get the child holds up the fleet when an open safety pin causes it to cry. Danny is nailed as the father by a scowling officer. Everything ends happily when the shouting's over. The script and acting are seldom more than adequate. Bruce Hampton, the baby, poses with ease to capture audience interest, while Nancy Kelly as Sally and Jon Hall as Danny go through their paces with average competence. A mad courtship between Wally Vernon and Joan Davis helps with the comedy.

CHARLIE CHAN'S MURDER CRUISE:
Produced by John Stone for 20th Century-Fox

Director: Eugene Forde

Screenplay: Robertson White, Lester Ziffren

Story: Earl Derr Biggers

Photography: Virgil Miller

Editor: Harry Reynolds

Charlie Chan

Sidney Toler

Paula Drake

Marjorie Weaver

Dr. Nudelman

Lionel Atwill

Jimmy Chan

Gene Lockhart

Dicky Kaye

Robert Lowery

James Ros

Don Beddoe

Professor Gordon

Leo Carroll

Suzie Watson

Waterspoon

Mrs. Pendleton

Kay Luker

Coroner

Harlin Briggs

Exciting murder mystery, shrewdly directed and performed, in which the Oriental sleuth joins a cruise in order to trap a masked strangler.

(Adults & Young People)

(Running time, 70 minutes)

Charlie Chan's Murder Cruise is a worthy addition to the series. A workmanlike script and competent direction which maintain suspense to the last succeed in freshening the familiar formula. Sinister surprises predominate, and occasional intervals of humor temper the tension. When a member of a world cruise party is strangled on board ship, Scotland Yard sends one of its ace inspectors to investigate. The detective catches up with the ship in Honolulu, but while he is waiting at Charlie's office for advice from the Oriental, he too is strangled. Charlie considers this bold murder of his friend in his own office a personal affront, and joins the cruise. Undaunted by the presence of the great man-hunter, however, the murderer stalks about in a long black coat and a bushy white beard and strangles several more victims. There are plots against Charlie's life, counter plots, suspicions and shudders galore. The climax comes in the San Francisco morgue where Charlie unmasksthe man-killer.

Sidney Toler does his usual smooth job, even though a half dozen murders precede the capture, Sen Yung as Jimmy, Chan's bothersome son, measures up well. Romantic interest, slight, but dully interwoven, is nicely supplied by Marjorie Weaver and Robert Lowery. Lionel Atwill as a chief suspect and supporters Cora Witherspoon, Don Beddoe, and Leo Carroll contribute credible performances. It's a diverting addition to a popular series.
FOUR SONS:
Produced by Darryl F. Zanuck for 20th C. Gypsy-Fox
Director: Archie Mayo
Screenplay: John Howard Lawson
Story: I. A. R. Wylie
Music Score: David Buttolph
Photography: Leon Shamroy
Editor: Francis D. Lyon
Chris ............................................ Don Ameche
Frau Berne .................................... Eugene Leontovich
Anna ............................................. Mary Beth Hughes
Karl ............................................. Alain Curtis
Fritz ............................................. George Ernest
Joseph ......................................... Robert Lowery
Max Sturm .................................... Lionel Royce
Newmann ...................................... Sig Ruman
Pastor .......................................... Ludwig Stossel
Kopek ........................................... Christian Rub
Gustav ......................................... Torben Meyer
Richter ........................................... Egon Brecher
Frau Richter .................................. Eleanor Westbrooks
Burgomaster ................................... Michael Visaroff

Grim and moving drama, staunchly directed and performed, depicting the tragic effects of Nazi expansion upon a Sudeten Czech family of German descent. (Adults & Young People)

(Running time, 88 minutes)

Using the general story outline of the silent production of twelve years ago but filling it in with modernized incident and detail, Four Sons courageously and realistically describes a bitter, agonizing domestic tragedy brought about by the Nazi movement. Nazism is the background, the motivation, and the motif. At times the principals seem mere puppets, the chief protagonist a blind and festering force which will not be downed. The family are Sudeten Czechs of German extraction. Chris, the oldest son, is a patriotic Czech, bitter in his outspoken opposition to the Nazi movement; Karl, who boasts openly of his German blood, belongs to a Nazi "social club" which plots the conversion of all Czechs who are not already pro-Nazi. The two brothers manage to patch up a domestic quarrel which is caused by Anna, Chris' sweetheart who switches to Karl, but their political differences deepen until at last a smouldering hatred exists in both. When the Sudetenland is ceded to the Germans by Czechoslovaks, many of the townsmen are marked for death by the Nazis. Chris, in an attempt to save a friend, fires upon the German soldiers. Chased to a swamp, he shoots at a figure in the darkness. His target turns out to be Karl, one of his pursuers, who is brought home to die. Soon afterward Chris himself is shot to death by the Storm Troopers. Fritz, the youngest brother, is drafted by the Nazis and killed in the Polish campaign. Joseph, the other brother, who had sailed for the United States before the onslaught, now works as a newspaper artist in New York. At the finish, Frau Berne, the heartless mother, and Anna, who has borne a child, are enroute to America to join the only remaining son.

Four Sons is carefully directed and produced, convincingly performed. To dismiss it as propaganda will not suffice, for it has strong dramatic appeal apart from its background — and the propaganda, though undeveloped, none the less is neither raucous nor unrestrained. Eugene Leontovich as Frau Berne heads the cast with a performance which is living and effective; the manages, with few lapses, to maintain pathos on firm ground, never descending to sentimentality. Don Ameche is convincing, if not compelling, as Chris, the faithful Czech, while Alan Curtis as Karl achieves a credible, workmanlike interpretation. Mary Beth Hughes as Anna, Robert Lowery and George Ernest as the other sons, and most of the supporting cast, contribute worthwhile performances.

It is an impressive, dramatic motion picture, sincerely played and effective throughout.

LOVE, HONOR and OH-BABY!
Produced and distributed by Universal
Director: Clarence Unson Young
Story: Elizabeth Troy

Photography: Stanley Cortez
Editor: Ted Kent
Joe Redmond .................................... Wallace Ford
Deedee Doree .................................. Mona Barrie
Brian McGrath .................................. Donald Woods
Susan ............................................ Kathryin Adams
Bull ............................................. Warren Hymer
Tony ............................................. E. E. Mare Lawrence
"Gimpy" Durnell .................................... Hobart Cavanaugh

Mediocre comedy melodrama about a jilted lover who makes a contract to get himself bumped off and then changes his mind when a crack on the head causes him to fall in love again. (Adults & Young People)

(Running time, 60 minutes)

When Brian McGrath is jilted, he decides to die, leaving his ex-sweetheart free to marry, and his sister his insurance. Realizing a suicide clause will cancel the insurance, however, he contacts agents of Lufto, a notorious murder syndicate big shot, and arrange to be shot. Shortly afterward he gets in a fight over a girl, Susan, and is knocked out. Regaining consciousness, but not memory, he marries the cause of his headache. Upon regaining his memory, he secretly visits Deedee Doree, Lufto's "moll," in order to have the deal called off, but Deedee fills him up with gin and sends his home to Susan. Susan and Joe Redmond, Brian's former roommate, then trail the crooks to their hideout, and capture them along with Lufto, who turns out to be Deedee.

All in all, it's pretty poor stuff. The comedy moments are few and far between and there's not much mystery after the opening reels inadvertently reveal that Deedee is Lufto. Probably the most mysterious thing about the whole production, in fact, is what the title, Love, Honor, and Oh-Baby! has to do with the film.

WILD HORSE RANGE:
Produced by Harry S. Webb
for Monogram
Director: Raymond K. Johnson
Screenplay: Karl Kro sadness
Photography: E. A. Kull and William Hyer
Editor: Robert Golden

Jack Wallace .................................... Jack Randall
Manny .......................................... Frank Yaconelli
Ann Morgan .................................... Phyllis Ruth
Bert Morgan .................................... Marion Sarr
Buddy Mitchell .................................. Ralph Hoopes
Harvey Mitchell ................................ Forrest Taylor
Stoner ......................................... Charles King
Arnold ......................................... Tom London
Ed Baker ....................................... George Echevarria
Frank ............................................ Carl Mathews
Sheriff ......................................... Steve Clark

Jack Randall western in which a ring of horse rustlers are rounded up after the usual gunplay and hard riding. (Adults & Young People)

(Running time, 51 minutes)

When Jack Wallace and pal Manny, horse traders, discover that one Arnold, who has been consistently underselling them, is dealing in stolen horses, they trace the animals to the Arrowhead Ranch of Aunt Harriet and Ann Morgan. Here they are told that the stealing is accomplished by a white stallion which
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Lures away the mares. After discovering the hideaway where the stolen horses are cached, the two cowboys get them away with the aid of the white stallion before the outlaws can chase them across the border. Then they engage in a furious gunfight with the villains. At the finish, the sheriff takes away the rustlers; the mares are returned to their rightful owners; and Jack, with an eye to business and Ann Morgan, settles down at the Andros Head Ranch.


HIDDEN GOLD:
Produced by Harry Sherman for Paramount
Director: Lesley Selander
Screenplay: Jack Mesereau, Gerald Geraghty (Based on characters created by Clarence E. Mulford)
Music Score: Irvin Talbot
Photography: Roy Harlan
Editor: Carrol Lewis

Hoplodge Cassidy, William Boyd
Lucky, Russell Hayden
Speedy, Bangladesh, Bert Wood
Jane Coldby, Ruth Rogers
Horn, Roy Barcroft
Ed Colby, Minor Watson
Matilda Purdy, Ethel Wales
Sheriff Cameron, Lee Phelps
Ward Ackerman, George Anderson

Rousing and red-blooded western adventure; Hoplodge Cassidy rides again to clean up a gang of stagecoach robbers.

(Adults & Young People)

(Running time, 61 minutes)

Producer Sherman outdid himself on this one. It's probably the best "Hoppity" stoppage to date. I've been exceptional ones before. Somehow, in spite of all the westerns which have come and gone, Hidden Gold seems fresh, smooth and stirring. Suspense continues right down through the last reel, and sequences along the way simply brim over with excitement. Superb scenic backgrounds are generously inserted; the dialogue is crisp and natural; and just to insure a well-rounded production, there's a neat introduction of romance and comedy relief.

Dispatched by an express company to hunt down a gang of thieves who have been systematically making off with the gold during two and a half years, Hoplodge arrives at the scene of operations with pal Lucky and sets to work with a will. Before you can count the pickles on a pricky pear he's at the core of cupidity. After setting a snare to catch the gang, Hoppy goes after the arch-villain hammer-and-tongs. Justice strikes home at last in a hail of lead.

William Boyd continues to set Hoplodge as a genuine, human character, not just another cinematic cowboy. Russell Hayden as pal Lucky represents shrewd casting. Ruth Rogers provides acceptable romance; George Anderson and Roy Barcroft make convincing villains. Britt Wood, aided by Minor Watson and Ethel Wales, supplies the comedy. Lesley Selander's direction is firm and fast, correct from the opening flicker to the final fade-out.

OVER THE MOON:
Produced by Alexander Korda for London Films, distributed by United Artists
Director: Alexander Mokri
Screenplay: Anthony Pelissier, Alec Coppel, Arthur Wimperis
Story: Robert Sherwood, Jajos Bro
Photography: Harry Stradling
Editor: Mary Horan

Jane Benson, Merle Oberon
Dr. Freddie Jarvis, Rex Harrison
Milly, Ursula Jeans
Unknown Man, Robert Douglas
Pilto, Louis Borell
Julia, Zena Dare
Lord Pettifice, Peter Hadden
Journalist, David Tree
Guy, Mackenzie Ward
Cabinet Singer, Elizabeth Welch

British-made romantic comedy, sumptuously mounted but slight in content, about an English girl who, after separating from her fiance upon inheriting a fortune, returns home to New York. The chorus girl learns the limitations of even the pound sterling.

(Adults)

(Running time, 78 minutes)

Over the Moon might he described as a sophisticated tidbit; for in spite of some superb Technicolor photography, lavish costumes and elaborate sets, the essential story structure remains slender and conventional. The dialogue is soft, cherly and amusing however, and makes up for deficiency in plot.

When Jane Benson inherits eighteen million pounds — the fortune amassed by an eccentric uncle, she determines to enjoy those advantages which have been denied her. Journeying to London accompanied by Dr. Jarvis, her fiancee, who is as wealthy as she is, she soon is swept upon by a swarm of social leeches. Taken in by Millie and Julie, sharks of the chic set, she quarrels with the young doctor, who senses the wisdom of a separation. Meanwhile, with his right arm, a bazooka — a modern Envoy of the Devil, the young man returns to New York, where Dr. Jarvis is employed as a fashionable clinic, she persuades her former fiance to accompany her in a tour of Italy. In Venice, in a tragic environment, the couple are reunited.

Merle Oberon as Jane, the witty sophisticate, is steadily competent, while Rex Harrison as the serious young doctor does a serviceable job. The support is headed by Ursula Jeans, Robert Douglas and Louis Borell, achieve convincing character interpretations.

ALIAS THE DEACON:
Produced and distributed by Universal
Director: Christy Cabanne
Screenplay: Nat Perrin, Charles Grason
Story: John B. Hymer, Leroy Clemens

Photography: Stanley Cortez
Editor: Milton Carruth

Deke Caswell, Bob Burns
Andre, Mischa Auer
Phyllis, Peggy Moran
Johnny Sloan, Dennis O'Keefe
Stuffy, Edward Brophy
Jim Cunningham, Harrison Habdill
The Sheriff, Spencer Charters
Sulivan, Jack Carson
Bull Gumbatz, Guin Williams

Unoriginal but averagely amusing comedy-drama in which Bob Burns plays the part of a card sharp who wins a loan shark and does well by his friends.

(Adults & Young People)

(Running time, 73 minutes)

Alias the Deacon, current version of the veteran stage and screen vehicle, will be listed as a hit by Bob Burns' fans, but audiences not partial to the buzzword-playing philosopher from Van Buren will accept the show as routine entertainment. In spite of the combined comedy efforts of Burns, Mischa Auer, Edward Brophy, and others, the picture permits sagging sequences and worn-out stage cliches.

Deke Caswell, card sharp who has been tossed out of town, meets Phyllis and summons her to ride to an oil boom town with Johnny Sloan, a truck driver. Although Johnny loses his job, he falls in love with Phyllis, who left home because of family troubles. Phyllis gets a job at Mrs. Elsie Clark's hotel, while Johnny accepts a job to get enough money together to buy a service station. Deke, who masquerades as a deacon to escape the law, learns that Jim Cunningham, a leading citizen, besides promoting a fight for Bull Gumbatz, is cheating Mrs. Clark on a mortgage. When Bull Gumbatz' intended opponent is unable to appear for the fight, Johnny Sloan takes his place, but is refused payment by Cunningham, who has him arrested on a charge of stealing his wallet. Phyllis, heartbroken, leaves town, but Deke bails out Johnny by putting up Mrs. Clark's hotel as security, and not only wins back the mortgage from Cunningham, but discovers that his wallet was stolen by Bull Gumbatz' manager, Johnny then brings back Phyllis, and Deke buys him a service station near Mrs. Clark's hotel. As it turns out, both the hotel and service station are situated over an oil strata, which makes everybody rich — except Deke, who light-heartedly starts out for the next town.

Bob Burns as Deke, the poker-playing deacon, tries hard to entertain and succeed to a certain extent. Mischa Auer as the temperamental town barber adds with the comedy; Peggy Moran as Phyllis and Dennis O'Keefe as Johnny Sloan provide the romance, Thurston Hall as Cunningham, and Edward Brophy, and Spencer Charters make the most of their supporting roles. It's a passable show; Burns' fans will find it first rate.
Those who have followed the foreign film in its many and varied forms for the past fifteen or twenty years are now saying goodbye to it with a feeling that it has gone forever. We know it will rise up again to create argument and surprise with its views and strangeness as it did before, but we know too that it will never again be the foreign element to which we became accustomed in the 'twenties and 'thirties. France's capitulation was the foreign film's last bow, a bow that we have seen rehearsed for some years now by the countries whose decline preceded France's. The short-lived Swedish rise and fall came in the twenties, leaving little but Greta Garbo behind it; the German era of Emil Jannings and Werner Krauss impressed us with its gloomy studies of life in a defeated nation. It, too, passed with the coming of Hitler, and the sadistic kidnapper of Düsseldorf became the innocent Mr. Moto of Hollywood.

The pride of them all, the Russian film, had a long day with us, but when it failed it did not at the height of its career but in a long twilight of increasingly poor productions, driven out of sight by Comrade Stalin's handlebar mustaches. And now the most friendly and intimate of them all is a closed chapter. The French film, which had captured the hearts of foreign-film audiences as no other country's productions had done, is not only a thing of the past but can never be the same again no matter what the future may bring. For all we know the Gabins and Jouvetts may have the Renoirs and Duviurs who will struggle on with them in the world of films, but what they say and do will look sickly and unreal against a background we can never love or admire. But, this has not been entirely unexpected, for, like its Russian predecessor, the French film did not die suddenly. It did not die only on the battlefields that have filled our newspapers for the past few months. It died over slow months and even years, with occasional bursts of renewed vitality, soon after hitting a new high with Grand Illusion. Its burial here was on the day the Filmmate Theatre closed in New York—an action that told us all that French films truly worthy of filling a theatre could no longer be expected with any regularity. The Baker's Wife came as nothing but a snappy little tombstone, set up as an afterthought by a considerate reviewer.

We should do well to note now in passing that the foreign film was essentially a minority entertainment in this country. With the exception of Mayerling it drew audiences solely to the "Little Theatres" and served only a specialized audience. All to often it catered to people who rarely saw a Hollywood production, or, when they did, saw at random the one that was closest to them when they happened to do so. It was these undiscriminating people who spread the idea that French or Russian films were the only ones worth seeing, and who believed that all foreign films ranked higher than the best that Hollywood could provide. They forgot they were seeing only the cream of foreign production, whereas with the films of their own country they were too uninterested to weed out the "B" and conventional top-glitters. And, strangely, when making dogmatic comparisons between foreign and domestic productions, they ignored the verdict of most foreigners. "Only one thing could bring revolution in England" said one foreign critic. "It would come if you forced British audiences to see nothing but British pictures." The same applied generally to other European countries, not excluding France. They relished the best of domestic production, but it was Hollywood they depended on for their daily bread. Now they are likely to starve, and our deprivation in this country of the occasional pleasure of a foreign buffet will be small in comparison. We have lost something we often enjoyed and admired immensely, a stimulating difference between our own and foreign conceptions of life which gave us new ideas and new horizons. Now that it has gone we are hurt, but not fatally injured. Rather than undergo the pain of sitting through the best that Germany and Italy can offer, even the most rabid foreign-film fan will make up his mind that Hollywood must and can suffice.

* * *

Great Britain and the British Commonwealth are today the only foreigners we are likely to see, and it seems probable that their current films will be mostly of a warlike nature — semi-documentary films based mainly on the activities of the fighting forces in the manner of The Lion Has Wings. One advantage in this is the fact that it is precisely in the documentary and thriller fields that English pictures have been most successful. We can hope for one or two pictures of the caliber of U-Boat 29. In the meantime there are about one hundred and twenty-five British pictures at the British Pavilion at the World's Fair which are decidedly worth a visit. The theatre at this Pavilion is cool and exceedingly comfortable and draws capacity audiences all through the day. All the films shown are documentaries and many of them were shown at the Fair last year. Old favorites like Night Mail, Song of Ceylon, Cover to Cover, Shipyard, etc., are showing along with more recent ones such as North Sea and rooftops of London. These are documentaries made by English "name" directors in this field, but it should be noted that a surprising number of unpretentious little foreign features are perfectly satisfying technically and as entertainment. For instance, the other day I saw three Australian shorts, The Golden Fleece, Teddy Bear's Picnic and Bushland Revels. It was a revelation of the Australian films is as high as this you are likely to learn to enjoy a lot. And try and catch the English nature films, such as Private Life of the Gannets, Monkey Into Man, Prelude to Flight, or any of the studies of the London Zoo. Any prestige the British film enjoys stems chiefly from its instructional and documentary shorts and these films are drawing a full house with every program.

If you don't find all your favorite British documentary films at the J. H. O'Brien's you should try the Little Theatre in the Science and Education Building. There, mixed with American and Pan-American shorts, you will find some of the best of the British school, especially those most concerned with social welfare, natural history and industrial factors.

Other Pavilions exhibiting their countries' films are Switzerland, France, Finland, Belgium, Dominica and Brazil. Nearly all these are short travelogues, concentrating on rural beauties, national industries, and famous cities and resorts.

SAPS AT SEA:

United Artists release of Hal Roach production

Director: Gordon Douglas
Screenplay: Charles Rogers, Felix Adler, and Paul Yarin
Photography: Arthur Lloyd
Editor: William Ziegler

Star: ..................................... Stan Laurel
Ollie: ..................................... Oliver Hardy
Doctor: ..................................... James Finlayson
Plumber: ..................................... Ben Turpin
Nick: ..................................... Dick Craker

Silly and satisfying slapstick comedy in which Laurel and Hardy entertain an escaped killer at sea.

(Adults & Young People)

(Running time, 57 minutes)

Saps at Sea is a breezily concocted study in slapstick which regular Laurel and Hardy fans should take to stride. The comedy is broad, easy, and entertaining; general audiences who recognize the farce as pure nonsense and accept it as such should be liberally amused. This time the daily duo are employed in a horn testing factory when Hardy develops "Hornitis," a disease which produces fits whenever he hears a horn blow. The doctor orders a sea voyage and goat's milk which turn out to be a disastrous combination. Narcissus (the goat) chews the rope mooring Prickly Heat (the boat) and the two drift away just as an escaped murderer hops aboard. The following sequences are just what you might expect. The comedies to try to entertain the killer with ridiculous results, are through they escape his wrath, they land in jail themselves at the finish.

Credit goes to Hal Roach for ably supervising the comedy situations and to Director Douglas for maintaining a lively pace. Besides Laurel and Hardy, whose antics are up to par, the cast includes Ben Turpin and James Finlayson, oldtime slapstickers. Dick Craker plays the killer.
THE WAY OF ALL FLESH:
Produced by Eugene Zukor for Paramount

Director: Louis King
Screenplay: Lenore Coffee
Story: Lajos Boro, Jules Furthman
Photography: Theodor Sparkuhl
Editor: Stuart Gilmore

Paul .................................. Akim Tamiroff
Anna .................................. Gladys George
Paul, Jr. ............................... William Henry
Victor .................................. John Hartley
Julie .................................. Mitzi McLaughlin
Mary Brown ......................... Maureen angelos
Regina L. Morton ................. Berton Churchill
Max ..................................... Fritz Leiber
Franz Hennel ......................... Roger Imhof
Varno .................................. James Seay

Antique and sentimentalized melodrama about a small-town bank cashier who, rather than disgrace his family, allows himself to become an outcast after he is robbed of valuable securities during a single night of reckless adventure. (Adults & Young People)

(Running time, 82 minutes)

The name of Samuel Butler has been omitted — rightly — from the credits; for Butler's merciless and searching expose of Victorian "morality" has been turned into a maudlin wares-of-sin fable which strains for pathos and is almost entirely lacking in motivation. Paul Kratz, a naive and plodding family man, cashier of a small bank, is sent to New York to deliver important securities. Spotted by a confidence gang, he is lured into a carouse and robbed. Later he confronts the thieves, hurls one of them under the wheels of a train and is accounted dead when the victim is identified as himself. Rather than bring disgrace on his wife and children, he wanders away. Years later, in a scene which gushes sentimentality, he watches his happy family thru a window of old somber.

The production, labored and often tedious, lacks the compulsion of alleviating humor, and is interesting primarily as a serious study of psychological disintegration. There are several scenes of real emotional power. The cast is effective insofar as the material will permit. Akim Tamiroff's performance is adequate under script circumstances, although it cannot compare with Emil Jannings' interpretation in the silent version of thirteen years ago. Gladys George as the cashier's wife, Berton Churchill as the chief crook, Maureen Angelos as a seductress, and William Henry as the unfortunate man's son also deliver passably. Louis King's direction achieves moments of occasional excellence in spite of the old-fashioned, cliche-crowded story.

LAND OF THE SIX GUNS:
Produced by Harry Webb for Monogram

Director: Raymond K. Johnson
Screenplay: Tom Gibson
Photography: Edward A. Kull, William Hyer
Editor: Robert Golden

Jack Rowan ......................... Jack Randall
Carol Howard ........................ Louise Stanley
Manny .................................. Glenn Strange
Sheriff .................................. Bud Osborne
Taylor .................................. George Chesebro
Frank Stone .......................... Steve Clark
Howard .................................. Frank LaRue
Max ..................................... Kenneth Dunean

Commonplace western in which Jack Randall outwits and outshoots a gang of cattle smugglers. (Adults & Young People)

(Running time, 92 minutes)

When Jack Rowan buys a ranch near the Mexican border, he has high hopes of putting away his guns and settling down to a life of peace; but he soon discovers that his land is being used by cattle smugglers from across the border — and once again oils up his trusty six guns. After learning that Taylor, a town baddie, is in cahoots with Stone, a local cattle dealer, he discovers that a plot is being cooked up to implicate him in the smuggling, but is overpowered by Stone and henchmen before he can interfere. Later, however, he is freed and with pal Manny trails Taylor, who is spotted paying for-to-be-smuggled cattle. After a gun fight in a hidden tunnel where he captures two of the smugglers, Jack confronts Stone as he arrives with the cattle and has another gun battle with the gang. Soon afterward Manny arrives with a posse who clean up the smugglers. Jack decides to attempt peaceful ranching again, this time with the aid of Carol, pretty daughter of the local storekeeper.

Jack Randall goes through his paces well enough, supported by Louise Stanley as Carol and Glenn Strange as Manny. George Chesebro as Taylor and Frank LaRue also bring out their supporting roles to advantage.

BULLET CODE:
Produced by Bert Gilroy for RKO

Director: David Howard
Screenplay: Doris Schroeder
Story: Bennett Cohen
Photography: Harry Wild
Editor: Frederick Knudtson

Steve Condon ...................... George O'Brien
Molly Matthews ..................... Virginia Vale
Pop Norton .......................... Slim Whitaker
John Matthews ...................... Howard Hickman
Case Clantine ....................... Harry Woods
Scar Atwood ......................... William Haude
Gorman .............................. Walter Miller
Bud Matthews ...................... Robert Stanton

Action key-noted Western in typical George O'Brien style; all about cattle into an old ladies' home. (Adults & Young People)

(Running time, 59 minutes)

Steve Condon is a ranch owner who hasn't gone soft but can ride and fight with the best of them. In a fight with rustlers, Condon is put in the position of having accidentally shot one of his own cowhands. With what little is left of his personal fortune, he rides to the Matthews ranch to explain the tragedy to the cowhand's family. Steve decides to say nothing about his errand, however, when, upon his arrival, he discovers that the Matthews family is in serious trouble. As there is a comely Miss Matthews, Steve and his side-kick hang around to see about this mortgage business. It seems the ring-leader of the rustlers wants the Matthews ranch so he can run his herd across the Mexican border without paying customs duty. But Steve, in due time, figures out all the angles, rounds up the varmints in a final showdown, and gets the girl in the fade-out.

Well and soundly made for its class and type, Bullet Code neatly contrives to pace its action and dialogue with maximum effectiveness. Its situations are obvious and its story stringent, but with such old hands as George O'Brien and Howard Hinckman going through their accustomed paces the accent is upon action anyway. Bullet Code touches the better-than-average rating for Western and for general entertainment fare.

THE CAPTAIN IS A LADY:
Produced by Frederick Stephani for MGM

Director: Robert B. Sinclair
Screenplay: Harry Cocks (Based on the play, "Old Lady 31," by Rachel Crothers, and the novel by Louise Forshall)

Music Score: Bronislau Kaper
Photography: Leonard Smith
Editor: Frank Hull

Captain Abe Peabody .... Charles Coburn
Angie Peabody ................. Denis Price
Mary Peabody ...................... Virginia Grey
Nancy Crocker ..................... Helen Broderick
Blasey Stott ....................... Billie Burke
Perch Nickerson .............. Dan Dailey, Jr.
Aggie Morrow ................. Helen Westley
Sara May Willet .......... Marjorie Main
Miriam Main ................. Lucille Webb
Samuel Darby ...................... Clem Bevan

Chucklesome comedy drama about a retired sea captain who follows his wife to an old ladies' home. (Adults & Young People)
(Running time, 63 minutes)

Rachel Crothers' play of twenty years ago, "Old Lady 31," has been turned into a neat little comedy which carefully blends sentiment and light-hearted humor. When a swindler ruins his investments, and the village skinfoil forecloses a mortgage on his home, Captain Abe Peabody, retired master of a fishing boat, enters an old ladies' shelter with his aged wife, Angie. Here the tar has a hectic time, flitting, fostering immature romances, etc. Secretly, however, the old man has twice sold his half interest in a schooner, and as it approaches port actual tragedy seems in the offing. A storm blows up, the vessel runs onto a reef and is deserted by captain and crew. Captain Abe then rounds up volunteers, boards a launch, and saves the boat. Bartlett, the town skinfoil, is aboard, and is put in irons when he refuses to aid in managing the schooner. He is so cowed, in fact, he signs a release to Abe, who plans to reimburse him out of the salvage payment which is due. Abe is a hero, of course, and things turn out right for all concerned — save Bartlett.

Harry Clark's script has freshened the original material and Director Robert B. Sinclair molds the changing story moods with steady skill. Charles Coburn makes the skipoop role come to life with a performance both hearty and personable; and Beulah Bondi as wife Angie shares the lead acting honors. Helen Broderick, Billie Burke (stull fluttery), Helen Westley, and Marjorie Main as inmates of the old ladies' home support with sustained and amusing vigor. Virginia Grey and Dan Dailey, Jr. make the most of substantial roles in an undercurrent romance.

**SANDY IS A LADY:**

Produced by Burt Kelly for Universal

**Director:** Charles Lamont  
**Screenplay:** Charles Grayson  
**Story:** Charles Grayson  
**Music Score:** Charles Previn  
**Photography:** Milton Krasner  
**Editor:** Philip Cahn

Baby Sandy .......... Baby Sandy  
Mary Phillips .......... Nan Creek  
Joe Phillips .......... Tom Brown  
P. J. Barnes .......... Eugene Pallette  
Felix Lobo Smith .......... Mischa Auer  
Billo Pepino .......... Billy Gilbert  
Pat .......... Buddy  
Mike .......... Butch  
Buddy .......... Buddy  
Officer Rafferty .......... Edgar Kennedy  
Mama .......... Fritz Feld

A successful comedy mixture of stock gags and slapstick thrill situations arising from the hair-raising and hilarious adventures of Baby Sandy.  
(Adults & Young People)

(Running time, 64 minutes)

Baby Sandy is back, this time as a star in her own right and as the excuse for a suspense-filled series of fruit-in-the-face, grope-along-girder sequences which seem guaranteed to evoke gales of gasps and storms of shrieks from regular audiences. With the aid of Butch and Buddy, the "Little Tornadoes," two-year-old Sandy toddles through traffic, leads terror-stricken adults in a frenzied chase across the framework of a skyscraper, and all but empties the old gag-bag of tricks tried and true — all this, of course, under the guiding hand of Director Lamont, a specialist in putting child stars through their paces. When Mary Phillips leaves Baby Sandy in the care of Billy Pepino and his two mischievous sons, Pat and Mike, and goes marketing, the trouble begins. Billy leaves Baby Sandy in the care of the boys, who permit her to wander away. Sandy, after various adventures, is taken aloft in a skyscraper by a building constructor, and escapes onto the steel girders. Saved in a spectacular and thrilling manner, she is then returned home, where her father and an excitable inventor named Felix achieve success through a chain of circumstances put in motion by the wce and winsome miss.

That's just the main thread of the story spun out of all the tested skeins of slapstick that ever sewed an audience into a knot of hearty laughter. The cast, which includes veteran comedians Billy Gilbert, Eugene Pallette, Edgar Kennedy, Fritz Feld, and Mischa Auer, contributes throughout to the broad, breezy, old-time comedy flavor. Nan Grey and Tom Brown, the screen parents of Baby Sandy, interpret their roles with ability, although they haven't very much to do. Dutch and Buddy, the "Little Tornadoes," contribute some expert musical numbers. Baby Sandy herself, caught in mischievous antics and disarming poses wherever possible, carries her role with unflinching feminine poise.

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**I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY:**

Produced by Ken Goldsmith for Universal  
**Director:** Albert S. Rogell  
**Screenplay:** Arthur T. Hornan  
**Story:** James Edward Grant  
**Music Score:** H. J. Salter  
**Photography:** Elwood Bredell  
**Editor:** Frank Gross

Sonny McGann .......... Broderick Crawford  
Linda Carroll .......... Peggie Moran  
Bob Gunther .......... Johnny Downs  
Big Foot Louie .......... Warren Hymer  
Boston .......... John Sutton  
Magda Dols .......... Gertrude Michael  
Mama McGann .......... Jessica Ralph  
Bugs .......... Horace MacMahon  
Roundhouse .......... Dewey Robinson  
Nails .......... Murray Alper

Slapstick farce about a sentimental gangster who forces a young composer to turn out music for his lyric and thus muscles his way into the song-writing business.  
(Adults & Young People)

(Running time, 61 minutes)

Silly situations, slapstick satire, and a broad comedy burlesque of the song-plugging business unite to make this a noisy and nitwittish laugh-provoker. Cast antics are amusing all the way through, and though slapstick is laid on a little thick at times, it never smothers audience snickers. After Sonny McGann, a strong-armed but slightly soft-headed under-
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world character, writes a "poem" to Sadie McGlonsky, his long lost sweet-heart, he arbitrarily escorts Bob Gunther, a young composer, to his penthouse hide-out and forces him to write music for the lyric. Then Sonny's hoodlums get to work and steal the song on the Hit Parade. Bob, however, attempts to trick the racketeer by insisting he can't write any more music because of his unre- quited love for Magda Delvaux, a typical comedy star. When the gangsters bring Magda to the apartment, along with a minister and marriage license, things get complicated, for Linda, Bob's real girl friend, is also being held at the pent-house. Just as the ceremony starts, Big Foot Louie, another gangster, bursts in, reveals that his own hobby is writing music, and persuades Sonny to quit the racket and surrender to the D. A. so that they can both collaborate on hit songs in the cink. Magda, who turns out to be the long lost Sadie McGlonsky, promises to wait for Sonny, and Bob and Linda elope without delay.

Broderick Crawford as Sonny McGann turns in a robust performance, smoothly assisted by Johnny Downs and Peggy Moran. Helpful support players include Jerome Cowan, Edward Underwood, Michael, and Len Hymer. Besides delivering the title number, Miss Moran sings, "Day by Day" and chants "Tomato Juice Song." Sonny McGann's song to Sadie McGlonsky, "Sweetheart of Public School 59," is also included.

ALL THIS, AND HEAVEN TOO:
Produced by Hal B. Wallis for Warner Brothers

Director: Anatole Litvak
Screenplay: Casey Robinson
Story: Rachel Field
Music Score: Leo F. Forbstein
Photography: Ernie Haller
Editor: Warren Low

Henriette Deuxy Desportes.............Bette Davis
Sergey Dupon.............Charles Boyer
Henry Martyn Field.............Jeffrey Lynn
Duchess de Praslin.............Barbara O'Neil
Louise de Praslin.............Virginia Weidler
Madame LeMarie.............Helen Westley
Paqueta.............Walter Hampden
Broussais.............Henry Daniell
Pierre.............Harry Davenport
Chapman.............George Cukor
Marchal Sustemi.............Montague Love
Berthe.............Ann Todd
Raynard.............Richard Nicholls
Abe Galliard.............Fritz Leiber
Mary Hamb.............Janet Beecher
Isabelle.............June Lockhart
Delangle.............Ian Keith
Mlle. Maillard.............Sibyl Harris
Dr. Louis.............Edward Fielding
Rebecca Jay.............Mary Anderson

Powerfully dramatic, brilliantly acted story of a pathetic triangle of misunderstandings, based on the popular novel and given spectacularly evocative qualities of historical setting; a governess innocently-about-to-be-a-French duchess and his crooked duchess and inadvertently motivates the latter's murder by the long-suffering duke. (Adults)

(Adults & Young People)

(Running time, 104 minutes)

Although it runs for one hundred and four emotion-packed minutes, All This, and Heaven Too omits the New England and to the Paris episode, which is the rare fidelity to the high spots of the book and Southern episodes of the novel. With central and most dramatic incident, the film presents the Jane Eyre motif with an emotional intensity and impact which will serve to rank it high among the cinematic efforts of the year. Produced with an opulent budget, skilled direction, and an outstanding cast, it is high-powered romance at its provocative best.

The story opens in New York in the year 1849 at the Miss Haines’ School for Ladies where Mlle. Henriette Desportes is engaged to teach French. The scandal of her recent past in France has caused an undertcurrent of antagonism toward her and Miss Desportes decides to take her pupils into her confidence and tell them her story. That story is the account of her stay with the Duc and Duchesse de Praslin as governess to their four children. In a short time she has the loyalty and affection of the children, who have never known a mother's love. The Duchess is hysterical, suspicious, resentful of the fact that by her actions she has lost her husband's love, and given to making unfortunate scenes. The presence of an attractive and capable governess in such a situation only adds to the tension. The Duc keeps slipping up to the nursery to see the children and to escape his nagging wife.

It takes a minor and undeniably proper incident to turn the wrath of the Duchess directly against Mlle. Desportes. While the Duchess is visiting in Corsica, the Duc takes his daughter Louise and the governess to the theatre. A Paris daily reports the incident with malicious intuition. The Duchess arrives in haste and with a terrific scene up her aristocratic sleeve. The storm breaks, but the breach is healed for a while. Later the Duc deceives upon a holiday with his family. While the others are ready to start, the Duchess provokes a violent quarrel and threatens to kill herself. The Duc re mains behind with his wife, sending Mlle. Desportes ahead with the children. A few days later he joins them. Mlle. Henriette leaves the Praslin household with the understanding that she will receive a letter of recommendation from the Duchess. The Duc discovers that the Duchess has not given her the letter and in the quarrel that follows chokes his wife to death. The police arrest Mlle. Desportes as an accomplice. The Duc, having taken poison, dies without admitting his guilt or, although Mlle. Henriette is sure of it, his love for the governess. Mlle. Henriette is freed and taken to America by an American minister who is devoted to her and gets her the teaching position she holds.

The story, the brilliant direction, and the fine photography offer a rich sustaining background for forceful acting. As the work of Bette Davis and Charles Boyer is forceful, vigorous, almost unearably so at times. Eschewing many but by no means all of her mannerisms which have brought her devoted fans and ardent detractors alike, Miss Davis plays the richly rewarding role of the tender, misunderstood governess with inspired restraint. Charles Boyer is not at all outpaced by Miss Davis and his portraiture is fine, compellingly dramatic. Tennessee O’Neil handles the difficult role of the Duchess with superbly bold delineation. Most effective of all are the Duc’s children, feeling played by Virginia Weidler, June Lockhart, Ann Todd and Richard Nicholas. The last-named contributes a stirring and unspoiled performance with terrific emotional pull. The supporting players, Henry Daniell, Montague Love, Walter Hampden and Janet Beecher add tellingly to the smoothness of the total effect.

HOT STEEL:
Produced by Ben Pivar for Universal

Director: Christy Cabanne
Screenplay: Clarence Lipson

Photography: William Sickner

Story: Maurice Tombragel

Editor: Ed Curtiss

Franz Stewart.............Richard Arlen
Mark Morrison.............Andy Devine
Bebe Morrison.............Peggy Moran
Rita Martin.............Rita Martin
George Barnes.............Donald Briggs
Jane Napier.............Cora Napier
Police Inspector........Robert F. O'Connor
Joe Farley.............Wade Boteler

Mildly entertaining, comedy-action melodrama about a metallurgist whose steel alloy formula is stolen. (Adults & Young People)

(Adults)

(Running time, 61 minutes)
Droll and ludicrous comedy adaptation of Thorne Smith novel describing the hilarious situations which occur when a young married couple, tired of their own lot and envious of each other, succeed in exchanging sexes. (Adults)

Running time, 81 minutes

**ISLAND OF DOOMED MEN:**
Produced by Wallace MacDonald for Columbia

**Director:** Charles Barton

**Screenplay:** Robert D. Andrews

**Music Score:** M. W. Stoloff

**Photography:** Benjamin Kline

**Editor:** James Sweeney

Uninspired but exciting thriller melodrama starring Peter Lorre as a suave monster who lures paroled convicts to enslavement on a Pacific island. (Adults)

Running time, 70 minutes

Peter Lorre, after a half-human breathing spell in *I Was An Adventurer*, is back again as a smooth sadist whose only delight is torturing his victims. Master of an obscure Pacific island which produces diamonds, Lorre inveigles parolees into accepting jobs and then enslaves them in his mines. Retribution arrives in the person of a G-man who arranged to have himself transported to the island. As it turns out, Lorre knew all about the scheme and treats the detective with extra brutality. The agent survives, however, in the cat-and-mouse game, stirs up a revolt, and finally emerges triumphant with the aid of Lorre’s wife, a lonely prisoner who paves the way for her spouse’s downfall.

Lorre himself dominates the show as an incarnation of Satanic malevolence; Robert Wilcox manages a capable job as the G-man; and shapely Rochelle Hudson as the shanghaied wife adds distinct eye appeal. Don Beddoe, George E. Stone, Charles Middleton, and Kenneth MacDonald make good use of the lesser roles assigned them. As straight, unashamed thriller material it’s fully adequate.

**GAMBLING ON THE HIGH SEAS:**
Produced and distributed by Warner Brothers

**Director:** George Amy

**Screenplay:** Robert E. Kent

**Story:** Martin Morella

**Photography:** Leon O’Connell

**Editor:** Frederick Richards

Stock gangster melodrama about a gambler’s secretary who exposes her boss when she falls in love with a prying newspaper reporter. (Adults & Young People)

Running time, 56 minutes

Jim Carver, young newspaper reporter, is dispatched to solve a ruthless series of recent murders, the latest being an international job by cold-blooded Greg Morcella, a gambling ship czar. The District Attorney and the police are unable to collect enough evidence to convict the killer, but Jim falls in love with Laurie Osgood, the gambler’s secretary, and together they plan to trap the murderer. While detectives keep the gangsters busy elsewhere, the youngsters take photographs of the crowded gambling equipment and turn over the evidence to the D. A. Morella learns what’s up, however, and has his thugs kidnap Laurie, the state’s star witness. The climax is an exciting chase by Jim and the czar to the rescue. Morella is then convicted, and Jim and Laurie look up a preacher.

Blonde and petite Jean Wyman makes a pleasing Laurie; Wayne Morris a vigorous reporter; and Gilbert Roland a sinister gambling czar. Roger Pryor also appears in the film as a gangster. It’s adequate as the filler half of a dual program.
**BABIES FOR SALE:**

Produced by Ralph Cohn for Columbia

**Director:** Charles Barton

**Screenplay:** R. D. Andrews

**Story:** Robert Chapin

**Photography:** Benjamin Kline

**Editor:** Charles Nelson

Ruth Williams .... Rochelle Hudson
Steve Burton ....... Glenn Ford
Dr. Rankin ......... Miles Mander
Dr. Gaines ............ Joseph Stefani
Miss Talbot ......... Georgia Canne
Edith Drake ......... Isabel Jewell
Gerda Bonaker ...... Eva Hyde
Mr. Kingsley ......... Selmer Jackson
Mrs. Kingsley ......... Mary Carrier
Mr. Edwards .......... Edwin Stanley

Hastily constructed but competent drama about a crooked foundling home which runs an adoption racket. (Adults)

(Running time, 64 minutes)

**Babies For Sale**, apparently inspired by recent headlines, is an interesting and well-acted film which deals with the ruthless adoption racket carried on at a fake "mercy home." When Steve Burton, a young reporter, prints a story about crooked foundling homes, he is forced to resign by a delegation of welfare workers who demand proof. Determined to get it, Steve keeps watch of the "Mercy Shelter," which he is convinced peddles babies obtained in underhanded means. When Ruth Williams, a young widow, gives birth to a baby at the home, Dr. Rankin, the unscrupulous head, tries to make her sign an adoption release and tells her the baby died at birth when she refuses. Fleeing from the home, confirmed that her baby is still alive, Ruth is prevented from taking her own life by Steve, who manages to obtain incriminating evidence against Dr. Rankin. At the finish Rankin is exposed and Steve — who has fallen in love with Ruth — gets his job back.

Glenn Ford as the earnest reporter; Rochelle Hudson as the young mother; and Miles Mander as the avaricious Dr. Rankin head a cast which fulfills its assignments with skill and restrained dramatic vigor.

**HALF A SINNER:**

Produced and distributed by Universal

**Director:** Al Christie

**Screenplay:** Frederick Jackson

**Story:** Dalton Trumbo

**Photography:** Charles Van Enger

Anne Gladden ............ Heather Angel
Larry Cavalleri ......... John Kinsolving
Mr. Jefferson Breckenridge ....... Lyle Talbot
Constance Collier Station Attendant .... Walter Catlett
Red ............... Tom Dugan
Officer ......... Robert Elliott
Stuffy ............. Glenn Evans
Granny Gladden .......... Emma Dunn
Handsome ............... Henry Brandon
Slick ................. William B. Davidson

Amusing light comedy romance about a thrice-seeking school teacher who gets mixed up in a murder mystery and covers it up after a merry chase. (Adults & Young People)

(Running time, 61 minutes)

When Anne Gladden gets tired of humdrum classroom routine, she drives off in somebody's parked car, intending to have just a bit of fun — unaware that the body of a murdered gangster reposes in the back seat. A mobster by the name of Slick, whose overcoat was bundled about the corpse, makes the heart of men to catch the car at any cost; and a cop by the name of Kelly also trails the vehicle. In the country Anne picks up Larry Cameron who notices the body and realizes that the car was stolen. When they stop at a gas station, Larry changes license plates with a Mrs. Breckenridge, who takes up the chase after being stopped by Kelly. Larry takes Anne to his country estate, where the mobsters close in: but Mrs. Breckenridge arrives on the scene and helps the adventureous young people to overpower the gangsters. Later she rescues them again and brings the police, who clear up matters. At the finish Anne introduces Larry to her grandmother as the man she is to marry.

Thanks to a careful screenplay and Al Christie's creditable direction, Half a Sinner stacks up as good average entertainment. Heather Angel as the rebellious schoolmarm and John King as her partner in adventure lives the sequences with en- tire conviction. Costume Collies as Mrs. Breckenridge, Robert Elliott as Kelly, and the remainder of the supporters contribute to the fun.

**DANGER AHEAD:**

Produced and distributed by Monogram

**Director:** Ralph Staub

**Screenplay:** Edgar服用

**Story:** Laurie York Erskine

**Photography:** Mack Stengler

**Editor:** Martin Cohn

Renfrew ............. James Newill
Genevieve ............. Dorothy Kent
Corporal Kelly ......... Dave O'Brien
Inspector ............. Guy Usher
Mrs. Hill ............... Madge Allen
Jones ................. Harry Depp
Hatch ................. John Dighton
Torgeson ............. Al Shaw

Routine "Renfrew of the Royal Mounted" adventure; hero unmaskas a gang of gold-stealing killers who send their victims to death in armored cars. (Adults & Young People)

(Running time, 57 minutes)

When a Maxwell armored car containing a gold shipment disappears, the mounties are called in, although actually Maxwell himself had caused the truck to crash into a mountain lake by pouring acid on the brake tubes. The mountie chief's daughter, Genevieve, who suspects Maxwell and Hatch, president of the local bank, tries to aid Renfrew, but succeeds in getting more than she helps. Renfrew, however, arranges to drive a Maxwell gold shipment. The brakes give out, the car crashes, and the mountie, who escapes unhurt, has an idea. Diving into the lake where the first truck plunged, he discovers the driver's body along with the gold shipment and a box of canned and identified as Maxwell's girl friend. The gold is fake: Renfrew learns there is no girl friend; and after investigating, discovers, furthermore, that Maxwell ordered the driver back to the garage after he had picked up the gold, on the pretext of giving him the candy to deliver, and then substituted the fake shipment. When the mountie goes to arrest Maxwell, the killer leaps into an armored car with his henchmen; the air brakes collapse: and the gang meets the same fate as their victims.

Besides James Newill as Renfrew and Dave O'Brien as Corporal Kelly, his usual assistant, the cast includes Dorothy Kent as Genevieve, the troublesome but shapely mountie chief's daughter. Unvarnished action is the keynote and it's mostly kid fare.

**THE SAINT TAKES OVER:**

Produced by Howard Benedict for RKO

**Director:** Jack Hively

**Screenplay:** Lynn Root, Frank Fenton

(Based on the character created by Leslie Charteris)

**Photography:** Frank Redman

**Editor:** Desmond Marquette

The Saint ............... George Sanders
Ruth .................... Wendy Barrie
Inspector Fernack ......... Jonathan Hale
Pearly Gates ............ Paul Guilfoyle
Nancy Reeds with whom he deals ...... Leo Sloan
Robert Emmett Keane Miss Bremner .................... Glynn E.スタバ
Mike .................... James Burke
Capt. Wade ............. Robert Middlemana
Welden .................. Ross Alexander

Dashing and debonair murder mystery, dizzv but amusing; a friend of Templar's is suspected of race-track murders, but the "Saint" tracks him down with a fine show of unconcern. (Adults & Young People)

(Running time, 68 minutes)

The Saint Takes Over is as smooth as any in the series and as successful in carrying out the formula of nicely blended slumdiers and whimsy. Although not based directly on a Leslie Charteris story, the script parcels out the time-proven formula to a cast who certainly can take it.

Mr. Simon Templar (the "Saint" to those in the know) arrives in New York to help clear the reputation of his old friend Inspector Fernack. The Inspector lost his badge after a little frameup by race-track fixtures. That fifty thousand placed in his safe deposit box certainly looks suspicious. All Simon Templar has to do is find out the identity of the thugs who tossed in the fifty grand, an assignment speedily complicated by the fact that three of the race-track fixtures are murdered and the evidence points to Fernack. From that point everything is just one mad melange of bodies being trans-pored from one house to another, burglaries galore, and a confession by short-wave. Still untruffled, the "Saint" solves the murders and gets Fernack's job back for him.

Playing Simon Templar is probably a lot of fun for George Sanders, at least he makes it seem so. He plays the role with what might be called a sort of hiliarous suavity. Jonathan Hale is excellent as the basset inspector who is sure of his own innocence but knows in a netted sort of way that circumstantial evidence is just too much for him. Paul Guilfoyle has the least support role as the Kent mobster who goes straight to help solve the murders and to indulge more safely in his passion for milk and Dick Tracy stories. Miss Wendy Barrie is decorative in a minor role.
ANDY HARDY MEETS DEBUTANTE:
Produced and distributed by MGM
Director: George B. Seitz
Screenplay: Annalee Whitmore, Thos. Seller (Based on characters created by Aurania Rouwer)
Music Score: David Snell
Photography: Sidney Wagner, Charles Lawton
Editor: Harold F. Kress

Judge Hardy: Lewis Stone
Andy Hardy: Mickey Rooney
Marian Hardy: Cecilia Parker
Ma. Hardy: Fay Holden
Betsy Booth: Judy Garland
Polly Benedict: Ann Rutherford
Daphne Fowler: Diana Lewis
"Betsy": George Breakston
Aunt Milly: Sara Haden
Jordan: Harry Tyler
Mr. Benedict: Addison Richards
Underwood: George Leisy

Wholesome, hilarious family comedy, expertly directed and performed, in which Andy struggles to meet the queen of mission, New York debutantes while Judge Hardy fights an orphanage case.

(Adults & Young People)

(Running time, 86 minutes)

This ninth offering in the Hardy family series maintains the high level of the previous editions. Whitmore and Seller's script, in fact, is probably the most effective to date. The production, serious and laughable by turn, is of the type to satisfy broad general audiences. Humor predominates of course, and it's of the tested and tempered brand.

When Andy falls in love with pictures of Daphne Fowler, New York's current number one debutante, he quarrels with Polly Benedict, his high school sweetheart, and evokes the ridicule of his chums, who refuse to believe that he is a personal friend of the society girl. Things rush toward a climax when Judge Hardy decides to take his family to New York with him in order to fight an orphanage case. Andy's prestige is at stake. If he fails to meet the debutante, his standing at high school will be ruined — with his friends, of course. In New York, Andy meets Betsy Booth, daughter of a musical comedy star who is a friend of the Hardy family. Betsy is quite fond of Andy, who escorted her to her first "grown-up" party some time before. After being thrown out of Daphne Fowler's house by the servants, and ejected from a fashionable night club where the debutante is holding a party when he is unable to produce the price of admission, Andy reveals his problem to his father and to Betsy, who, it turns out, is a close friend of Daphne's. Betsy obligingly telephones Daphne to arrange an introduction. Later the debutante allows photographers to take pictures of Andy and herself, posing together. This, of course, redeem Andy with his chums. Triumphantly, he returns to Polly.

Judge Hardy, meanwhile, wins his case through a chance remark of Mother Hardy's, and points out to Andy, who was dismayed upon being unable to crash the fancy night club that, in spite of society's restrictions, Americans are equal and that a lawyer making a million a year is treated the same in court as a country judge.

border they learn that a search for silver smugglers is in progress. Soon they discover that Carlos' uncle, who owns a valuable silver mine, has been murdered, and that Carlos himself has been framed, convicted, and sentenced to be shot. After a nice amount of fist fighting, gun fighting, and clue counting, the real culprits are unmasked and Carlos is free.

In spite of a few technical flaws, the story clicks along at a speedy pace and stacks up to the average level of the series. Situations are more or less familiar, but action is fast, plentiful and not too implausible.

Bob Livingston, Raymond Hatton and Duncan Renaldo, the Three Mesquites, ride and shoot in full command of their mentors Kay Griffith, Paul Marion and Ruth Robinson offer standard assistance.

FRONTIER CRUSADER:
Produced by Sigmund Neufeld, distributed by Producers Distributing Corp'n
Director: Peter Stewart
Screenplay: William Lively
Story: Arthur Elton, R. Smith
Trigger Tim Rand: Tim McCoy
Mickey Mason: Dorothy Short
Lanky Lee: Robert Livingston
Barney Bronson: Carl Hackett
Jack Track: Ted Adams
Hippo Points: John Merton
John Stoner: Forrest Taylor
Sheriff Dolan: Hal Price

Average action western in which Tim McCoy cleans up a mess of bad men.

(Adults & Young People)

(Starting time, 62 minutes)

Trigger Tim Rand, called in by an old friend, Sheriff Dolan, to help eliminate a band of outlaws, rides into town in time to challenge an imported killer to a duel. Tim disposes of the gunfighter along with two of his henchings, but that's only the beginning. Barney Bronson, a bad man if there ever was one, begins making trouble with a capital "T." Before the smoke drifts away Barney and his gang have blown up a mine, swiped payrolls, kidnapped a number of people, and terrorized all and sundry — save Tim of course, who rings down the curtain with a flourish at the crucial moment.

In spite of a rather amateurish script, the film succeeds in following the established western formula with average success. Action predominates and the cast delivers passably. Tim McCoy makes a convincing Trigger Tim, Carl Hackett a resourceful villain.

COVERED WAGON DAYS:
Produced by Harry Grey for Republic
Director: George Sherman
Screenplay: Earle Snell
Story: William Colt MacDonald
Music Score: Cy Feuer
Photography: William Nobles
Editor: Bernard Loftus

Stony Brooke: Robert Livingston
Rusty Joslin: Raymond Hatton
Rico: Duncan Renaldo
Maria: Kay Griffith
Ramona: George Douglas
Mama Rinaldo: Ruth Robinson
Carlos: Paul Marion
Gregg: John Merton
Mai: Norton: Tom Chatterton
Diego: Guy D'Ennery

The Three Mesquites gallop again in a worthy western; this time they expose a silver-smuggling scheme and clear innocent victim of a frame-up.

(Adults & Young People)

(Running time, 56 minutes)

Stony Brooke, Rusty Joslin, and Rico return from Mexico to celebrate the marriage of Carlos, Rico's brother. At the
Second of the Nick Carter detective series, light-hearted and diverting comedy-mystery in which the master sleuth, operating from Panama, nabs a trio of villains who have been holding up merchantmen at sea. (Adults & Young People)

(Writing time, 70 minutes)

Walter Pidgeon, who played the lead role in the initial Nick Carter, Master Detective, brings the fiction character to the screen again in a second adventure which will probably be a series. Phantom Raiders contains a duff blend of standard entertainment ingredients. Intrigue is the motif, of course, but there’s a note of gay romance and an overtone of comedy.

Nick Carter is loafing in Panama when his assistant Bartholomew, a zany but capable bee-fancier, arrives with a commission from a London insurance firm to investigate the blowing up of several ships. With the aid of Cora Barnes, pretty secretary to Rainsell, Panama representative of the London insurance firm, Nick learns that Franklin Morris, head of a steamship line, is acquainted with Rainsell and furthermore, that Al Taurez, an ex-Chicago gangster, is in Panama. Then things start happening. Cora Barnes’ fiancé, an officer aboard the Orcus, is made skipper when the captain refuses to move his ship; an attempt is made on Nick’s life; and Morris is murdered. Finally Nick invades Al Taurez’s office, discovers a high-frequency machine, and blows up a nearby building when he turns it on. When the Orcus sails, Cora, Nick, Bartholomew, and Al are aboard. Al is frantic, since he has left orders to have the vessel blown up, and at length convinces his financier with Rainsell and Morris, has blown up the other ships for the insurance money. Bombs planted in the ship’s radios were energized by a wireless impulse from his quarters. With the vessel under way, Nick and Bartholomew set off in search of another adventure.

Walter Pidgeon slips easily into the Nick Carter portrayal, smoothly interpreting the surface nonchalance and inner seething which the role demands. Donald Meek is superb as Bartholomew, the bee man, while Joseph Schildkraut as the gangster is polished and assured. Florence Rice as Cora Barnes and John Carroll as her fiancé, provide the romantic element, and Stelzi Duna as Dolores, a Latin, demonstrates a surprising talent for comedy.

MY LOVE CAME BACK:
Produced by Hal B. Wallis for Warner Bros.

Director: Kurt Bernhardt
Screenplay: Ivan Goff, Rcbert Buckner, Earl Baldwin

Story: Walter Reisch

Music Score: Leo F. Forstein

Photography: Charles Rosher

Editor: Rudi Fehr

Amelia Cornell .... Olivia de Havilland
Tony Baldwin .... Jeffrey Lynn
Julie Malette .... Charles Winninger
Dusty Rhodes .... Eddie Albert
Joy O’Keefe .... Jane Wyman
Mrs. Malette .... Spying Byington
Paul Malette .... William Orc
Valeria Malette .... Ann Gillis
Gena Peyer .... S. Z. Sakai
Dr. Kola Barnes .... Grant Mitchell
Dr. Downey .... Charles Trowbridge

Deft romantic comedy telling with breezy effectiveness what appears to be the December-May romance of a young music student and an elderly sentimental patron; all the wrong conclusions are drawn by the oldster’s business associate and family with hilariously complicated results. (Adults & Young People)

(Writing time, 81 minutes)

My Love Came Back is the first American film to be directed by Kurt Bernhardt, former director of German-made films. Mr. B.-nhardt’s brilliant piloting of his principals and sensitive handling of a cleverly contrived script combine to make his American debut an auspicious one. Although this is not a musical in the accepted sense, a well-sustained musical background effectively woven into the story helps point up the comedy.

Amelia Cornell is a talented violinist at the Brissac Academy of Music on a scholarship. Just when it seems that she will be unable to continue her studies, financial aid comes by way of a larger scholarship anonymously given. The elderly president of the school, who also manufactures musical equipment, becomes interested in the girl in an avuncular way, escorting her to musical affairs. On one such evening he sends Tony Baldwin, his personable young assistant, to take his place. Tony and Amelia fall in love, but Tony conceals his feelings because he mistakenly believes a liaison exists between his boss and Amelia. That misunderstanding is straightened out, but a further complication sets in when the president’s son discovers Tony has been mailing company checks to Amelia and demands an investigation. It takes Mrs. Malette’s forbearance and understanding to straighten everything out with finality.

The comedy of My Love Came Back is lightly and winsomely attained without benefit of horseplay. Credit for this must go to the fine cast as well as to the direction and script. Miss DeHavilland, fresh from G. W. T. W., and Jeffrey Lynn are well paired for romantic and dramatic interest. Eddie Albert and Jane Wyman garner most of the laughs as a too-used-to-each other couple. Charles Winninger is likewise as the breezy old coot and Spring Byington interprets the understanding wise role with good-humored poise. Handling with good sense and taste a subject which might easily have become objectionable, My Love Came Back goes after and gets legitimate laughs with charm and ease.

BAD MAN FROM RED BUTE:
Produced by Joseph Sandfor for Universal

Director: Ray Taylor

Screenplay: Sam Robins

Photography: William Sickner

Gill Brady .......... Johnny Mack Brown
Buck Haliday .......... Johnny Mack Brown
Gabriel Horneby .......... Gabriel Horneby
Bob Baker .......... Bob Baker
Spud Jenkins .......... Fuzzy Knight
Libby Marion .......... Anne Gwynne
Turner .......... Lloyd Ingraham
Dan Todhunter .......... Lail McKee
Skip Todhunter .......... Bill Cody, Jr.

Action western with all the ingredients, starring Johnny Mack Brown as a quick-shooting cowboy who breaks up an outlaw band which includes his own twin brother. (Adults & Young People)

(Writing time, 58 minutes)

Buck Haliday arrives in town with two pals, Gabriel Horneby and Spud Jenkins, to learn that his twin brother, Gils Brady, a renegade killer, and Hal Benson, boss of an outlaw band, have had a recent shooting affray. Buck is identified as the twin brother, and later arranges a loan for old Dan Todhunter who owes a mortgage held by Benson. The outlaw boss dispatches his henchmen to shoot Buck, who meanwhile finds his twin brother Gil dying of gunshot wounds inflicted by the Benson gang. When Gil dies, Benson accuses Buck of murder. Gabriel and Spud enable Buck to escape lynching, however, and he then escapes, battles Benson, and places the blame for his brother’s murder where it belongs.

Johnny Mack Brown in the dual role of Buck and Gil performs with accustomed vigor. Bob Baker as Gabriel helps nicely and Fuzzy Knight as Spud has a number of good comedy moments. Norman Willis makes an adequate heavy; Anne Gwynne provides minor romantic interest. It’s a tested cactus type which should please the cowboy clientele.
The MOVIES
...and the people who make them

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PRIDE of MONTREAL
PRIVATE AFFAIRS

— R —
REBECCA
RHYTHM of the RIO GRANDE
RIDERS of PASCO BASIN

— S —
SAFARI
SATURDAY'S CHILDREN
SECRET FOUR
SHOWDOWN
SKI PATROL
SON of the NAVY
STAR DUST
SUSAN and GOD

— T —
TEAR GAS SQUAD
TEXAS STAGECOACH
THEY CAME by NIGHT (British)
THOSE were the DAYS
TIL WE MeET AGAIN
TOMBOY
TORPEDO RAIDERS
TORRID ZONE
TWENTY-MILE TEAM
TWO GIRLS on BROADWAY
TYPHOON

— W —
WATERLOO BRIDGE
WOMEN without NAMES

— V —
VIVA CISCO KID

— Y —
YOUNG BUFFALO BILL

— Z —
ZANZIBAR

— Short Subjects —

— A —
AJDA
AIR ARMY
ALL ABOUT HASH
ALL THE WAY that ENDS WELL
ANT in the PLANTS

— B —
BIG PREMIER
BILLPOSTERS
BIRTH of a QUEEN
BLUE STREAK

— C —
CALLING ON COLOMBIA
CAVALCADE of AGONY AWARDS
CLIMBING the SPIRIT'S HOME
COURT FAVORITES
CROSS COUNTRY DETOURS

— D —
DESIGN for HAPINESS
DOULANDO'S DOG LAUNDRY
DOMINIERING MALE
DOOR will OPEN
DOUBLE or NOTHING

— E —
FASHION TAKES a HOLIDAY
FAVORITE is FICKLE
FLAG SPEAKS

Printed in U. S. A.
An Apple a Day
Large scale apple growing; 1 reel; silent; color; rent.  
D—Radford and Judith Crawley  
D—Guthlohn Films  
35 W. 45th Street, N. Y. C.

A Study of Spring Wild Flowers
Violet, arbutus, lady slipper, and many others; 1 reel; silent; color; rent.  
D—Radford and Judith Crawley  
D—Guthlohn Films

And So They Live
A typical mountain community in America: the lives of the people; the failure of the school curriculum to teach the children how to overcome problems of everyday living; 3 reels; sound; apply.  
P & D—Educational Film Institute, New York University, N. Y. C.

Before The Baby Comes
Health regime of expectant mother popularly presented; 11 min.; silent and sound; sale and rent.  
P—Paul B. Hill, Salem, Oregon  
D—Bell & Howell Co., 1801 Larchmont Ave., Chicago; 10 Rockefeller Plaza, New York
Black Bear Twins
Experiences of a family of campers in observing a pair of small, hungry and mischievous twin bears; 1 reel; sound; purchase.  
P & E—Erpi Classroom Films, 35-45 11th Avenue, L. I. City, New York

The Case of Charlie Gordon
How one community in Canada met the problem of unemployed youth thru an apprenticeship plan; 2 reels; sound; apply.  
P—Canadian Motion Picture Bureau, Ottawa, Canada  
D—Guthlohn

The Child Grows Up
Child health, age 1 to 6; 11 min.; silent and sound; sale and rent.  
P—Doctor David B. Hill  
D—Bell & Howell, Chicago

The Children Must Learn
On the same theme as And So They Live, using different technique; 1/2 reels; sound; apply.  
P & D—Educational Film Institute

Children of Holland
Study of home life, environment, and activities of a country boy and girl in picturesque Holland; 1 reel, sound, purchase.  
P & D—Erpi

The City
Need for city planning: the city of the past, present, and future; 3 reels; sound; rent.  
D—Museum of Modern Art Film Library, 11 West 35th Street, N. Y. C.

Congo Curiosities
Five tribes in Belgian Congo compared; 11 min.; silent and sound; rent and sale.  
P—Paul Hober  
D—Bell & Howell, Chicago
The Corn Farmer: Corn, Hogs, Beef, Cattle
Depicts the lot of a typical corn farmer in growing and harvesting his crops; 1 reel; sound; purchase.  
P & P—Erpi

Denmark
Colorful scenes of the changing of the guards; famous statues and churches, etc.; 2 reels; silent; color; rent.  
P—Geographic Films, Inc.  
D—Guthlohn

Der Alt Und Der Junge Konig (The Making of a King)
The bitter struggle between the iron-willed Frederich Wilhelm and his rebellious son, the future Frederich the Great; without English subtitles; rent.  
D—College Film Bureau, 59 East Van Buren Street, Chicago, Illinois

Design For Happiness
Story of a typical couple of modest income acquiring a $2300 home of their own; technicolor, with Hollywood cast.  
D—Federal Housing Administration, Federal Building, N. Y. C.

Elephant, Devil or God
Contrast between African and Indian elephants, habitat, capture, work; 11 min.; silent and sound; sale and rent.  
P—Paul Hober  
D—Bell & Howell, Chicago

Endocrine Glands
Describes the nature and function of the parathyroid, pituitary, pancreas, and thyroid glands; 1 reel; sound; purchase.  
P & D—Erpi

 Eskimo Walrus Hunt
Natural habitat photography and narration by outstanding Arctic explorer; 11 min.; silent and sound; sale and rent.  
P—Comm. Donald B. MacMillan  
D—Bell & Howell, Chicago and New York

Estonia
Scenes in Narva and Tallinn; scenes in country; folk dances; etc.; 1 reel; silent; color; rent.  
P—Geographic Films, Inc.  
D—Guthlohn

Europe: 1914-1919
Animated maps are used to depict nationalistic causes of the First World War and especially geographical changes brought about at Versailles; 6 min.; sound; rent; guide loan.  
D—College Film Bureau

Evolution of the Motion Picture
Invention and progress from the early shadow play to modern talking picture; 21 min.; silent and sound; sale and rent.  
P—International Educational Pictures  
D—Bell & Howell, Chicago and New York

The Eyes
Intended for use in elementary grades; shows function, care, etc.; 1 reel; sound; sale.  
D—Eastman Classroom Films, Rochester, N. Y.

Fabulous Marseilles
The oldest city of Western Europe, its history, past and present; 1 reel; sound; rent.  
P—Nu-Art Films, 145 W. 45th St., N. Y. C.

Finland
Scenes of Helsinki; castles and lakes; 2 reels; silent; color; rent.  
P—Geographic Films, Inc.  
D—Guthlohn

The First Year
Care of mother and child during the first year after birth; 11 min.; silent and sound; sale and rent.  
P—Doctor David B. Hill  
D—Bell & Howell, Chicago and New York

Food Series—Vitamin B1
Sources; effects of deficiency; balanced diet; 1 reel; sound; sale.  
D—Eastman

Germany—Berlin
Points of interest; 1 reel; sound; sale.  
D—Eastman

Germany—Industry
Various phases of industrial life in Germany; 1 reel; sound; sale.  
D—Eastman

Germany—Rural Life
Peasant farming in Germany; 1 reel; sound; sale.  
D—Eastman

Germany Under Hitler
Under-the-surface record of how German people lived (1938) in labor battalions, gas and air-raid drills, baby clinics, new buildings; 15 min; silent; sale and rent.  
P—Russell Wright  
D—Bell & Howell, Chicago

Goats
The domestic life of a herd of goats on a farm; 1 reel; sound; purchase.  
P & D—Erpi

Golgtha
French production of the last days of Christ; with full dialogue in English; sound; 97 min.; rent.  
P—Films, Inc., 310 W. 42nd St., N. Y. C.

Hong Kong
As seen by an artist and technician; 1 reel; sound; rent.  
P—Nu-Art

Hungary
Budapest; countryside; resorts and lake country; 2 reels; silent; color; rent.  
P—Geographic Films, Inc.  
D—Guthlohn

Hunting the Walrus
Eskimo life, weapons, ingenuity; 11 min.; silent and sound; sale and rent.  
P—Comm. Donald B. MacMillan  
D—Bell & Howell, Chicago and New York

Konzert in Tirol
A second film featuring the beguiling pranks and beautiful voices of the Wiener Sangerknaben; 105 min.; sound; English subtitles; rent.  
P—College Film Bureau

I'Le D'Orleans
Camera trip through this historic island off Quebec; 1 reel; silent; color; rent.  
P—Radford and Judith Crawley  
D—Guthlohn

Little Miss Cowboy
Convalescent boy cheered by letter telling of his little girl cousin's picnic with her pinto pony; 10 mins.; silent and sound; sale and rent.  
P—Wood-Galezio  
D—Bell & Howell, Chicago and New York
A Lost World
An account of an expedition which supposedly discovers an isolated region inhabited by prehistoric animals; 1 reel; sound; sale.
D—Eastman

Macassar
Oceana, the chief ports of the Eastern Archipelago; 1 reel; sound; rent.
D—Nu-Art

The Mail
A primary grade child writes a letter and gets airmail-special answer. Film traces whole process, understandable even for pre-readers; 11 min.; silent and sound; sale and rent.
P—Leon Miller
D—Bell & Howell, Chicago

Marsh Birds
Summer bird life in Wisconsin marshes; 15 min.; silent and sound; rent.
P—Marl Drum, Milwaukee Museum
D—Bell & Howell, Chicago and New York

Nol Espy
North Cape fishing; Trondheim; Oslo; etc.; 3 reels; silent; color; rent.
P—Geographic Films, Inc.

A People of The Congo (The Mangbetu)
Depicts the stage of development reached by a primitive agricultural group; 1 reel; sound; purchase.
D & E—E.Rps

Poland
Warsaw; zinc refining; agriculture; peasant life; schools, etc.; 1 reel; sound; sale.
D—Eastman

Pottery Making
Well-motivated story of the why and how of pottery; 30 min.; silent; sound and rent.
P—Art Department, University of California, Los Angeles
D—Bell & Howell, Chicago and New York

The Protozoa
The life of various protozoa observed by means of microcinematography; 2 reels; sound; sale.
D—Eastman

Rural Quebec Folkways
Farming, fishing and communal life, domestic arts in Quebec back country; 1 reel; sound and silent; sale and rent.
P—Richard Finnie
D—Bell & Howell, Chicago

Safety Series — Safety at Home
Intended for primary grades; safety practices for children in the home; ½ reel; sound; sale.
D—Eastman

Safety Series — Safety at Play
Intended for primary grades; ½ reel; sound; sale.
D—Eastman

Safety Series — Vacation Safety
For use in grades 4 to 6 and junior high school; 1 reel; sound; sale.
D—Eastman

Silent Shadows
History of silent motion picture entertainment; 22 min.; silent and sound; sale and rent.
P—Primary and Educational Pictures
D—Bell & Howell, Chicago and New York

Singapore
Interesting activities, buildings, river craft, and scenery; 1 reel; sound; rent.
D—Nu-Art

Sweden
Life in urban and rural Sweden; 3 reels; silent; color.
P—Geographic Films, Inc.
D—Guthorn

Training a Roping Horse
A cowboy is only as good as his horse's training; 11 min.; silent and sound; sale and rent.
P—Burlett Garrett
D—Bell & Howell, Chicago and New York

Vocational Guidance Films:
Finding Your Life Work
Journalism
Radio and Television
with study guide:
P—Burton Holmes
D—Vocational Guidance Films, Inc.
Old and Rite, Des Moines, Iowa

Work-a-Day France
Small industries in all parts of France; farming, fishing, metal working, lace, shoes, perfume; 15 min.; silent; sale or rent.
P—Russell Wright
D—Bell & Howell, Chicago and New York

SAFARI:
Produced by Anthony Veiller for Paramount

Director: Edward H. Griffith
Screenplay: Overman
Story: Paul Hervey Fox
Photography: Ted Tetzlaff
Art Directors: Hans Dricet, Ernest Fegct

Editor: Eda Warren

Linda Stewart .......... Madeleine Carroll
Jim Logan .......... Douglas Fairbanks, Jr.
Baron de Courland .......... Talio Carminati
Eva Thorne .......... Musier Angelus
Jock McPheils .......... Lynne Overman
Trader ................. Billy Gilbert

Pulse-quickening melodrama of romance and big game hunting in the tropics, with the familiar triangle set against a background of lions, natives and heroics. (Adults & Young People)

(Safari, running time, 80 minutes)

Safari is a definitely second-rate story given freshness and a sort of dramatic urgency by some really outstanding performances of a few effective players. Carefully produced and directed, this picture is an unpretentious film fare with certain stand-out entertainment values.

The Baron de Courland and Miss Linda Stewart, his fiancée, are doing a bit of lion hunting in dark, if not darkest Africa. Engaged as their hunter, Jim Logan manages before he is through, and quite in spite of himself, to supply the required third angle of the triangle. Miss Stewart out of pique and lazy boredom endeavors to make her despicable millionaire boy friend jealous of the young American. As a tribute to her striking success in this matter, the Baron tries to engineer Logan's "accidental" death in a lion hunt. Logan hasn't cared very much for Linda, mildly despising her trickery of the Baron, and Linda herself has no great affection for Logan. But the Baron's little trick makes the girl realize the abysmal difference between the two, and she goes after him with a vengeance resulting which proves that lions have no monopoly on primitive hunting methods.

There isn't much story to Safari, but the effective background of natives and scenery and shrewd handling of suspense and tempo more than compensates for the thinness of material. Madeleine Carroll is lovely, lively, and passionate as the fiery Linda, and Douglas Fairbanks, Jr., is a posed and virile fool. Talio Carmine blends menacing as the wicked nobleman, but Lynne Overman, behind a walrus mustache and a thick Scotch burr, carries off supporting honors in his surprise portrayal of a philosophic trader. Safari should please collegians and others with a yen to see Miss Carroll in a lush tropical setting and just weighed down with atmosphere.

LA CONGA NIGHTS:
Produced by Ken Goldsmith for Universal

Director: Lew Landers
Screenplay: Jay Dratler, Harry Clark, Paul Smith
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Ted Kent

Henry I. Dibble, Jr. .......... Hugh Herbert
Steve Collins .......... Dennis O'Keefe
Helen Curtis .......... Constance Moore
Mama O'Brien .......... Ferike Boras
Tony Endover .......... Genevieve Tobin
Eddie Quinn .......... Carlotta DeVera
Arnold Deliney O'Brien .......... Joe Brown, Jr.
Lucy Endover .......... Sally Bevan
Dennis O'Brien .......... Frank Otho
Hanna, Barret Dibble, Jr. .......... Faith Dibble
Harry Dibble .......... Hugh Herbert
How Dibble .......... Hugh Herbert
Charity Dibble .......... Hugh Herbert
Prudence Dibble .......... Hugh Herbert
Mr. Henry I. Dibble, Sr. .......... Hugh Herbert

Hilarious comedy-with-music starring Hugh Herbert as six different persons—in his chief role as a dazed millionaire playboy with a penchant for rhumah he saves the members of a musical boarding house from eviction. (Adults & Young People)

(Continued)

La Conga Nights is an hour of screwball novelty nonsense which doesn't pretend to be anything more. Hugh Herbert, playing the "woo woo" fluttery geniuses, provides most of the laughs. During the course of the film the famed funnyman portrays six different characters—five of them feminine, his own mother and four of his sisters: Henry I. Dibble, Jr., a whacky millionaire, is ordered by his maiden sisters, Faith, Hope, Charity, and Prudence, to evict Mama O'Brien and her impecunious guests from Dibble holdings because of unpaid rent. When Henry arrives at Mama O'Brien's boarding house, however, he hears rhumba music and is so enchanted he forgets all about his errand and promptly invites them to room in the place. Inside, he meets Steve Collins, a taxi driver who wants to dance, and Steve's girl friend, Helen Curtis, an unemployed singer. Carlotta, a Spanish dancer, also resides in the boarding house, along with other unusual persons. When Henry accidentally ruins Steve and Helen's act in a classy night club, Steve grows dejected and calls his friends and neighbors to help set up the Conga night club right in the boarding room. At the opening, which is attended by the Dibbles, a group of deputies attempt to close the place, but Henry reveals himself after a fight and signs the property over to Steve and Helen as a wedding present.

Herbert carries the show with his gallery of whacky portraits in his best fluctuation.
tering and trumpeting style. Constance Moore displays dramatic ability and establishes herself as a hot song specialist by her renderings of "Carmenita McCoy," "Chance of a Lifetime," and "Havana." Petite and eye-pleasing Armida, the tiny Spanish dancer, sings and dances "La Caracha" in titillating tempo.

**SUSAN AND GOD:**
Produced by Hunt Stromberg for MGM

Director: George Cukor
Screenplay: Anita Loos
Story: Rachel Crothers
Photography: Robert Planck
Editor: William A. Hornew

Susan ............................ Joan Crawford
Barrie ............................ Fredric March
Charlotte ........................ Ruth Hussey
Chloe ............................ John Carroll
Leonora ........................... Rita Hayworth
"Hutch" ............................ Nigel Bruce
Michael ............................ Bruce Cabot
Blossom ............................ Rita Quigley
Irène ............................... Rose Hobart
Lady Wigstaff ........................ Constance Collier
Enda .............................. Olga De_Haven
Bob ................................. Richard O. Crane
Page ............................... Norma Mitchell
Dance Director .......................... Marjorie Main
Patrick ............................. Aldrich Bowlker

Unusual and satiric, ultra-sophisticated, serio-comic social drama; an elaborately mounted, carefully directed, and superbly acted comedy adaptation about emotionally unstable society matron who fails in an attempt to infect a religious movement on her friends, but finally achieves a change of heart toward her own much-abused family. (Adults)

(Running time, 115 minutes)

Anita Loos' screen adaptation of Rachel Crothers' widely-discussed Broadway stage play, while retaining the basic fundamentals of the original piece, elaborates considerably on various incidents and shifts the emphasis somewhat from the comedy to a tempered pathos. Tragic implications of the plot are brought closer to the surface. The picture, moreover, develops the characters of husband and young daughter to such an extent, that, towards the finish at least, audience sympathy is directed to them, rather than to Susan. The film remains a comedy, of course, replete with amusing situations and clever dialogue, but the humor is more tempered.

When Susan, a witty but feverish and scatter-brained society wife, returns from Europe, her husband Barrie still has hopes of salvaging their marriage. But Susan herself, however, is too busy playing up her latest fad, "a new approach to God" movement which she has recently contracted from Lady Wigstaff, a crackpot European society leader. While Susan is at the Long Island estate of her friend Irene Burroughs, busily thrusting public concern and sentiment on the guests, Barrie, between drunken stupors brought on thru his unhappy wedded life, begins to realize the innate sweetness and charm of his wife, BLOSSOM, a shy and unhappy child whom Susan neglects. Later, while intoxicated, he overhears Susan delivering her doctrine, believes her serious, and pathetically asks God to help him. Susan wants to keep her up for a while, appears sincere and promises to spend the summer with her husband and Blossom. Barrie, in turn, swears he will grant her the divorce she wants if he touches a drink.

For a while things go smoothly. Barrie keeps his promise — much to Susan's surprise — and Susan begins to take an interest in Blossom. Shortly before a festival birthday party for Blossom, however, the unstable woman backs out, after promising to be on hand, and packs to leave for Newport where she is to lead a testimonial for her "movement." After a furious argument, during which she tells Barrie to go to one Charlotte, who really loves him, she says goodbye to her bewildered husband and leaves. Barrie rushes off to get drunk, and later Susan returns, realizing what she has done. Barrie goes to Charlotte, but instead of accepting her marriage proposal, she returns him in time for Blossom's party, and leaves when Susan turns on her in a jealous fury. Susan, worn by weeping and regrets, confesses her love to Barrie, and when he takes her in his arms, calls on God to give her strength to continue as an honest wife and mother.

As Susan, her first comedy part and perhaps her finest performance to date, Joan Crawford achieves a new acting stature. The mature matron role, which calls for subtle and exact execution, has been interpreted by the ex-glamor girl with outstanding, if not brilliant, success. Fredric March, who returns to the screen after a long absence, contributes a moving and impressive performance as Barrie, the bewildered husband. Rita Quigley in her first film role manages an unusually expert performance: as Blossom, the unwanted daughter, she is lovable and appealing. Ruth Hussey as Charlotte plays with conviction and balanced reserve. Captains Rita Hayworth, John Carroll, Bruce Cabot, Nigel Bruce, Rose Hobart, Constance Collier, and the others, furnish skillful minor interpretations.

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George Cukor's direction demonstrates experienced craftsmanship and austere comprehension of the serio-comic nature of the production. Herbert Stothart's music suits the piece nicely; Robert Planck's photography is most effective.

Some audiences, especially non-metropolitan ones, may find the picture somewhat tedious and talky — there is not much doubt that a certain amount of judicious trimming would improve the film. Susan and God, however, in spite of its slow pace, is an impressive, entertaining, and exceptionally well-acted screen adaptation which treats unusual and perhaps delicate subject matter with an undoubted success.

**ENEMY AGENT:**
Produced by Ben Pivar for Universal

Director: Lew Landers
Screenplay: Edmund L. Hartman, Sam Robins
Story: Sam Robins
Photography: Jerome Ash

Jimmy Saunders, Richard Cromwell, Irene Hunter, Helen Vinson, studio man Jack Arnold, Jack LaRue, Peggy O'Neil, Bob Steele, Walter Brennan, Lester Taylor, Jack Arnold, Lyman Scott, Russell Hicks, Dr. Jeffrey Arnold, Philip Dorn, Al Shean.

Typical spy melodrama about foreign agents who steal army plane blueprints and secret bomb-sight plans. (Adults & Young People)

When Enemy Agent Lester Taylor realizes a G-man is looking into things at the aircraft factory, he hides his camera in a locker belonging to Jimmy Saunders, an innocent draftsman, and Jimmy is jailed as a spy. Later, upon being released through lack of evidence, Jimmy is encouraged by Peggy, a waitress friend, and takes up as tenant at Taylor's apartment. He escapes with stolen plane designs, but Taylor and Arnold, spy-ring head, catch up with him and he is jailed again — this time for burglary. Upon his release Taylor attempts to force him to reveal the location of the missing blueprints. Taylor, meanwhile, is arrested, and finally Arnold himself is tricked by an astute G-woman who pretends to offer plane and bomb-sight plans for sale. Jimmy is then reinstated at the aircraft factory with a bonus and commendation from the government plus time off for a honeymoon with faithful Peggy.

Richard Cromwell as Jimmy, Jack Arnold as Taylor, Philip Dorn as Arnold, and Helen Vinson and Robert Armstrong also have important roles. It's adequate entertainment material to fill out a dual bill.

**THE CARSON CITY KID:**
Produced by Joseph Kane for Republic

Director: Joseph Kane
Screenplay: Robert Yost.
Gerry Geraghty
Story: Joseph Kane
Photography: William Nobles
Editor: Helene Turner

The Carson City Kid .......................... Roy Rogers
Carmy Whataker ............................. George Hayes
Lee Jessup ................................. Bob Steele
Scott Warren .............................. Noah Berry, Jr.

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Joby ........................................ Pauline Moore
Larrie ........................................ Frances MacDonald
Harmon ...................................... Hal Taliaferro

Exceptional action western, packed with gunplay and fistfights, in which Roy Rogers plays the role of a famous outlaw who hunts down his brother's murderer. (Adults & Young People)

(Running time, 97 minutes)

The Carson City Kid is a smooth and snappy cactus yarn which has about everything the outdoorsman could dream. It is cooly skilfully photographed and directed, and has just the right amount of solid romance and humorous relief.

In order to find Morgan Reynolds, the man who killed his brother, the Carson City Kid holds up stagecoaches and raids the mails, hoping to discover a letter addressed to Reynolds which will reveal his whereabouts. When The Kid and Lanie, his half-breed badman companion, are threaten by the breed slugs and escapes on his horse. Later, upon being captured, he is accused of being The Kid who is told he will be hanged unless he identifies the outlaw. The Kid, meanwhile, having learned that Reynolds operates a saloon under the alias, Lee Jessup, rides into town and gets hired as a killer's bodyguard. Later, Scott Warren, a youthful gold seeker, after losing his fortune to Jessup in a crooked poker game, rifles the saloon keeper's safe and is promptly brought to trial as The Carson City Kid. Lanie, called upon for identification, identifies Warren as The Kid in order to save his own neck. At this juncture, however, the real Kid intervenes, proving Jessup is Reynolds, the slayer of his brother. Reynolds is then brought to justice, and The Kid is exonerated.

Most of the credit for this fast-moving six-guns melodrama goes to Joseph Kane, associate director, and director. The cast is top-notch. Roy Rogers as the outlaw-through-circumstance is alive and authentic; Bob Steele, a western star in his own right, usually on the side of law and order, does a workmanlike job as Reynolds, the villain of the piece; Noah Beery, Jr. as Warren helps out nicely. Feminine ornamentation is provided by Pauline Moore as the dance-hall girl heroine, and a certain amount of comic relief is achieved by George "Gabby" Hayes as a loquacious sheriff. It's an able and energetic western which should have no trouble at all.

E. A. Smith ................................... Clarence Kolb
Barton ...................................... Louis Jean Heydt
Lefty Kyler .................................. Marc Lawrence

Unoriginal but well worked out lawyer melodrama about an attorney who resigns to become an underworld mouthpiece after sending an innocent man to his death, but later regurgitates himself when his own brother is caught in a criminal net. (Adults & Young People)

(Running time, 75 minutes)

The Man Who Talked Too Much tells an old story but adds enough new twists to make it interesting. Assistant District Attorney Stephen Forbes, a compelling orator with a lengthy list of convictions to his credit, resigns and moves to a cheap law office when a man whom he has caused to be executed is proved innocent. Joan Reed, his secretary, who loves him, sticks to him, however, and business finally improves when he ties in with J. B. Roscoe, contact man between city hall and underworld. Steve moves to swanky quarters, hires another secretary, Celia Farraday, and his own young brother John, fresh out of law school. John falls in love with Celia, but is disturbed upon learning that his brother's client, at length he helps federal authorities to gather evidence against Roscoe. In retaliation Roscoe has him convicted of murder on planted evidence. This brings Steve to his senses. The climax is a hectic race to the governor on the eve of John's scheduled execution. At the finish Roscoe has received his just deserts.

The direction is firm with perhaps a few minor lapses, and the cast demonstrates solid competence. George Brent is a forceful Steve, Virginia Bruce a properly efficient and faithful secretary, and William Lundigan a convincing young law student. Charles B. Fitzsimons, as John, is a bit too nervous, and Robert Taylor, playing Celia, is over much the same. The score is by Leonard Mann and Al Dubin.

NEW MOON:

Produced by Robert Z. Leonard for MGM

Director: Robert Z. Leonard
Screenplay: Jacques Deval, Robert Arthur
(After the musical operetta, "New Moon"; book and lyrics by Oscar Hammerstein 2nd, Frank Mandel, Laurence Schwab)

Music: Sigmund Romberg
Photography: William Daniels
Editor: Harold F. Kress

Marianne de Beaumanoir ...................................... Joan Woodward
Charles ........................................ Nelson Eddy
Valerie de Beaumanoir ..................................... Mary Boland
Victor de Beaumanoir ..................................... George Zucco
Father Michel ........................................... H. B. Warner
Governor of New Orleans ...................... Grant Mitchell
Tambour ............................................ Stanley Fields
Alexander ............................................ Robert Purcell
Pierre Braugton ......................................... John Miljan
Guilot ............................................. Ivan Simpson
Pierre .............................................. William Tabbert
Julie ................................................ Buntz Cutler
Monique de Du bois ..................................... Claude King
Governor's Wife ....................................... Cecil Cunningham
Maurice ............................................. Joe Yule

Tuneworthy, colorful, pleasantly romantic operetta in the best MacDonald-Eddy vein; a dashing revolutionary duke poses as a butler, becomes a pirate, then president of a model republic, and finally gets the girl. (Adults & Young People)

(Running time, 105 minutes)

In their first screen appearance together since Sweethearts, Jeanette MacDonald and Nelson Eddy prove there is life (and music) in the old formula yet. Like their other vehicles, New Moon is short on story sense, fortunately long on the important matters of musical setting and general decor. The pair put over such Sigmund Romberg favorites as "Loave Come Back to Me," "One Kiss," and "Paree" with practiced ease.

Marianne de Beaumanoir meets Charles, Duc de Villiers, under exceptional and romantic circumstances. She is en route from Paris to a New Orleans plantation she's inherited. He, mistaken for a ship's officer by Marianne, and currently disguising himself as a bondsman, is fleeing France for his political activities. Charles shows up at the plantation as a butler, but his real identity is soon disclosed. Marianne has already fallen in love with him, and so when he leaves under pressure she sadly sails for France. Her boat is due to stop at Martinique to disembark one hundred young ladies going as brides for the colonists. The ship "New Moon" is attacked and boarded by pirates who turn out to be a gallant bunch of lads led by the erstwhile butler-duke. After a terrific storm at sea, passengers and pirates land on an island where Charles sets up a model republic. The pirates marry the pretty girls, Marianne remaining coyly single. The arrival of news that France is now a republic comes as a pardon for Charles and effects the appropriate conclusion.

Robert Leonard's skillful direction achieves a lightness of touch which nicely offsets the script's occasional awkwardness and the slightly stylized acting of the principals. Miss MacDonald rather overdoes Marianne's coyness, and there is something humorless about Mr. Eddy's heroics. Mary Boland offers fine comedy support, with other standout performances by George Zucco, H. B. Warner, and the newcomers Richard Purcell and Buntz Cutler. The songs are, for the most part, unsubtrosively interpolated, a Negro choral number being one of the most effective. New Moon, despite its length, will not at all disappoint the MacDonald-Eddy following and will please non-devotees with its excellently rendered musical numbers and considerably inconsequential plot.
The MOVIES
... and the people who make them

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MARK A. MAY, President

ETHEL W. TILESTON, Vice-president

JACK W. SCHAEFER, Editor

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Printed in U. S. A.
If I Had My Way . . . stop . . . If I had my way I would not write about the movies this week, I would write about Wendell L. Willkie . . .

As a matter of fact, even if I stick to my subject I can’t keep him entirely out of this, for when I saw him and heard him speak at the Hartford luncheon the other day I came to the conclusion that he is the answer to the question that has been uppermost in my mind ever since seeing the one movie I viewed this past week which is worth more than mere passing comment.

This movie was not If I Had My Way . . . Not that I didn’t find this pleasant entertainment . . . I really enjoyed Bing Crosby’s songs, profile and foster-fatherly air, and little Gloria Jean’s melodious voice, crinkly face, and natural manner . . . but I can dismiss this film with the comment which I know in advance that some of my women friends will make on it . . . “It was an awfully cute picture.”

Nor was the picture I refer to Free, Blonde and Twenty-one . . . According to my lights this was pretty cheap stuff, only relieved by the real comedy injected by Joan Davis who has brightened many another “Class B picture” . . . Indeed I think she alone kept this one from getting an F.

The picture of the week, as far as I am concerned, was The Mortal Storm . . . This is not a war picture, it is really a social and psychological study of what has been going on in Germany for the past seven years, powerfully presented and beautifully acted. “Whether,” to quote the review of it which appeared last week in this publication, “it will be called a propaganda picture will depend upon each individual’s personal perspective.” There was an individual in the row behind me who definitely called it that and opined that such pictures should not be shown . . . I noticed, however, that her companion was unable to induce her to leave . . . In my own personal perspective the picture did not appear to be so much a propaganda picture as a provocative one. I was immensely struck with its presentation of what real leadership can accomplish; how far it can carry a people, particularly the youth of a people, by offering them something not easy, and in this case something which to our American way of thinking is even horrible, but something definite and inspiring to work for. Now that the mortal storm has broken, I reflected, it has become manifest how comparatively vague has been our American purpose, how disjointed our efforts, how dim our ardor, how weak our zeal . . . how much we need the right kind of leadership . . . how essential that we have a leader who will guide us along the hard road of service, inspire us with “the joy of accomplishment, the thrill that comes from doing something instead of asking for something,” and animate us with a spirit of unity, service and work that we may become a truly great, united people.

Where shall we find such a leader? That was the question provoked in my mind by The Mortal Storm.

The collection is of particular significance to young Fairbanks, for much of his new picture, Safari, was made in Sherwood Forest. This location got its name when Fairbanks, Sr., made Robin Hood there.
OUR TOWN:
United Artists release of Sol Lesser production

Director: Sam Wood
Screenplay: Thornton Wilder, Frank Craven, Harry Chandlee
Story: Thornton Wilder
Music Score: Aaron Copland
Photography: Bert Glennon
Editor: Sherman Todd

George Gibbs ............... William Holden
Emily Webb .................. Martha Scott
Mrs. Gibbs, Pay-Raising ... Fay Bainter
Mrs. Webb .................. Beulah Bondi
Dr. Gibbs .................... Thomas Mitchell
Mr. Webb .................... Guy Kibbee
House Neighbor ............ Burt Erwin
Sis. Morgan .................. Frank Craven
Jrds. Soames ............... Doro Merande
Simon Stimson ............... Philip Wood
Rebecca Gibbs ............... Ruth Toby
Wally Webb .................. Douglas Gardner
Professor Willard .......... Arthur Allen
Dr. Ferguson ............... Charles Trowbridge
Loonable Warren ............ Spencer Charters
Joe Crowell ................. Dick Davis
S. Crowell .................. Tim Davis

Splendidly produced, superbly acted, and deeply moving motion picture; a melodrama and nostalgic human interest drama about everyday life in a small New Hampshire town during the early 1900's. (Adults & Young People)

(Running time, 90 minutes)

This film version of Thornton Wilder's Pulitzer Prize play is an artistic and genuinely entertaining production. The screen presentation retains all the dramatic essentials of the stage performance, but points them up immensely by substituting adequate mountings and backgrounds for the teepee scenery which prevailed on the play. The tempo — leisurely and deliberate — has not been speeded up for the sake of emphasizing highlights; instead, sheer and meticulous craftsmanship has succeeded in building the very essence of these homely trials, wholesome raptures, and quiet reflections on life which made the play memorable. The wider scope covered by screen presentation, in fact, has made possible a synthesis of artistry and entertainment appeal which the stage version perhaps did not always achieve.

Frank Craven, repeating his original role as druggist narrator, appears on the screen as commentator to describe the events. The technique employed creates suspense by concentrating on the continuity of events, rather than on the events themselves — this unusual treatment manages to work up cumulative dramatic impacts which are poignant and compelling. This technique, incidentally, makes it imperative that audiences see the production from the beginning if a full measure of satisfaction is to be attained.

The story, a homely exposition of life in Grover's Corners, New Hampshire, is divided into three periods, 1901, 1904, and 1913, and concerns more explicitly, moods and episodes which all but the most callous should find moving. At all times straightforward simplicity, restrained but effective understatement, and genuine sincerity are evident. Producer Lesser's elegant discrimination makes outstanding material which a careless hand might easily have made meaningless.

The cast is impressive without exception. Martha Scott, who created the character Emily on the stage, is superb as the editor's daughter, exact and appealing in a role which requires balanced emotional power and delicate shading. William Holden as George Gibbs, her sweetheart and husband, contributes a splendid performance, especially as the young lover. Ethos Mitchell and Fay Bainter as Dr. and Mrs. Gibbs and Guy Kibbee and Beulah Bondi as Mr. and Mrs. Webb provide excellent parent portrayals. Stuart Erwin as the milkman, Phillip Wood as the organist, Anthony Allen as the professor, and the remainder of the supporting cast, achieve first-rate performances. The only major change, other than the use of scenery, is in the ending, where a happy finish is substituted for the tragic death of Emily.

Our Town is a wholesome and tender, yet realistic and down-to-earth picturization of the problems, the loves and laughter, the foibles and the hates of ordinary people in a typical small town of America.

PALS OF THE SILVER SAGE:
Produced by Edward Finney for Monogram

Director: Al Herman
Screenplay: George Martin
Photography: Marcel A. LePicard
Editor: Robert Golden

Tex Wright .................. Tex Ritter
Sugar ....................... Sugar
Cactus ...................... Slim Andrews
Ruth ...................... Clarissa Curtis
Vic Inlsey .................. Glen Strange
Jeff ....................... Carleton Young

Cowhide ..................... John McGuinn
Loog ........................ Chester Gunn
Sheriff ..................... Warner Richmond

Better-than-average Tex Ritter western in which Tex outwits a gang of rustlers and saves a youngster's ranch. (Adults & Young People)

(Running time, 52 minutes)

Pals of the Silver Sage should get by without much difficulty. The story itself is second-rate, but it's the excuse for lots of action and the film includes some excellent outdoor shots and introduces a new personality, Sugar Dawn, six-year-old rodeo star.

Unknown to six-year-old Sugar Grey, who has inherited a ranch, cousin Jeff, who acts as foreman, and a neighboring rancher, Vic Inlsey, have been stealing and rebranding the stock in the hope of eventually acquiring the youthful mistress' property. When Tex Wright and Cactus get jobs on the ranch, they soon discover something is amiss and decide to straighten things out. Working nights, they change Inlsey's brands to another brand and bribe the rustlers to help pen the cattle, promising them part of the profit. Jeff convinces the sheriff Tex is a rustler, but Tex escapes as Cactus and his men surround the real rustlers, battles with both Inlsey and Jeff, and turns them over to the law. Tex is then cleared when it is revealed that he is Sugar's uncle, and had been called upon to help the youngster. At the finish Tex becomes foreman and decides to look after Sugar.

Besides Sugar Dawn and Slim Andrews, who provides the usual comedy relief, the cast includes Clarissa Curtis, stunt girl turned actress. Glen Strange and Carleton Young take care of the badman roles.
MY FAVORITE WIFE:  
Produced by Leo McCarey for RKO  
Director: Garson Kanin  
Screenplay: Sam and Bella Spewack  
Story: Sam and Bella Spewack and Leo McCarey  
Photography: Rudolph Mate  
Editor: Robert Wise  

Gay and sophisticated comedy-farce; a daring and giddy marital drama, smoothly mounted and performed, about a female Enoch Arden who turns up just as her husband is about to begin a honeymoon with his second wife. (Adults)

(Running time, 88 minutes)

In My Favorite Wife Leo McCarey, who directed co-stars Cary Grant and Irene Dunne in The Awful Truth, and Garson Kanin, who directed Bachelor Mother, combine their comedy genius, and Irene Dunne. Suspense is maintained and a superactive cast, succeed in turning out a mirthful moneymaker. My Favorite Wife keeps the laughs coming for eighty odd minutes, with rarely a letdown. The plot itself is inconsequential, but the silly situations, antics, and ribald repartee are enough to carry any show along—especially when its principals are Cary Grant and Irene Dunne. Suspense is maintained without any difficulty whatsoever and the hilarious complications culminate in a ludicrous climax.

The Spewack script is a variation of the Enoch Arden classic. After having been shipwrecked for seven years on a remote island, and legally declared dead, Ellen, wife and mother, returns to find that her husband that very day married another. Hurrying by plane to San Francisco, she confronts the newlyweds just as they are about to go up to their suite in the honeymoon hotel. And right there, of course, things start happening. Ellen is introduced by her husband as an old friend of the family, but complications multiply when both women are installed in the hotel as wives of the same man. Nick, the husband, simply can't get up enough nerve to tell his second wife the truth. When he learns, furthermore, that Ellen spent the seven island years with a very handsome and athletic castaway companion, his jealousy offers additional obstacles. Ellen, with her roving eyes, mocking laugh, and provocative demeanor, tempts him still, but Bianca, his second wife, who storms about furiously in a negligee, will not be put off. At length the merry matrimonial complications are resolved; and the finish is a prolonged and ludicrous bedroom scene. Irene Dunne as the castaway wife heads the cast with a deft and infectious performance. Polished, serene, poised, alternately alluring and contrary, she carries the comedy smoothly. Cary Grant as the tortured and unintentional bigamist is amusing and properly bewildered at all times. Gail Patrick, the second wife, and Randolph Scott, the castaway companion, ably fill their parts. Two very excellent characterizations are contributed by Donald McBride as a baffled hotel clerk and Granville Bates as a judge. The remainder of the supporters cooperate with practiced aplomb.

My Favorite Wife is a lively, lavish, and light-hearted comedy-farce guaranteed to delight sophisticated adult audiences.

A FUGITIVE FROM JUSTICE:  
Produced by Bryan Foy for Warner Bros.

Director: Terry Morse  
Screenplay: Alan Gottlieb  
Story: Leonard Neubauer  
Photography: Arthur L. Todd  
Editor: Thomas Pratt


Routine gangster melodrama about an insurance company investigator who has an exciting time when he sets out to capture a mobster client alive. (Adults & Young People)

(Running time, 53 minutes)

Lee Leslie, mobster, is a much wanted man. Racketeers who fear their court testimony against him rubbed out; the police want him for jumping bail; and an insurance company wants him taken alive in order to save the million dollars for which he is insured. When Dan Miller is assigned by the company to find Lee, the trail leads to Ruby Patterson, a night club songstress, who informs the mob of the fugitive’s whereabouts. Lee escapes, however, and the gang kidnaps his sister and mother. Dan, with the fugitive’s aid, rescues the woman, grabs the gangsters, and manages to get Lee safely behind bars. Dan and Janet, Lee’s sister, are just like that at the finish.

Roger Pryor, as Dan, heads an able cast. Donald Douglas as Lee, Lucile Fairbanks as Janet, Sheila Bromley as Ruby, and the others, demonstrate standard competence throughout. It’s an unoriginal but fairly fast action melodrama.

THE LIGHT OF WESTERN STARS:  
Produced by Harry Sherman for Paramount

Director: Lesley Selander  
Screenplay: Norman Houston  
Story: Zane Grey  
Music Score: Victor Young  
Photography: Russell Harlan  
Editor: Sherman A. Rose


Western screen classic redone with lavish pictorial background which helps to tell Zane Grey's somewhat dated story of the aristocratic Eastern belle who weds and finally reforms an irresponsible ranch foreman. (Adults & Young People)

(Running time, 64 minutes)

One of the most successful of Zane Grey's many sagas of the West, The Light of Western Stars has been filmed three times previously to the present offering. It is now apparent that the story and dialogue "date" rather annoyingly, but the real hero of any Zane Grey story, the Zane Grey country itself, retains its pristine vigor.

Miss Majesty Hammond of the Boston Hammonds arrives in a small Western town to check up on her brother Alfred who has been living on a ranch for his health and has developed the un-Bostonian idea that he would like to marry a local girl. Majesty meets Gene Stewart, Stillman ranch foreman, who, as usual, been drinking far too much for his own good. Stewart forces Majesty to marry him simply to win a little bet he made with sheriff Tom Hawes that he would marry the pretty woman who came to town. Stewart repents his rash action and takes Majesty to the home of Flo Kingsley, the girl who is in love with Alf. There Majesties and Flos' young lady Flo nursed Alfred back to health, and she changes her mind about Flo. As the upshot of a saloon brawl, Stewart has to leave town. While he is in Mexico with Poco, his servant, Majesty buys the Stillman ranch. Then she goes to Mexico to find Stewart, now drunk and very much in trouble. Back at the ranch the two are barely enough, until Stewart decides to foil the attempts of the sheriff and the local badman to run arms illicitly into Mexico. This interference quite naturally brings about the required rough and tumble climax and Stewart's complete reform.

Skillful direction and some really breath-taking photography partially overcame the handicap of a weak script and wooden dialogue. Victory Jory gets a chance to play a hero instead of a villain: Jo Ann Sayers is adequate as the somewhat frosty Eastern belle who turns into a real wife for the young hero. Zane Grey's archetypal character is Poco, feelingly played by Noah Beery, J. Morris Ankrum offers another competent villain of the old-fashioned school.
FLORIAN-
Produced by Winfield Sheehan for MGM
Director: Edwin L. Marin
Screenplay: Noel Langley, Geza Radvanyi, George K. McGuinness
Novel: Felix Salten
Music Score: Franz Waxman
Photography: Karl Freund
Editor: Frank Hull
Starring: Robert Young, Helen Gilbert, Duke of Argyll, Joseph Cotton, Lee Bowman, Jean Hagen, Olga Hutton, Leon Errol, Fortunio Background, Alice Faye, Andy Devine, Jack Jeeves, William D. Davison, George Brubaker, George Irving, Charles Judels, Elisha Cook, Jr., Dick Elliott, Adrian Morris, Jack Joyce

Although Robert Young as Anton and Helen Gilbert as Diana infuse their roles with fine acting and enjoy the support of an able surrounder hình whose performances carry the show. Animal lovers should admire him and general audiences will appreciate his splendid performance. Reginald Owen is a convincing Franz Josef. Ilma Baranova as Trina makes a promising screen debut.

Producer Sheehan has converted Felix Salten’s novel into an entertaining and warmly sympathetic film.

BEYOND TOMORROW-
Produced by Lee Garmes for RKO Radio
Director: A. Edward Sutherland
Screenplay: Adele Comandini
Story: Mildred Gram, Adele Comandini
Photography: Lester White
Editor: Otto Ludwig
Starring: George Meid, Harry Carey, Allan Chaback, Aubrey Smith, Michael O’Shea, Eric Blore, Tony Nogar, Ada Bolm, Alex Makris, Madge Evans, Maria Ouspenskaya, Andre Morell, Lionel Atwill, Gladys Hulett, Phil Hubert, Red LaRoe, James Cagney, Hiram Carpenter, Jean Lawrence

Skilfully acted, sentimental and rather slow-moving melodrama about a boy and girl who are reunited through the efforts of three spirits who have witnessed them in life. (Adults & Young People)

(Running time, 91 minutes)

FLORIAN-
Colorful, romantic, refreshingly different film about a magnificent Lipizzan stallion, with a story laid against the background of the collapse of the golden days of the Hapsburgs in Austria. (Adults & Young People)

(Running time, 91 minutes)

The MOVIES . . . 1940

EARTHBOUND-
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Irving Pichel
Screenplay: Jules Furthman and Howard Dawson, Samuel G. Engel
Story: Basil King
Photography: Lucien Andriot
Editor: Louis Moreau
Starring: Nick Devery, Warner Baxter, Ellen Deshbour, Andrea Leeds, Linda Darnell, Louis B. Mayer, Barbara Stanwyck, Wayne Bari, Mr. Whimser, Charley Grapewin, Jeffrey Reynolds, J. Edward Bromberg, Becky Tilden, Elizabeth Patterson, Russell Hicks, Albert Cartier, Almasett's, Fred Warner, Totten, Ian Wolfe

Minor and unconvincing flight into spiritualism; a murdered man's uneasy spirit guides his widow into discovering that her former sweetheart did him in.

(Adults)

(Running time, 67 minutes)

Earthbound treats of the problem of survival in several ways. It is itself a resurrection of a spiritual thriller which caused some stir as a silent film a score of years ago. Lewis Stone, whose picture, if the first earthly appearance, Earthbound is more a curiosity-satisfier than anything else.

Nick and Ellen Deschbour are vacationing happily in Austria. But after their honeymoon when Nick is summoned to Paris by a telegram supposedly from Jeffrey Reynolds, his best friend. Nick discovers, however, that the telegram was sent by Linda Darnell, Jeffrey's wife, and an old flame of Nick's. Incensed when she is told by Nick that his wife is the only woman he ever loved, Linda shoots him. From this point on the unhappy Nick is, as he feels she does himself, a "dead man haunted by the living." The living are not quite so haunted as he, for the whimsical old "philosopher." Mr. Whimser is the only one who is aware of Nick's constantly hovering presence. Jeffrey Reynolds gallantly assumes the guilt for Nick's murder, a circumstance that causes much dismay to his old friend Nick begins to see what a mess he made of his life and goes about doing his spotty best to right the past. After Jeffrey is convicted on the murder count, Nick finally gets through (or does he? you really don't know) to his wife which reveals the hiding place of the murder weapon. Nick's spirit is now at rest and everybody concerned reasonably happy.

Director Irving Pichel found himself a bit awed perhaps by his astral material, and his hand in the proceedings is consequently unsure. The cast is superior to both script and direction, but can not transcend their limitations entirely. Warner Baxter turns in a good impression of a suppressed soul in torment and Henry Wilcoxen as the boy who stands the rap. The women are rather more successful. Andrea Leeds does some fine emoting as the helpless widow and Lynn Bari does well by the unsympathetic role of the other woman. Charley Grapewin as "Mr. Whimser," Elizabeth Paterson, Ian Wolff and Christian Rub turn in excellent support especially the last named in the murder trial scene.

Earthbound is unprenentious in its handling of the subject and thus may manage to satisfy thrill-seekers looking for something off the beaten path.
THE GHOST BREAKERS:
Produced by Arthur Hornblow, Jr. for Paramount
Director: George Marshall
Screenplay: Walter DeLeon
Story: Paul Dickey,
Charles W. Goddard
Music Score: Ernst Toch
Photography: Charles Lang
Editor: Ellsworth Hoagland

Larry Lawrence .................. Bob Hope
Mary Carter ..................... Paulette Goddard
Georgy McPherson ................ Richard Carlson
Parada .................................... Paul Lukas
Alex .................................... Hedda Haze
Hvez .................................. Pedro de Cordoba
Mother Zombie ..................... Virginia Brissac
The Zenaida Noble-Johnson ............ Ramon Mederos
Ambrose ................................ Anthony Quinn
Frederic .................................. Paul Fix

Hilarious comedy melodrama, alternately eerie and cheery, with the Bob Hope-Paulette Goddard team functioning merrily in a haunted castle in Cuba, a place replete with sliding panels, ghosts, and murder, but it’s all good fun.
(Adults & Young People)

Running time, 82 minutes

Following close upon the uproariously successful The Cat and the Canary, wisecracking Bob and beauteous Paulette surpass their first effort in horror comedy in a smooth style that bids fair to become a standard for the genre. The Ghost Breakers is the most delightful and enjoyable of their team efforts, and makes much of it. Richard Carlson, Paul Lukas, and Anthony Quinn lend the supporting cast in swell performing jobs. Much credit for the film’s success is due Arthur Hornblow for his shrewdly-paced direction and the sets and shooting skill of the technical departments. The Ghost Breakers is a sure-fire laugh-and-chill-provoking, setting the记录 most of the season’s most humorous, amusing, and the sheerest of entertaining.

THE BISCUIT EATER:
Produced by Jack Moss for Paramount
Director: Stuart Heisler
Screenplay: Stuart Anthony,
Lillie Hayward
Story: James Street
Photography: Leo Tover
Editor: Everett Douglass

Unusual and heart-warming drama about a boy and his dog, telling with warmth and tenderness of the boy’s love for a Parish pup who turns out to be a prize-winning hunting dog.
(Adults & Young People)

(Running time, 81 minutes)

The Biscuit Eater is one of the year’s happier surprises in film fare, and a picture as far off the beaten sound track in story material and in treatment is hard to imagine. Produced almost entirely on location in the town of Albany, Georgia, it has authenticity of locale and an honesty in treatment which reflects credit on all concerned.

This is one of those films in which the manner is of more import than the matter. Its theme—Amos’ dog and its unexpected success—is as obvious as the obvious, but Amos MacNeil, the son of the superintendent of a Georgia plantation specializing in breeding hunting dogs. The plantation has been acquired by a Mr. Ames of New York, a wealthy sportsman who is interested in horses rather than dogs. He decides to auction off the canines, but changes his mind as the sale gets under way. He gives a very unromantic promise to Lonnie who straightway names him “Promise” and starts, hopefully, it seems, to train him to be a hunting dog. The boy, however, included, “Promise” is nothing but a “biscuit eater,” the colloquial designation (like the “sooner” dog who would sooner eat than anything else) for a dog better at eating biscuits than hunting. Lonnie and his father hunt each other deeply in their misunderstandings over “Promise” who raids the chicken coop and prefers other things to hunting. But Lonnie’s perservering patience fits “Promise” at length for the trial fields and ultimately for competition with his father’s prize entry, deliberately sacrificing his chances to win to save his father’s job.

The Biscuit Eater scores by dint of the skillful cooperation and blending of efforts of all concerned. With an excellent story to start with, the film has had skillful and understanding direction, at times a shade too sentimental, and a fine cast. Billy Lee gives a truly splendid performance as Lonnie, a performance well balanced by that of Cordell Hickman, Negro child actor who plays Lonnie’s pal. Richard Lane is gentle, sympathetic and wisely human as the boy’s puzzled father. The birds outshine their human rivals in the bid for attention, especially Tiverton Invader, who plays the title role to the very tip of his point-holding tail. Much of the film’s interest derives from the hunting and handling of the back field work of the dogs in brilliantly photograped sequences. For general family entertainment and for an experience of emotional intensity The Biscuit Eater has exceptional enjoyment value.

PRIVATE AFFAIRS:
Produced by Universal
Director: Albert S. Rogell
Screenplay: Charles Grayson, Leonard Spiegelgass, Peter Milne
Story: Walton Grosz
Photography: Milton Krasner

Crisp and capable comedy-drama starring Roland Young as the “black sheep” son of a staid Boston family who helps his daughter marry the man she loves and finally makes good himself.
(Adults & Young People)

(Running time, 75 minutes)

Private Affairs is a clever and eminently amusing little chase which combines whimsicality with broad comedy and romantic warmth. Amos Bullerton has been separated from his irascible father, a back Bay Bostonian, for twenty years. Jane, his father’s daughter, is in love with a young lawyer employed by her grandfather but engaged to a Boston socialite, comes to New York to ask her father’s advice. Amos advises Jane to follow the dictates of her heart. Shortly after, when he is hired by George Gilkin, a stock operator, to manage a Boston office, he returns to his home town with his daughter and Angus McPherson, a funny and friendly taxi driver who becomes his valet. In Boston, Jane’s lawyer friend is hired by her grandfather, but he immediately goes into business for Amos and a plan is evolved for launching an ambition stock enterprise. Gilkin, Amos’ employer, tries some shady manipulation, but is thwarted. The day is saved: Jane marries her young lawyer; and Amos is finally reconciled with his father.

Roland Young as Amos is droll and charming as always; Hugh Herbert gets plenty of laughs as the clownish cab driver; and Nancy Kelly as Jane is tal-ented and appealing. Robert Cummings as the young lawyer and Montagu Love as the stern grandfather stand out in a supporting cast which fills up the bottom of the column. It’s a pleasant, consistently amusing concoction which doesn’t try to be anything more.
SHORT SUBJECTS

LIFE IN PARIS
Columbia Tours 10 mins.
Popular and interesting spots in Paris: the Rue Royale, the Academy of Music, the Rue de Rivoli, Notre Dame de Paris, the Louvre, Place de la Concorde, etc., plus trips to elite residential districts and opache communities.

LIFE BEGINS BELOW SEA LEVEL
Universal 9 mins.
A Dodo Valley. A look of the valley and vicinity. The modern hotel is shown, along with Death Valley Scotty’s home and natural beauties of the desert.

MR. DUCK STEPS OUT
RKO 8 mins.
Disney Color Cartoon. Donald Duck gets bitten by a jitterbug, but Daisy Duck’s nephews put a crimp in his rug cutting.

MARCH OF TIME
RKO Radio 19 mins.
Status of the 1940E. S. Navy. Informative statements, excellently photographed sequences, and naval history. The picture shows the building program, recruiting, training, Panama Canal Zone referrals, etc.

OLD NATCHES
MG-M 9 mins.
Fitzpatrick Traveltalk. The Old South in Natchez; the Natchez Garden Club’s brilliant pageant depicted in detail.

OVER THE SEVEN SEAS
Twentieth Century-Fox 10 mins.
Superbly executed outdoor scenes and sailing boat technique with a narration by Ed Thor- gerson. The camera ranges from a Newport society regatta to primitive Far Eastern craft.

PROFESSOR OFFKEYSKY
Twentieth Century-Fox 7 mins.
Terry Toon. The Professor, a lion with a Russian accent, has quite a time with an ape who plays a drum.

RHYTHM JAMBOREE
Universal 18 mins.
Musical. Judy Starr sings; the Brown Sisters do a swing version of a Russian melody; the Tune-Smiths render their version of The Answer Is Rhythm. Johnny O’Brien and his Harmonica Hats, tap-dancer Billy Burt, and dancers Colby and Arkin complete the bill.

SWING WITH BING
Produced and Directed by Herbert Polesie and Bing Crosby 13 mins.
Bing Crosby waltzes and Arthur Q. Bryan, playing a comedy role, carries the audience through a maze of big golf names. Those introduced include Byron Nelson, Jimmy Thompson, Bud Ward, Walter Hagen, Clayton Heafner, Lawson Little, Ty Cobb, Jimmy McLarnin, Richard Arlen, and others. The short was made with the cooperation of the Professional Golfers Association of America.

SWING SOCIAL
MG-M 8 mins.
Color Cartoon. Exceptional animated entertainment about the black bass and the swing social they put on, on Sundays.

SPOTS BEFORE YOUR EYES
MG-M 10 mins.

ALL ABOUT HASH
MG-M 11 mins.
Our Gang. Mickey’s family has hash every Monday and father always starts a quarrel because he doesn’t like it. The kids finally hit on a hilarious solution to the problem.

AIDA
Guaranteed Pictures 9 mins.
Symphonic Featurette. Under the direction of Frederick Fehér, the 122-piece National Philharmonic Symphony Orchestra offers some musical gems from Verdi’s opera, “Aida,” aided by a choral background.

BILLPOSTERS
RKO 8 mins.
Disney color cartoon. Donald Duck and Goofy get mixed up with a goat which eats their bills and butts them around a windmill’s blades.

DONALD’S DOG LAUNDRY
RKO 8 mins.
Disney color cartoon. Donald Duck invents a mechanical dog-washing tub, but Pluto is responsible and Donald himself ends up in the canine-cleansing contraption.

DESIGN FOR HAPPINESS
FHA - RKO Pathé 11 mins.
Technicolor short with narration by Lowell Thomas about the Federal Housing Administration plan. The film shows how a family of three with a weekly income of $21 was enabled to build a home under the FHA.

GUN DOG’S LIFE
Vitaphone 10 mins.
Color Classic. Setters, pointers, and retrievers in action. Puppies shown in color, etc. Narration by John Deering.

A GANDER AT MOTHER GOOSE
Vitaphone 7 mins.

GEORGE OLSEN & HIS MUSIC
Paramount 10 mins.
Novel musical arrangements by the George Olsen Orchestra with a cast including Jean Blair, Harrison Sisters, The Bachelors, and Ronnie Mansfield. Numbers include "Horses," "With the Wind and the Rain in Your Hair," and "Chirri Biri Bin."

THE HIDDEN MASTER
MG-M 10 mins.
Passing Parade. Three episodes depicting the role of fate — or luck — in the lives of men. Before achieving fame, Chive of India tried to shoot himself, but the gun failed to fire — then a friend rushed in with the news which started him on the road to success. The X-ray was discovered by accident. A wrong phone number saved the lives of an entire family.

IS MODERN MARRIAGE A FAILURE?
James A. Fitzpatrick 8 mins.
Bertrand Russell and Dr. Stephen S. Wise present their views on companionate marriage.

SITKA AND JUNEAU
MG-M 9 mins.
Fitzpatrick Traveltalk. Views of Sitka and Juneau, the old and new capitals of Alaska.

SINGING DUDE
Vitaphone 18 mins.
Musical horse opera melodrama in Technicolor. Dennis Morgan, a hunted man, saves a girl’s ranch, wins a rodeo prize, and discovers he has been exonerated.

SEATTLE — GATEWAY TO THE NORTHWEST
MG-M 9 mins.
Fitzpatrick Traveltalk. Historical background, industries, etc. of the Washington city. In Technicolor.

SANCTUARY OF SEALS
Twentieth Century-Fox 9 mins.
The annual migration of seal herds to Pribilof, an Alaskan Isle, with shots showing battles between jealous bulls, and the raising of baby seals.

TELEVISION PREVIEW
Paramount 10 mins.
Using the Allen B. Dumont Laboratories television camera equipment, parades stars Bob Hope, Lanny Ross, Bob Burns, and Akim Tamiroff before the television cameras with Ted Husing as narrator. Bob Burns tells how he can see playing his bass, Akim Tamiroff delivers a horror version of a bedtime story; and Bob Hope demonstrates how a sponsor can plug his product without interrupting the program.

TUGBOAT MICKEY
RKO 6 mins.
Disney Color Cartoon. Mickey Mouse, Donald Duck and Goofy man a tugboat with disastrous results.

TOMORROW’S STARS
Columbia 10 mins.
Baseball. Comprehensive baseball information as delivered to young players at Joe Stripp’s Oklahoma school. Faculty includes Don Padgett, Eddie Miller, Ben Canowell, Bob Weiland, etc.

 TOM THUMB IN TROUBLE
Vitaphone 10 mins.

THREADS OF A NATION
Columbia 9 mins.
The cotton industry from field to finished product. Narration by Basil Ruys- dael.

UNUSUAL OCCUPATIONS
Paramount 10 mins. each
No. 3: A modern Noah; young woman who turns colored straws into gadgets; fresh-water pearl fishing in the Mississippi; decorative gourds; a stunt pilot who hunts buried treasure. In Cinemiracle.

No. 4: A world champion bag puncher; a dentist who makes model bridges and ferris wheels; a wild west relic collector; a woman who paints pictures on cobwebs; an English craftsman who makes tall fur toppers for the Coldstream Guard.

No. 5: Gene Autry sings and puts his trained horses through their paces; a Colorado woman shows natural color
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paintings; how a commercial philatelic outfit collects stamps; how a saron is made; the reconstruction of a Javanese temple.

**VACATION DIARY**

RKO Pathe 9½ mins.

A trip to Bermuda. Two office cuts have the time in Bermuda— bicycling, dancing, sailing, flirting, etc.—without spending too much money.

**WHERE TURF MEETS SURF**

MGM 10 mins.

Miniature Sally Bowles and Mary Treen visit Bing Crosby’s Del Mar racetrack and lose all their money when they take Nat Pendleton’s advice.

**WASHINGTON PARADE**

Columbia 10 mins. each No. 3: The Federal Bureau of Investigation. How the federal agents work.

No. 4: Social Security. Workings of the system.

**MEDICO**

MGM 10 mins.

Passing Parade. How a new distress signal developed. The film traces the history of medical attention at sea, including an incident in which a doctor sends an inspection to a captain 700 miles away and saves the life of a woman at childbirth.

**YOU OUGHT TO BE IN PICTURES**

Vitaphone 7 mins.

Leo Reerman. Porky Pig tries to crack the big time with ludicrous results.

**YOUR TOWN**

Modern Talking Picture Service

The community building influence of industry and how it is reflected in all the enterprises that contribute to a section’s growth.

**THE MORTAL STORM:**

Produced by Frank Borzage for MGM

Director: Frank Borzage

Screenplay: Clarence West, Andersen Ellis, George Froeschel

Story: Phyllis Bottome

Music Score: Edward Kane

Photography: William Daniels

Editor: Elmo Veron

Freyja Roth —— Margaret Sullivan
Bruno Brecher —— James Stewart
Francis Marberg —— Robert Young
Professor Roth —— Frank Morgan
Otto Von Rohn —— Robert Stack
Lisa —— Bonita Granville
Mrs. Roth —— Irene Rich
Ernst Von Rohn —— William T. Orr
Mrs. Brecher —— Maria Ouspenskaya
Rudi —— Gene Reynolds
Reuter —— Russell Hicks
Lehman —— William Edmondson
Marta —— Esther Dale
Holl —— Dan Dailey, Jr.

Powerful, courageous, sincerely played drama presenting the bitter and tragic effects of the Nazi movement upon the family of a genial and tolerant professor in a little German university.

(Adults & Young People)

The Mortal Storm might be called a courageous screen version of the story behind the foreign news headlines of the past seven years. It is not a study of war: it is a study of a society dedicated to war. It is an indictment of the Nazi regime in terms of the dimension, the suffering and the tragedy brought to the family of a Jewish professor and his Aryan wife.

Whether or not it will be called a propagandist picture will depend upon each individual’s personal perspective. But whatever it is labeled, it is nonetheless a sincere and courageous film, an example of thorough screen craftsmanship, and an answer to those who have been demanding that the cinema come to grips with contemporary problems.

The Phyllis Bottome novel has been followed in general outline, details only are shifted to fit a dramatic screen pattern. It is January, 1933, and Professor Roth, kindly and respected teacher at a little university in the German Alps, is celebrating his birthday with his family: his charming and cultivated wife, his two stepsons, his daughter Freya and his ten-year-old son Rudi. Two students are present: city-bred Fritz and farmer’s son Martin. As the Professor makes his little speech asking that “the bonds of mutual love and tolerance which unites us grow firmer and stronger” and as Fritz announces his engagement to Freya, the radio proclaims the appointment of Adolf Hitler as chancellor.

It is but a short time thereafter before the family circle is torn apart. The two stepsons become storm troopers and finally leave home. And Freya at last breaks her engagement to Fritz because of his Nazi activities. The Professor is faced by contemptuous classes of uniformed students. Martin, whose liberal sympathies cause the local Nazis, helps an old teacher, is brutally beaten, and at last, after being briefly united with Freya, escapes to Austria. Then the Professor is sent to a concentration camp. Fritz, now a fanatic party member but still in love with Freya, obtains a pass for Mrs. Roth and she is able to visit her husband at the camp. Soon word is brought that the Professor is dead. Mrs. Roth, Rudi and Freya depart for Austria, but at the border Freya, who is carrying one of her father’s manuscripts, is ordered to remain in Germany. Martin makes his way back over a dangerous pass to help her escape. Despite his protests, Fritz is put in charge of the pursuit. Just as the fugitives are nearing the border, the troopers overtake them. Fritz issues the order to fire—and Freya is shot. Martin carries her across the border—to the freedom which is for him now the freedom to fight what has killed her. And back in Germany, Fritz and the stepsons realize at last the full implications of the path they have chosen.

Producer-director Frank Borzage assembled a remarkably strong cast to interpret that story. Margaret Sullivan as Freya, Frank Morgan as Professor Roth, Robert Young as Fritz, James Stewart as Martin, Irene Rich as Mrs. Roth—all these represent superb casting and each contributes a fully understood and fully realized characterization. The supporting cast is uniformly excellent, led by such dependable players as Maria Ouspenskaya as Martin’s mother, Bonita Granville as the family servant girl and Robert Stack as stepson Otto. If any one performance should be singled out for particular mention, it is that of Robert Young, who makes a very difficult role an opportunity for a significant psychological study. The physical production is meticulously careful and capable throughout. It is a powerful story, ably presented.

**FLIGHT ANGELS:**

Produced by Frank Borzage for Warner Brothers

Director: Lewis Seiler

Screenplay: Maurice Leavitt

Story: Jerry Wald, Richard Macaulay

Photography: L. Wm. O’Connell

Editor: James Gibbon

Mary Norvell —— Virginia Bruce
Chuck Farley —— Dennis Morgan
Artie Dizon —— Wayne Morris
Bill Graves —— Rafe Bellamy
Nan Hudson —— Jane Wyman
Dy. Barry —— John Litel
Rita —— Margaret Stevenson
Mabel —— Dorothy Kent
Le Parson —— John Ridgely
Thelma —— Lucile Fairbanks
Bonnie —— Marris Warner
Jane Marrow —— Jan Clayton

James Stewart Margaret Sullivan Robert Young

"THE MORTAL STORM"
"The MOVIES . . . . 1940"

21 Days Together, based on John Galsworthy's novel, "The First and the Last," is a 1938 English production which was taken off the shelf after its principals achieved cinematic fame in subsequent pictures. Vivien Leigh and Laurence Oliver, at present riding the wave-crests of popularity, have absorbed considerable screen experience during the past two years; in 21 Days Together a promise of future outstanding performances is indicated. The material at hand in the 1938 production was not first-rate; today it seems uneven, mannered, often static.

Larry, the irresponsible young brother of a distinguished English barrister, is in love with Wanda, a Russian refugee, who works as a mannequin in London. One evening when the two lovers are about to enter Wanda's lodgings for supper, the girl's bestial husband, who had parted from her years before, appears and attempts blackmail. Larry accidentally kills him in a struggle. The body is left in a lane and the police arrest a vagrant clergyman for the murder. Altho Larry's brother, the famous barrister, advises him to leave the country, he refuses and determines to confess. When the vagrant, ashamed of his degradation, confesses to the crime he didn't commit, however, he is remanded for twenty-one days, and Larry decides to marry Wanda, even though he will have to leave her when the three weeks are up. When the interval of alternate bliss and despair draws to a close, Larry disregards the pleas of his brother and of Wanda and stands out to surrender. Just as he is about to enter the police station, Wanda rushes up to reveal that the accused vagrant has died of a heart attack — without repudiating his confession. Larry, of course, forgets his resolve.

Vivien Leigh's vibrant personality and irresistible artistic integrity radiate to advantage in even this melancholy screen revival; Laurence Olivier, on the other hand, is seldom more than adequate. Leslie Banks as the barrister and Hay Petrie as the innocent vagrant contribute excellent supporting performances. Clipped English accents and authentic London scenes complete a convincing British background. The melodrama, though rarely compelling, is interesting, in itself, and in its portrayal of the earlier efforts of two currently very popular stars.

FREE, BLONDE and 21:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Ricardo Cortez
Screenplay: Frances Hyland
Photography: George Barnes
Editor: Norman Colbert

Frothy, implausible comedy-melodrama about a lovely but addle-pated and scheming young starlet who gets mixed up with a gangster and sent to jail after involving a number of other people in her giddy gyrations. (Adults)

21 Days Together
Produced by Basil Dean for Columbia
Director: Basil Dean
Screenplay: Basil Dean
Story: John Galworthy
Photography: Jan Stalllick
Editor: Charles Crichton

Wanda — Vivien Leigh
Larry — Laurence Olivier
Kathy — Leslie Banks
Mander — Francis L. Sullivan
Beavis — David Horne
Lord Chief Jeeves — William DeHart Wright
Swinton — Frederick Lloyd
Tolly — Robert Newton
Wallen — Eame Pecce
Frau Grundiek — Elliot Mason
Arab — Arthur Young
Even — Hay Petrie

British-made romance-melodrama about a woman who knows her lover's scoundrelly husband, weds, and is later saved when a derelict, blamed for the crime, drops dead just before his scheduled execution is about to bring a confession from the guilty young adult.

(Running time, 75 minutes)
The MAN WITH NINE LIVES:

On the Spot is another low budget film which clicks along nicely enough for the kid trade, without amounting to much as adult entertainment. Most of the action takes place in a small town corner drug store where Frankie Darro serves the soda fountain and ponders chemistry problems. After two gangster murderers take place in the store, newspapers and law officers descend on the crossroads, and Frankie and a stooge colored porter, Mantan Moreland — the only witnesses, are in the thick of it. And since the decoy he headed a bank holdup crew which sped off with something like $300. Darro goes through the expected paces in approved fashion and finally nails the murderer himself at last minute.

Moreland's comic capers help the show along, and John St. Polis, Robert Warwick, and Mary Kornman interpret their supporting roles with ability. It's adequate second feature filler material — especially for Saturday afternoon.

CHILL-THRILL MONOGRAM: THE MAN WITH NINE LIVES:

Produced and distributed by Columbia
Director: Nick Grande
Screenplay: Karl Brown
Photography: Benjamin Kline
Editor: Al Clark

Dr. Kravala (Boris Karloff) and the two of them hurl the goaded beast at Dr. Mayberry. The body of the big cat sinks slowly into the house, which is in a public place. Meanwhile, the police are searching for the doctor.

Dr. Kravala (Boris Karloff) and the two of them hurl the goaded beast at Dr. Mayberry. The body of the big cat sinks slowly into the house, which is in a public place. Meanwhile, the police are searching for the doctor.

Chill-thrill melodrama featuring Boris Karloff as a brilliant but half-mad medico who discovers a frozen therapy treatment for cancer. (Adults)

RUNNING TIME: 73 MINUTES

In The Man With Nine Lives, Boris Karloff is assigned a role which permits a minimum of make-up and allows him to act at least half-human. This time, instead of being eather a horrendous two-headed monster or a soulless hulk, he is merely a cold-blooded scientist who treats human beings as guinea pigs where his experiments are concerned. The picture's eerie atmosphere and melodramatic action will appeal to regular horror fans, but regular audiences should find it acceptable, since credibility is maintained in spite of the unusual theme and weird backgrounds.

Dr. Mason, an able young scientist whose experiments concerning a freezing cure for cancer have caused widespread publicity, takes a vacation journey with Judith Blair, his nurse and fiancée, to Silver Lake, an isolated Canadian village where a woman has disappeared in the frozen therapy treatment, had disappeared ten years before. While rummaging for data on Kravala's experiments in the scientist's dissected house, the party discover a secret passage which leads to an underground laboratory and thence to a vast ice chamber hewn out of a glacier. Inside the chamber, beside the frozen body of Kravala, Mason picks up a note directing the finder to attempt resurrection. Once revived, Kravala tells a fantastic story which reveals that four other men are victims of his frozen sleep in the town of ice. These too are revived, but when Judith accidentally destroys the formula for frozen sleep, Kravala is furious and insists his prisoners become guinea pigs in a new research. When two of the men are shot attempting to escape and the remaining two die from the effects of the drug, Kravala decides to freeze Mason and Judith. As he is working over the third, a searching party enters the chamber and shoots him. The scientist turns his data over to Mason, who promises to carry on, and dies contented, conscious that his work has been completed.

The story, admittedly fantastic, is nevertheless absorbing. Suspense is maintained at all times, and Karloff's performance as the sinister Dr. Kravala is brilliant and fascinating. Exceptional support is given by R. Montgomery, and Jo Ann Sayers as nurse Judith. The picture capitalizes, of course, on a timely theme: cancer cure by cold in a state of suspended animation.

Action western in which Charles Starrett and staff foil a villainous ranch foreman who commits murder and robbery in an effort to acquire a silver vein. (Adults & Young People)

RUNNING TIME: 61 MINUTES

A neat script and nice camera work plus able direction and a pleasing cast, combine to make Blazing Six Shooters a top-notch staple western. Lash Bennett finds silver on the Kenyon and Rawlins ranches, but Kenyon refuses to sell. Lash, therefore, after stealing a sum of money from Rawlins, kills Kenyon. When Jeff Douglas, co-owner of the Kenyon ranch according to the will, finds evidence of murder, he tricks Lash into a hideout where the murderer attempts to buy Jeff's share with the money stolen from Rawlins. Lash then escapes, but Jeff catches up with him in time to prevent the filing of deeds and turns him over to the law for murder and robbery. At the finish Jeff and Janet, Kenyon's granddaughter, decide to marry.

Charles Starrett, as usual, performs capably. Iris Meredith, an asset to any western, in this film shows a new type, lends skillful support; and Dick Curtis makes a dastardly enough villain. The Sons of the Pioneers contribute some excellent musical inserts. It's a lively, well-knit, well-directed action western.
20-MULE TEAM:
Produced by J. Walter Ruben for MGM
Director: Richard Thorpe
Screenplay: Cyril Hume, E. E. Paramore, Richard Maibaum
Story: Robert C. DuSée, Owen Atkinon
Music Score: David Snell
Photography: Clyde DeVinna
Editor: Frank Sullivan

Skinner Bill Bragg .......... Wallace Beery
Pinto Pete ............... Leo Carrillo
Josie Johnson .......... Marjorie Rambeau
Jean Johnson .............. Anne Baxter
Stag Roper .............. Douglas Fowley
Mule Skinner ............. Noah Beery, Jr.
"Jackass" Brown ........ Berton Churchill
Skeets ......................... Arthur Holden
Chuckawalla .............. Clem Bevans
Adams .................. Charles Halton
Marshall .................... Minor Watson
Conductor ............... Oscar O'Shea
Stockholder .............. Lloyd Ingraham

Hearty and entertaining super-western combining rowdy action, good-humored skullduggery, and superb scenic panoramas in the story of a swaggering, ornery, but well-intentioned mule Skinner, drives the famous twenty-mule borax team over the scorching desert sands to the town of Furnace Flat.

(Adults & Young People)

(Running time, 85 minutes)

20-Mule Team reunites Wallace Beery and Leo Carrillo in a lusty, action-packed desert melodrama which has all the attractions of a regular western mounted and carried through in the grand manner. Beery fans will find the film without any reservations whatsoever, and regular audiences should receive it as whole-hearted, energetic, and thoroughly enjoyable outdoor action entertainment. The picture dwells only incidentally on the borax business, utilizes it as part of the background material for a rough-and-ready and sometimes rousing western yarn.

The story is laid in the Death Valley region towards the turn of the century. Bill Bragg, a weather-beaten, belligerent mule Skinner who is reputed the best teamster in the country, creeps into Furnace Flat with his twenty mules and a load of borax to learn that the company is holding up the monthly checks. Bill brings in Josie Johnson's saloon and tries to persuade the bartender to slip him a beer on the cuff. Josie, however, practically orders him out. Josie, it seems, has her troubles. For one thing, daughter Jean worries her. Jean is restless, informs Mitch, the company clerk who is in love with her, that she doesn't intend to spend her life in Furnace Flat, and says she is going out on her own. Mitch, discouraged and angered, storms out to join forces with Chuckawalla, a desert rat, and make himself a millionaire.

On the next payless pay day Bill threatens the company officials, but is quickly calmed by a new stockholder, Stag Roper, who knows all about a little incident which Bill would like to forget. Stag was friendly and finally informs the Skinner that he wants to find the borax mother lode before the company. Bill shows Stag a bag of "rocks" which he says are the lifeless body of Chuckawalla, and obligingly sets out to retrace his footsteps with Pete, his Indian guide, when Stag reveals that the "rocks" are rich borax crystals. Stag stays in town in order to persuade Jean to run off with him, but is thwarted by Josie. Later Bill returns, after having left Mitch at Chuckawalla's borax lode, learns what has happened, and rushes back to save the clerk — Stag and a companion have set out to grab the claim. After a furious gun battle in which Stag, his henchman, and Pete are killed, and Bill is wounded, the Skinner places Mitch on a mule which will carry him back to town, and prepares to die in the desert. He is rescued, of course, Mitch and Jean are married, and the teamster becomes manager of Josie's saloon.

Wallace Beery has a tailor-made role which he interprets to near- perfection. Probably not since Viva Villa has he delivered such a typically Beeryan tough- and-tender performance. Leo Carrillo is amusing and a convenient foil as Pinto Pete, the Indian guide. Noah Beery, Jr. as Mitch, Douglas Fowley as Stag Roper, and Marjorie Rambeau as Josie interpret their roles with standard competence. While Anne Baxter as Jean rates special mention.

In spite of a rather slow start and a somewhat formula-fond plot, the story carries ahead with plenty of action and builds to a thumping climax.

MA! HE'S MAKING EYES AT ME:
Produced and distributed by Universal Pictures
Director: Harold Schuster
Screenplay: Charles Graysen, Edmund L. Hartmann
Story: Ed Sullivan
Music Score: Charles Previn
Photography: Elwood Bredell
Editor: Ed. Curtis

Tommy Shaw .......... Tom Brown
Connie Curtis .......... Connie Moore
C. J. Woodbury .......... Richard Carle
Miss Lansdale ........ Annie Nagel
Tod Caring .......... Jerome Cowan
Minerva ........... Elizabeth Risdon
Fortythe .......... Fritz Feld
Joe Porter .......... Larry Williams

Light comedy-with-music about a press agent who saves an exclusive New York dress shop from bankruptcy by creating "Miss Manhattan" to demonstrate models which will attract working girl patronage.

(Adults & Young People)

(Running time, 61 minutes)

Ma! He's Making Eyes at Me, titled after the recently-revived 1921 hit song by Con Conrad and Sidney Clare, offers average entertainment; Director Howard Schuster has made the most of somewhat flimsy material; several songs, including, besides the title piece, "Unfair to Love," and Richard Carle's old-timer, "A Lemon in the Garden of Love," plus a fashion revue and a number of snappy dance routines add interest and help garnish the story.

When Tommy Shaw, press agent for Woodbury's fashionable Fifth Avenue gown salon, gets fired for a mistake in copy, he meets Connie Curtis, an unemployed showgirl who convinces him that Woodbury styles would become popular if prices were lowered. Since the dress shop is on the verge of bankruptcy, Tommy manages to sell the idea to C. J. Woodbury, proprietor of the store. In spite of the objections raised by Minerva, Woodbury's secretary, and Miss Lansdale, his own assistant, Tommy gives Connie a good build-up as "Miss Manhattan" and
arranges to have her display the new low-priced styles of woman's suits. With the help of columnist Ted Carter, he puts on a fashion show for working girls of the city and creates a Mr. Manhattan," acted by a Woodbury employee, to escort Connie to night clubs and popular night spots for a fashion show and fashion show in the store auditorium is the climax. According to the scheme, "Mr. and "Miss Manhattan" are to be married on the spot at the hour, however, Tommy realizes that he wants to marry Connie himself, and fights his way to his wish. Constance Moore as shapely "Miss Manhattan" sings and acts with ability; Tom Britt as Andy Devine, who has a talent for the plausibly implausible press agent; and Richard Carle as Woodbury carries a number of humorous situations. Fritz Feld, Anne Nagel, Jerome Cowan, and Eddy Dow as top-notch supporting cast. Ma! He's Making Eyes at Me is unpretentious comedy, pleasantly incidental and entertaining.

**MAN FROM MONTREAL:**
Produced by Ben Pivar for Universal
**Director:** Christy Cabanne
**Screenplay:** O. Francis
**Story:** Ben Pivar
**Photography:** Milton Krasner
Clark Manning, a Canadian Mountie, is cleared by a constable of a murder charge and is helped into a ring of fur thieves. (Adults & Young People)

**A BILL OF DIVORCEMENT:**
Produced by Robert Sisk for RKO
**Director:** John Farrow
**Screenplay:** Dalton Trumbo
**Story:** Clemence Dane
**Photography:** Nicholas Musaraca
**Editor:** Harry Marker
Sydney Fairchild, Marianne O'Hara
Hilary Fairchild, Adele Marshall
Margaret Fairchild, Fay Bainter
Gray Meredith, Herbert Marshall
Hester Fairchild, Mary Whitty
John Storm, Patric Knowles
Dr. Allie Aubrey Smith, Monty Woolley
Rev. Dr. Pumphrey, Ernest Costant
Basset, Kathleen Collier
Susan, Lauri Beatty

Elaborately careful remake of a cinematic landmark with Maureen O'Hara in the role of a woman who sacrifices her own chance for marriage and happiness to permit her mother to remarry while she takes care of her insane father. (Adults & Young People)

**Ski Patrol:**
Produced by Ben Pivar for Universal
**Director:** Lew Landers
**Screenplay:** Paul Huston
**Photography:** Milton Kramer
**Editor:** Ed. Curtis
Viktor Rydner, Philip Dorn
Julia Engle, Lulu Deste
Bert Somberg, Paul Henreid
Veil Pallenberg, Samuel S. Hinds
Paavo Luski, Edward Norris
German Nerkau, John Qualen
Tyko Gallen, Hardie Albright
Dick Reynolds, John Ellis
Jan Sikorsky, Henry Brandon
Lissa Rydner, Kathryn Adams

Makeshift melodrama of heroes and skiers in late Russo-Finnish war, with action shots holding up better than story or dialogue. (Adults & Young People)

**MURDER ON THE YUKON:**
Produced by Philip Krasne for Monogram
**Director:** Louis Gastner
**Screenplay:** Milton Raion
**Story:** Laurie Young, Erskine
**Photography:** Elmer Dyer
**Editor:** Guy V. Thayer, Jr.
Renfew, James Newill
Joe the Trapper, Polly Ann Young
John Kelly, Dave O'Brien
Bill Sanger, John Qualen
Mr. Whipping Smith, Jack Clifford
Weathers, William Joyce
Mountie, Thunderhead Hawks
Whitney, Carl Hackett
Tommy, Chester Morris
Archie, Snub Pollard
North woods melodrama in which mountie Renfrew captures a gang of counterfeiters to the tune of fast action and narrow escapes.

(Adults & Young People)

(Running time, 57 minutes)

Murder on the Yukon, another of the Renfrew-of-the-Royal-Mounted series, returns James Newill in a typical north woods adventure yarn. This time he hunts down a band of counterfeiters, sings a bit, carries on a lukewarm romance with Polly Ann Young, and manages to keep the show moving without lifting it out of the just-passable class.

When Jim Smithers brings in his gold dust to Weathers, he is paid off in counterfeit money. Later Jim's brother, Bill, visits the trading post drunk and reveals that the miner plans to leave for Montreal. Weather's hirelings, following the orders of the counterfeiters, who fears that his phony bills may be traced from Montreal, kill both Jim and Bill, and leave on the latter a false suicide note saying he has burnt the money. Renfrew and Constable Kelly, who discover the miners' bodies, set out to track down the crooks. By trailing Manzi, a renegade Indian who works for Weathers, they discover the gang's hideout. Kelly is captured; Renfrew, after overcoming Weather's men and locating counterfeit bills in a load of furs, confronts his man. The mountie is attacked, but Kelly breaks loose and with Jean, Weather's innocent partner, comes to the rescue. The film ends in a note of romance.

James Newill as Renfrew is his direct, reliable self; William Royle is an adequate villain; and Polly Ann Young, sister to Loretta, makes the best of a minor role. Saturday matinee fare, with occasional cheers assured.

HELL'S ANGELS:

Astor release of Howard Hughes production in revised form.

Director: Howard Hughes
Story: Marshall Neilan, Joseph Moncure March
Adaption: Howard Estabrook, Harry Behn
Photography: Anthony Gaudio, Harry Perry, E. Burton Steene, Elmer Dyer, Harry Zech, Dewey Wrigley
Editors: Frank Lawrence, Douglas Biggs, Perry Hollingsworth

Monte Rinaldi, Ben Lyon, Roy Rinaldi, James Hall, Jean Harlow, John Darrow, Lucien Prival, Frank Clarke, Roy Wilson, Douglas Gilmore, John Darrow, James Hall, Jean Harlow, John Darrow, Lucien Prival, Frank Clarke, Roy Wilson

Streamlined revision of the 1930 Jean Harlow hit; the film has been shortened and polished by skillful cutting, and its air sequences still remain the best ever shown. (Adults)

(Running time, 100 minutes)

Astor Pictures, having obtained the distribution rights to Howard Hughes' high-cost 1930 release, went to work on the film with a will and achieved surprisingly successful results. Even today, the picture seems modern in most respects; the story itself, of course, is a trifle dated, but the air battles are thrilling as ever and more than compensate for any slight taint of staleness in the Harlow sequences. The latter, in spite of judicious cutting, remain on the silly side. A special six-minute prologue dealing with the history of aviation has been affixed and color has been added to the Zeppelin sequence.

The air sequences, which include the Zeppelin burning, the tingling dog fights, and the munitions depot bombing, retain their terrific punch. The aerial photography is expert, and somehow has a convincing modern aspect. The acting jobs, moreover, turned in by James Hall and Ben Lyon, and Lucien Prival as the German general, remain crisp and credible.

This stirring reissue of Hell's Angels should hold its own along with contemporary first-run releases.

LITTLE ORVIE:

Produced by Lee Marcus for RKO Radio
Director: Ray McCarey
Screenplay: Lynn Root, Frank Fenton, Robert Chapin
Novel: Booth Tarkington
Photography: Roy Hunt
Editor: Thror Warth

Orvie Stone -- John Sheffield
Frank Stone -- Ernest Trues
Clara Stone -- Dorothy Tree
Peggy Balliser -- Ann Todd
Mrs. Welty -- Emma Dunn
Corbina -- Daisy Mothershed
Mrs. Balliser -- Fay Helm
Mrs. Green -- Virginia Brisac
Grover -- Paul Burns

APPEALING HUMAN INTEREST STORY, BASED ON THE BOOTH TARKINGTON STORIES, ABOUT A LITTLE BOY WHO TRIED TO KEEP A DOG AGAINST HIS PARENTS' WISHES. (Family)

(Running time, 65 minutes)

Dogs -- the lack of, and the love for -- supply the theme of this unpretentious tale by the author of "Penrod," and "Seventeen." John Sheffield, the "Boy" of "Tarzan Finds a Son," returns to the screen as Little Orvie, tousle-headed, mischievous, and far from domesticated. Eight-year-old Orvie wants a dog, but his mother vows she will never allow one in the house. Orvie is adopted, however, by a Great Dane who gets him into trouble by retrieving balls which have gone thru the neighbors' windows. Forced to dispose of his pet, Orvie persuades Corbina, the colored maid, to house the dog, by threatening to reveal her secret marriage to Jefferson, the gardener, to his mother. Later Orvie accepts a puppy from Patsy Balliser, his sympathetic playmate, and sneaks it to his room. Corbina tells Mrs. Stone, who arranges to get rid of the puppy, but meanwhile it gets sick and is taken by Orvie to Patsy's mother for doctoring. Orvie is miserable, fearing his pet will die, and in spite of his parents' friendly attempts to find out what is bothering him; he finally determines to run away. Before leaving, he stops to see the puppy and is delighted to find it recovering. Patsy's mother then phones his parents, who have already found his farewell note. At the finish his relieved mother consents to let him own a dog -- and when Corbina returns the Great Dane along with a litter, she keeps her word.

John Sheffield as Orvie turns in an enjoyable performance which should earn him fans and guarantee a sequel. Dorothy Tree and Ernest Trues as his long-suffering mother and father seem cut out for their particular roles; Trues, especially, as the indulgent but not infrequently exasperated male parent, rates compliments. Ann Todd as Patsy plays her part well, and Daisy Mothershed as Corbina is convincing. The remainder of the supporting cast, including Ray Turner and Fay Helm, cooperate in building up a simple but thoroughly entertaining motion picture.

"HELL'S ANGELS"
“The MOVIES . . . . 1940”

BROTHER ORCHID:

Produced by Hal B. Wallis for Warner Brothers

Director: Lloyd Bacon

Screenplay: Earl Baldwin

Story: Richard Connell

Photography: Tony Gaudio

Editor: William Holmes

Little John Sarto ... Edward G. Robinson
Flo Addams ... Ann Sothern
Jack Buck ... Humphrey Bogart
Foster Sweeney ... Donald Crisp
Clarence Fletcher ... Ralph Bellamy
Hilda Riker ... Josephine Hutchinson
Brother Wren ... Charles D. Brown
Brother Goodwin ... Cecilia Kelly
Brother TRI ... Morgan Conway
Musig O’Day ... Richard Lane
Red Mac ... Paul Guilfoyle
Texas Pearson ... John Ridgely
Brother MacQueen ... Joseph Graham
Brother Macdonald ... Wilfred Lucas
Curley Matthews ... Tom Tyler

Edward G. Robinson takes Little John in his stride with easy and practiced assurance. Ann Sothern is an entertainment asset as Flo, a snappy copy of her Maizie with sure laugh lines and some breezy sequences with Little John. Humphrey Bogart is his usual arch demeanor, and Donald Crisp is splendid as the head of the monastery and the support consists of nicely typed gangsters, brothers and westerners. Director Lloyd Bacon has taken full advantage of the clever script to combine melodramatic punch and effective comedy. The physical production, especially photography and background music, is above average for the type. It’s satisfyingly amusing entertainment.

Novel and amusing gangster comedy-melodrama in which a big-shot racketeer, wounded by gang rivalry, recovers in a monastery, smashes his own old mob — and becomes a monk himself.

(Adults & Young People)

MURDER IN THE AIR:

Produced and distributed by Warner Brothers

Director: Lewis Seiler

Screenplay: Raymond Schrock

Photography: Ted McCord

Editor: Frank Magee

Brass Bancroft ... Ronald Reagan
Sasha ... John Litel
Hilda Riker ... Lya Lys
Joe Garvey ... James Stephenson
Gabby Walker ... Eddie Foy, Jr.
Doc Finchley ... Robert Warwick
Rumford Zimmerman ... Admiral Winfield
Commander Wayne ... Kenneth Harlan

Novelty spy melodrama; foreign agents attempt to steal the plans for a deadly ray machine but are finally thwarted by an alert G-man.

(Adults & Young People)

MURDER in THE AIR presupposes the existence of an ingenious machine known as an “inertia projector,” which is capable of stopping mechanical devices in motion over a distance. The device is owned by the Army (of course), but spies and saboteurs are out to filch the blueprints for the benefit of belligerent nations. The story gets under way when Brass Bancroft, a United Air Service agent, takes the place of a notorious spy who has been killed in a train wreck. Brass meets the wife of Joe Garvey, who is suspected of espionage, and turns her over to federal men to prevent exposure. Afterwards, on orders from Garvey, who assumes he is a confederate, Brass boards a dirigible which is scheduled to test the inertia projector. After a storm sends the dirigible into the sea, Brass manages to save the projector, but discovers that the blueprints have been stolen. Later, on land, the projector brings to earth the plane in which Garvey is seeing with the precious blueprints.

Ronald Reagan does a workmanlike job as the G-man and James Stephenson as the accented and unscrupulous foreign agent. Newcomer and John Litel head the supporting cast. Eddie Foy, Jr. contributes minor comedy. The scenes, in general, seem uneven; some credible, some extravagant and unconvincing. It’s a thrill fan specialty, but most audiences should find it adequate program filler material.

THE HIDDEN MENACE:

Produced by Associated British, released by Alliance Films

Director: Albert DeCourville

Screenplay: Elizabeth Meenan

Photography: C. F. Greene

Editor: Lionel Tomlinson

Garvin ... Otto Kruger
Yester ... Gertrude Michael
Paul Houston ... John Clements
Truxa ... Barbara Blair
Peters ... Gene Sheldon
Wallis ... John Turnbull
Mrs. Schlip ... Norah Howard

Unusual British-made mystery-romance melodrama about a variety troupe in old Vienna, a ray machine which is in love with a dancer, makes use of an evil machine to ruin the routine of a tight-rope walker who is his rival.

(Adults & Young People)

(Running time, 56 minutes)

In The Hidden Menace Director De Courville tackles an unusual story idea and succeeds in working up an interesting and always adequate action melodrama. Otto Kruger, the love-mad magician of the piece, heads a more or less experienced cast which includes Hollywood-trained Gertrude Michael and John Clements, who appeared in Four Feathers.

The story takes place in a variety theatre in old Vienna. Garvin, a great magician, and Truxa, a famed tight-rope walker, are in love with Yester, a dancer. When it looks as though Yester is leaning toward the rope specialist, Garvin gets out the triangle and all over again. The Great Garvin, seared afresh with murderous jealousy, starts blurring the wire with his ray machine. At the finish Truxa himself appears and puts an end to the magician’s monkey-shines.

In spite of a few dance routines which slow up the action, the film maintains suspense without much difficulty. The acting is effective throughout, and the English accents, though noticeable, are not annoying.
FOREIGN FILMS in the UNITED STATES — May

by Nigel Dennis

In the course of the last ten years we who have followed the French film have, as a matter of course, developed a fairly good idea of the substance of its directors and story-writers. Renoir, Duvivier, Benoît-Levy, Jean Giono, Marcel Pagnol—the names which reflect certain individual methods and choice of subject matter. But even more familiar to us now are the scenes of France and the people of French France that we have acquired and not we have all fixed in our minds pictures of French types and French settings which have reached our memory through the film. Rene Clair’s无motivo taxi-driver, the heavy father of Poil de Car-rotte, the empty-headed female animals of The Baker’s Wife and The Human Beast, the rugged, emotional working-man of Jean Gabin and the smooth sophisticate of Louis Jouvet—they come to mind instantly at the thought of French productions along with the straight, tree-lined roads and the flat fields of France stretching away from the bare and solid kitchens of the farmhouses and the musty, overcrowded bedrooms of the city women.

Above all, now, we have learnt to know every hole and corner of the French village. We know its homes and its knoll, its ravines; where the schoolmaster stands in relation to the priest and the significance of land and bread to every inhabitant. For some time we have praised the French for the depiction of these small, real people of France and for their studies of the reactions of these people to pleasure and sorrow. We have admired the ambition of their writers and directors to go below the surface and raise up the things that mean most to these simple people.

If anything, we know them well enough by now to want to call a halt. Perhaps we are beginning to feel that the village and the characters picked over easy years and that unless they can be urged to tender up something new they had best be left alone with the fine reputation they have acquired in the last few years. This does not mean that we long for the company of French glamour girls and city slickers in a Parisian setting. It does mean that the old ground is in danger of being worked to death.

It is probable that the French will continue to think otherwise for some while yet. This is a time when they are more eager than ever to record the deeper reactions of their people, and since France is still largely an agricultural country, the village and the precious family unit will continue to receive the attention of their producers. We shall still be told, with more pride than ever, that however engraed the personal foibles and prejudices of the villagers may be, in a time of crisis they will be as nothing and will disappear behind a single, united front.

THE MAYOR’S DILEMMA

Broadly, this is the message of one of France’s two new films. It is called The Mayor’s Dilemma, from the original title of Les Otages. Its setting is a village on the borders of Belgium in 1914. When the story opens a good old village feud is at its height; the bailiff is serving a summons on the mayor over that little matter of the mayor’s barn, through which the aristocrat, M. de Ros-signol demands a right of way. While they wrangle and dispute the right of one another to the barn, I need hardly tell you that it is being used as a secret meeting-place by the mayor’s son and his rival’s daughter. The stage is set, in fact, for one of those never mind-the-old-people’s-businesses, but-come-let-us-get-ahead affairs, so dear to the screen of every nation, when the advance guard of German Uhlanes comes sweeping into the little border vil-

The young lovers in the barn are surprised by a German officer, but the young man succeeds in hiding him and escaping through the German lines to rejoin his regiment. And this is where the dilemma of the title comes in. The Uhlan hold the five leading townsmen including, of course, the mayor, as hostages who will be shot in twenty-four hours if the of-

The body of the picture is devoted to studies of these five men, to the way they react to what they all feel means certain death. They are in the heroic sense; the thought of death is actually painful to them all and they make no attempt to pretend that they are happy and proud of their select roles as martyrs. When the time comes for them to leave their village and walk the dusty road to the German camp they sing the Marselle-

laise to keep their spirits up, and in the dark of the early hours, counting the hours they have still to live, they com-

pose somewhat the differences that have become of so little importance. Each remains true to his professional character — they are mayor, landowner, fencing-

master, barber, and bailiff, with a drunken poacher thrown in for good measure — but when the poacher, the land-

owner’s birds, for instance, cannot keep the two from sharing the sympathy of the moment. Had we not learnt to know these small people so well and to recog-

nize their passions and reactions almost before they are shown, The Mayor’s Dilemma would teach us more. As it is we feel sympathy for them in their di-

lemma, but remain all too conscious of its artificial structure. And of course we ex-

pect the last-minute rescue by the French troops and the triumphant return to the village, where the original bone of con-

tenation, the mayor’s barn, is discovered to be the one building in the place that Ger-

man artillery has succeeded in reducing to a heap of ruins.

THE PHANTOM WAGON

Number Two from France also has plenty of familiar faces and settings, this time of the more abased variety of the school of The Lower Depths and Port of Shadows. Directed by Julien Duvivier and based upon a story by Selma Lagerlof, La Charette, Fantome (The Phantom Wagon) is a mournful picture of life in the squalid quarters of a big city. It’s heroes and heroines are the kindly officers of the old-time firemen. They work in a big way on the fearful spectacle of a death wagon which those about to die hear cracking and rumbling towards them through a ghostly city. Its story of the love of an Army girl for a deprived slum-


TEAR GAS SQUAD:

Production and distributed by
Warners Brothers

Director: Terry Morse
Scenarist: Play: Charles Belden, Don Ryan, Kenneth Gamet
Photography: Sid Hickox
Editor: Louis Hesse


Familiar, mildly exciting service melo-
drama about a rookie cop who is fired for insubordination and later reinstated with honors for saving the life of a sergeant with whom he has a feud.

(Adults & Young People)

(Adults & Young People)

(Tear Gas Squad tells the story of two good-looking cops who fight over a pretty girl without varying to any noticeable extent a rather threadbare formula. Tommy McCabe, a cocky, lanky cop, and another cop, taller and broader, sing up a burlesque of a cop which annoys Jerry Sullivan, who has a

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Police Lieutenant for a father and a sergeant on the force for a boyfriend. When Tommy himself joins the department on a lark, he becomes the most unpopular rookie in uniform, and of course he exasperates Sergeant Morrissey, Jerry's fiancé, no end. Tommy sobered up, however, when his brother is murdered by gangsters, but his rash actions cause him to be shot after a gang of killers who are surrounded in a warehouse capture Sergeant Morrissey and demand a chance for a getaway in exchange for his life. While the police hesitate, Tommy clambers through a skylight, takes the mob by surprise, and rescues the Sergeant. As a result, he is reinstated and wins Jerry, Morrissey's girl, who had previously Sunday's child has far to go.

Dennis Morgan and John Payne as Tommy McCabe and Sergeant Morrissey carry their roles well enough and Gloria Dickson as Jerry acts with ability, but all three deserve better assignments. A weak screen play and just-passable direction keep the movie from amounting to much. In spite of the film's title, the Tear Gas Squad plays a minor and relatively unimportant part.

**SAVATURDAY'S CHILDREN:**

Produced by Hal B. Wallis for Warner Brothers

**Director:** Vincent Sherman

**Screenplay:** Julian J. and Philip G. Epstein

**Story:** Maxwell Anderson

**Photography:** James Wong Howe

**Editors:** Odette Overwaks

**Rims O'Neill** ................. John Garfield

**Bobby Halevy** ................. Anne Shirley

**Mrs. Halevy** ................. Elizabeth Risdon

**Mrs. Halevy** ................. Frank McHugh

**Horrace Sand** ................. Una Merkel

**Gettysburg Mills** ............ Dennis Moore

**Mr. MacReady** ................. John Ridgely

**Mrs. MacReady** ............... Mary Stevenson

**STORY:** Moving, realistic middle-class comedy drama about a young couple's struggle to remain unified in spite of strained economic circumstances.

**ADULTS & YOUNG PEOPLE**

**(Running time, 97 minutes)**

"Friday's child is full of woe"

 predicts the jingle, and in Saturday's Children the rhyme is exploited to good advantage. Although the principals seldom venture outside New York City, they go far along the road toward mature and sympathetic understanding of each other and of the forces which mold their lives. Maxwell Anderson's Pulitzer Prize play has been translated to the screen in a film which is both an entertaining comedy of young love and a thoughtful study of economic law as it operates in the lives of decent average individuals. Broad canvas plot paths are blended in a manner calculated to satisfy general audiences. The happy ending may push popularity, but the production itself suffers as a consequence. The film is well paced and compelling; it unfolds simply and arousing rising interest.

It's the old, old story of a young married couple faced with a dwindling income, Owen, Mr. Shirley, is a typical Manhattan family, sacrificing pleasures to pay their bills but somehow managing to keep their pose and to make the most of simple enjoy- ments. When Bobby, younger daughter and the family favorite, starts keeping company with Rims Rosson, a steady if at times impractical young man, her relatives make the affair their own concern. The romance moves ahead, but Rims just doesn't arrive at the climax — a marriage proposal, of course. Bobby's older sister Florrie, whose own marriage with Willie is something less than a record success, instructs Bobby in the ancient art and science of feminine persuasion, and unsuspecting Rims eventually puts the question. For a while the marriage is a brilliant success, but then Bobby loses her job, and the trouble begins. The newlyweds are just learning to scrape by on Rims's twenty dollars a week when even he suffers a pay cut. After that, actual tragedy seems in the offing. The harassed youngsters quarrel over trivial as well as important matters, and become daily more bitter. At length Rims is sent an offer for a position in Manila, which he had previously rejected upon marry- ing Bobby; but his weary little wife, who is now expecting a baby, conceals the offer — as well as her own condition. Soon she relents, however, and tells him of the Manila Bid. Rims is angered, quar- rels with her, and books passage for the Philippines. At this juncture Bobby's father attempts a desperate move, which fails, but succeeds in reuniting Bobby and Rims.

John Garfield interprets his role as Rims with understanding and finesse; the slow-thinking but sensitive young hero of the piece is portrayed with authority and eloquent understanding. Anne Shirley, in her first adult role as Bobby, endows the courageous little wife with rare integrity and appeal. Claude Rains as the shrewd, worldly-wise, and sympathetic father-in-law is superb, while Roscoe Karns as the comical and thwarted husband of Florrie furnishes humorous relief. Credit is also due Lee Patrick, the older sister, and George Tobias and Dennis Moore.

**Saturdays' Children,** in spite of its irrelevant ending, is a successful motion picture, flavorful and enjoyable in its neat harmonizing of comedy and near-tragedy.

**HI-YO SILVER:**

Produced and distributed by Republic

**Directors:** William Witney, John English

**Screenplay:** Barry Shipman, George Worthington Yates

**Photography:** William Nobles

**Editors:** Helene Turner, Edward Todd

**The Lone Ranger** — A Man of Mystery

**Silver** ......................... Hi-Yo Silver

**Tonto** ......................... Chief-Thai-Loonie

**Allen King** ................. Lee Powell

**Bert Rogers** ................. Herman Brix

**Jean Blanchard** ............ Robert Roberts

**Jeffries** ....................... Stanley Andrews

**Blanche Adams** ............. Father McKim

**Mary Farnum** ............... William Farnum

**Bob Stuart** ................... Hal Taliaferro

**RUNNING TIME:** 69 minutes

**HI-YO SILVER,** a composite of the Lone Ranger serial of several years ago which was based on the radio skit of the same name, is geared to a fast pace with lots of action and no time to carry on. Effective flashbacks are introduced for the sake of coherence, but these intermittent scenes are smoothly inserted and succeed in building the story background without slowing the action.

The story starts in Texas during the tumultuous reconstruction days following the Civil War. Marauders raid honest ranchers almost at will; the law is non-existent. When Smith, the most notorious of the outlaws, murders a special investi- gator dispatched from Washington and then assumes his name and authority, President Lincoln appoints Blanchard as Administrator of Texas. Smith, however, intimidates Blanchard by threatening his daughter, and the helpless administrator is forced to turn over his authority to the raider. The Lone Ranger, advised of the situation, rounds up worthy men and Tonto, a faithful Indian, and sets out after the outlaws. He skirmishes with the gang, saves a shipment of silver which they had planned to carry off, and rescues his pals from prison after they are interned for the part they played in transporting the silver to a mountain cache. When Smith, who has been posing as Jeffries, the murdered special investigator, is unmasked by Blanchard's daughter, he determines to send her away, but the Lone Ranger discovers the plan, rescues both the girl and her father, and hides them away in a place where they are attacked by Smith and his gang. The Lone Ranger rides for help, rallies the ranchers, and succeeds in killing or capturing the entire outlaw band. After the battle, he is the only one of the original quintet left alive; before galloping off, he discloses his true identity.

Lee Powell plays the Lone Ranger; Stanley Andrews the top villain; and Lynn Roberts has a meagre role as Blanchard's daughter. With a few exceptions the players are the same as in the original serial and the physical production displays standard competence. *Hi-Yo Silver* should pack in the kids come Saturday afternoon.
**EDISON, THE MAN:**
Produced by John W. Considine for MGM

**Director:** Clarence Brown  
**Screenplay:** Talbot Jennings, Bradbury Foote  
**Story:** Dore Schary, Hugo Butler  
**Music Score:** Herbert Stothart  
**Photography:** Harold Rosson  
**Editor:** Frederick Y. Smith

**Cast:**
Thomas A. Edison .......... Spencer Tracy  
Mary Stillwell .......... Rita Johnson  
Bunt Cavatt .......... Lynn Overman  
General Powell .......... Charles Coburn  
Mr. Taggart .......... Gene Lockhart  
Ben Els .......... Henry Travers  
Michael Simon .......... Felix Bressart  
Ada Cavatt .......... Peter Godfrey  
Ludstrom .......... Guy D'Ennery  
Edison Hall .......... Byron Foulger  
"Acid" Graham .......... Milton Parsons  
Biglow .......... Arthur Aylesworth  
Jimmy Price .......... Gene Reynolds  
Mr. Johnson .......... Addison Richards  
Snead .......... Grant Mitchell

A superb and inspiring screen biography, human and humorous and heroic and always honestly sincere; the story of Edison's mature years from his arrival in New York to his invention of and struggle to establish the electric light.  
(Adults & Young People)

**(Running time, 104 minutes)**

Edison, The Man is a resolute interpretation of that title. The man himself is the study; the scientific accomplishments are of secondary importance, are significant only for dramatic background and as means to interpret the man's character. Though Edison's kinetoscope was the first unmistakable motion picture device, the start and the stimulus of the motion picture itself as it is known today, there is no attempt to exploit that portion of his career — it is an interesting and exciting tale and has been left, perhaps, for another film in the Edison saga. Edison, The Man, concentrates upon the years of struggle and reaches its climax with the most universal invention of them all, the electric light, in a noble battle to prove its value by lighting New York City. And the emphasis is continually upon the human aspects, the deepening character of Edison himself, his romance and home-life, and the remarkable loyalty he inspired in his fellow workers.

The story opens at the Golden Jubilee of Light in 1929 when world-famous figures gathered to honor the 82-year-old Thomas Edison. While they wait in the banquet hall, a secretary, looking for the guest of honor, finds him granting an interview to two high school reporters. Hurried to the banquet, the old inventor listens to the speeches describing his triumphs and lets his thoughts wander back to the past now so eloquently praised in the present.

It is 1869 and Young Tom Edison, an unknown telegrapher, arrives in New York and calls on friend Bunt Cavatt at the Gold Indicator Building. His friend moves on and Edison takes his place, helping old janitor Els take care of the building and conducting experiments in the basement. He tries, without success, to interest Mr. Taggart, manager of the company, in the invention of a new stock ticker. During a market crisis the master transmitter fails — and Edison repairs it in time. He asks only a chance to talk business and fortunately General Powell, president of Western Union, listens to him. Powell sets him up in the company's shop and promises to buy any practical invention. Romance and achievement begin their march: he meets Mary Stillwell and he devises an improved ticker. He hopes to sell it for $2,000 — and receives $40,000. With the money he marries Mary and establishes a laboratory at Menlo Park, staffed by men who follow him from the Western Union shop. As the years rush by a daughter and a son are born and minor inventions are created. Els appears and is given a job and Bunt returns. But expenses outrun income. Edison sets desperately to work on his incandescent light idea, goes to Powell for aid and finds the old man dying. Taggart, whose antagonism is becoming apparent, offers help — if Edison will take orders from him. In despair Edison tells his men that his money is gone, their jobs are ended. But the next morning they are all at work, their faith in him undiminished. Then it is, almost by accident, that he invents the talking machine: the sheriff is not only held at bay, but Edison is now a celebrity.

The easy-going Bunt tells reporters that Edison has solved the electric light problem; the story is printed and gas stocks tumble; Taggart, a heavy investor, brands Edison as a fake. Working feverishly, Edison and his men at last hit upon the vacuum principle and the long search for a filament is rewarded. Despite the opposition of Taggart, Edison gets the franchise to light New York City — but only by guaranteeing to put the wires underground at his own expense and promising to meet a deadline. By heroic effort he and his workers complete the set-up, design and construct the great dynamos. The great day arrives — and the dynamos buck each other. In five hours the governor shaft is altered and while Taggart is celebrating Edison's failure, the lights of New York City come on.

The scene shifts again to the Jubilee of 1929. Thomas A. Edison rises to review the advance of science and to issue his warning of the ever present danger that scientific progress, which has contributed so much for the benefit of mankind, can be diverted to terrible and destructive ends. Can "human ingenuity," he wonders, "keep its balance with humanity?"

Spencer Tracy's performance is indubitably one of the screen's finest, a simple and eloquent statement of the character of a great man. It is at once forceful and human, resolute and honest. Rita Johnson is splendid as his understanding wife, Lynne Overman a droll and humorous Bunt Cavatt, Gene Lockhart a shrewd and capable Taggart, Charles Coburn a sympathetic and likable General Powell, Henry Travers a warmly faithful Mr. Els.
The minor players are excellent all, responding admirably to the skill and judgment of Clarence Brown's experienced direction. The script is a fine example of well-knit, both dramatic and humanly hounded, and it has been interpreted with seasoned competence and understanding. The production is lavish in every detail without being garish or ornate; quality is evident in every foot of film, the picture to be enjoyed and long remembered.

THOSE WERE THE DAYS:
Produced by Ted Reed for Paramount
Director: Ted Reed
Screenwriter: Caryl Carter
Story: George Fitch
Photography: Victor Milner
Editor: William Shea

P. J. "Pete" Simmons: William Holden
Martha Scroggs: Bonita Granville
Alexander "Alley" Bangs: Gene Morgan
Boone: English Adlai Walton
Judge Mitchell Scroggs: Vaughn Glaser
Sarah: Bill John Arledge
Prof. Silecki: Lucien Littlefield
Briggs: Richard Denning
Rawson: Tom Ricketts
Judge Jennings: Aldrich Bower

Entertaining and nostalgic comedy melodrama about prankster Petey Simmons and company who roamed the campus of good old Siwash back in the days of turtleneck and jerg-top pants. (Adults & Young People)

(Running time, 70 minutes)

Those Were The Days, based on the series of Siwash college stories written by George Fitch for the Saturday Evening Post some thirty years ago, succeeds in recreating a typical American fresh water college of the turn of the century replete with freshmen swains, campus belles, stodgy professors, and all the trimmings of the horse-and-buggy era. As the reminiscences of Petey's real reel, wind one slips without effort into a period of bustling skirts and button shoes, of horsecars and high hairdos, of gaslight and linen-dusters. Good old Siwash lives again and it is heart-warming to see Petey Simmons, swaggers across the campus, playing pranks, courting the judge's daughter, and getting out of a pox of trouble. Petey gets off on the wrong foot by asking of the older students, and determines to redeem himself in their eyes. Together with "Allie" Bangs, a backward student who is his chum, he defeats the sophomore class in battle and makes life miserable for the more efficient professors. He escapes serious trouble, however, until he wrecks a trolley car and is brought before Judge Scroggs. Under the threat of a six months' jail sentence, he courts Martha, the Judge's daughter, and wins through to freedom, that is, relative freedom — Martha finally responds to the arduous siege of her affections.

An effective screenplay, which weaves the highlights of the Fitch stories into a smooth and careful narrative, has been skillfully exploited by Director Reed, who aims for laughs and gets plenty. The picture is packed with hilarious sideline accidents and amusing happenings in themselves and which supplement, rather than weaken, the main theme. William Holden and Erza Stone as Petey and "Allie" are Siwash swallows with an equity, and the tops of their freshman caps to the bottoms of their bulldog shoes. Blonde Bonita Granville, for so many years the unbeloved brat of motion pictures, accomplishes a complete reformation as Martha Scroggs: and shapely Judith Barrett as Mirabelle Allstairs, "Allie's" beautiful heart-flutterer and the campus charmer, contributes one of her best roles to date. Vaughn Glaser as Judge Scroggs has a substantial role which he interprets to advantage. The details and atmosphere of academic life during the lavender-and-lace era have been created with meticulous care.

It's a wholesome, humorous, at times wistfully nostalgic film whose depiction of campus highjinks of a bygone period has genuine entertainment appeal.

ON THEIR OWN:
Produced by Sol Golden for 20th Century-Fox
Director: Otto Brower
Screenplay: Tom L. Dunn, Buchman, Val Burton
Story: Val Burton, Jack Jungmeyer Jr., Edith Skouras
Photography: Arthur Miller
Editor: Nick DeMaggio

Mrs. John Jones: Spring Byington
Jack Jones: Ken Howell
Roger Jones: George Ernest
Lucy Jones: June Carlson
Grace Jones: Miss Roberts
Bobby Jones: Billy Mahan
Margaret: Marjorie Chapman
Peters: John Quen
Giseppe Galentlno: Charles Judels
Doc Daggin: only one: Chick Chandler

More amusing adventures of the Jones family; this time financial reverses send them to California where they have an exciting time running a bungalow court. (Adults & Young People)

(Running time, 65 minutes)

The Jones Family's seventeenth screen adventure incorporates the average quotient of common man of human interest which regular fans and general audiences have come to expect. The family cast is the same as it has been all along; Pa Jones, Ma Jones, Janie, Albert, and Income. Pa and Ma are the parents, and Albert and Income are the sons. The story this time, having been scripted into a sanitarium to recover from a nervous breakdown — actually Jed Frouty is said to have been wishing to break away from his parental role.

When Pa Jones learns that his building and loan company has failed, his health suffers and he is forced to enter a sanitarium, Albert decides to pay off the company debts and provide for his own medical care. The family, left with only a car and trailer, decide to go to California. They start out with only a car and trailer, they trade the car for a bungalow court, and things begin happening. Most of the tenants move out, and the few who remain succeed in driving away prospective new ones. Finally, in desperation, Ma Jones decides to advertise for folks who have youngsters and pets. The plan works; new tenants flock in, with dogs, noisy children, etc. The owner of nearby apartment houses, however, brings the Joneses into court. Just when it looks as though Ma's dramatic plea has failed and the Joneses are about to be declared bankrupt, the judge receives a call from his wife, who explains that they are about to be evicted again because of the children's noises. The judge, of course, gives the Joneses a favorable decision, and applies for one of the bungalows. Spring Byington, Ken Howell, George Ernest, and the Jones family are friendly rivals of Jean Harpe and son and deliver their usual reliable brand of solid, all-purpose entertainment. A new actress, Marguerite Chapman, appears for the first time in a featured role and proves to be delightful. With Ken Howell as Roger Jones, the amateur Romeo.

TEXAS STAGECOACH:
Produced by Leon Barsha for Columbia
Director: Joseph Lewies
Screenplay: Fred Myton
Photography: George Meachan
Editor: Charles Nelson

Larry Kinkaid: Charles Starrett
Jeannie: Jean Harpe
Bob Nolan: Bob Nolan
Shoshone Larsen: Dick Curtis
Jink Kinkaid: Ed Lowen
John Appleby: Kenneth McDonald
Clancy: Harry Corbett
Jog Wilson: Francis Walker

Swift-paced routine western about two rival stage lines which unite after battling each other to overcome an unscrupulous banker who stirs up trouble between them. (Adults & Young People)

(Running time, 59 minutes)

This addition to the Charles Starrett series is a swift-moving standard western with plenty of action and just the right measure of singing and romance. Suspense is maintained, and the fight between Starrett, shoots, fights, and gallops over cactus country in approved cowboy fashion.

Kinkaid and his father operate a stage line as friendly rivals of Jean Harpe and brother Bob, who also maintain a string of coaches. Banker Appleby, however, and his henching, Shoshone Larsen, who hopes to get control of the lines, cause trouble to develop between them by starting a road building race. Open warfare breaks out, but Starrett sees the light when his father is murdered and banker Appleby forecloses on the loan. Realizing that the unscrupulous banker has turned their former friendly rivalry into bitter enmity merely to serve his own ends, the two factions unite and manage to win a contract from the stage line of Shoshone which clears the air, bringing peace and wedding bells.

Charles Starrett as Kinkaid contributes a new tenor, a performing, a tenor that is attractive as Jean Harpe, while Bob Nolan as brother Bob cooperates with aplomb. Dick Curtis and Kenneth MacDonald are adequate villains. The Pioneers, singing cowboy troupe, feature two numbers, "Roll On With the Texas Express," and "In My Tumble-Down Home."
LILIAN RUSSELL:
Produced by Gene Markey for 20th Century-Fox
Director: Irving Cummings
Screenplay: William Anthony McGuire
Music & Lyrics: Alfred Newman and Mack Gordon, Gus Kahn and Bronislau Kaper
Photography: Leon Shamroy
Editor: Walter Thompson
Lillian Russell ................... Alice Faye
Edward Sullivan .................. Don Ameche
Alexander ....................... Henry Fonda
"Diamond" Jim Brady ...... Edward Arnold
The Famous J. L. ....... Warren William
Tony Pastor ............... Leo Carrillo
Grandma Leonard ........ Helen Westley
Cynthia Leonard .......... Dorothy Peterson
William Gilbert ........... Nigel Bruce
Arthur Sullivan ............ Claude Allister
Edna McCallie ............ Lynn Bari
Weber and Fields .......... Themselves
Eddie Foy, Sr. ............. Eddie Foy, Jr.
Marie ....................... Una O'Connor
Leopold Damrosch .......... Joseph Cantor
Dorothy .................... Diane Fisher
Lillian Russell's sisters:
Eugine Knox, Joan Valerie, Alice Armand
President Cleveland .... William Davidson

Running time, 126 minutes

Perhaps the most celebrated "glamour girl" of America's past has been Lillian Russell, née Helen Leonard. An indifferent actress, she became the darling of a stage which cared more for song and spectacle than for the finer dramatic requirements. In the garish vulgarity of the Cleveland epoch, in the days of Diamond Jim Brady, all-gowny, hearty if not overcivilized eating and drinking, and the first horseless carriages, Lillian Russell found a niche for her personality from which time 0000 has not dislodged her.

Lillian Russell, according to both Fox and fact, was born in Clinton, Iowa, around the start of the Civil War. After recording that event, our story skips 18 years and finds Lillian, then plain Helen Leonard, in New York with her grandmother. She has sung for Leopold Damrosch and been told her voice, though beautiful, is unfit for grand opera. She meets Alexander Moore, and they confide to each other the careers they envision for themselves. Shortly afterward Tony Pastor hears Helen sing and signs her for his theatre. As "Lillian Russell" she is an instant sensation. Success means flowers, champagne, diamonds even, and the acquaintance of the Broadway great. Lillian marries Edward Solomon, a young Connecticut bank officer to London where she is to appear in a Gilbert and Sullivan operetta. Solomon argues with the famous pair and Lillian is fired. Misfortunes follow him to London, their funds dwindle and Solomon's health begins to fail. A child is born to them and they have to move into even more wretched quarters to keep going. Moore, now a great reporter, arrives in London to write Lillian's life story. Solomon has a sudden fatal heart attack. To drown her sorrow, Lillian appears in a Gilbert and Sullivan operetta and is a success. Returning to New York, she stars for Weber and Fields. At the height of her career she refuses Jim Brady, better known as Diamond Jim, and contrives to have bashful Arthur Moore propose to her.

Lillian Russell has been produced with an abandon worthy of the era it celebrates. Nothing in the way of decor has been overlooked; clothes, jewels, champagne and all the hearty immensity in fantasy which made the principals of the age. In fact, what they did, helpless in the swirl of scenery with which they surrounded themselves. To that extent at least, the film is true to the life it portrays. Alice Faye is nothing more than a padded Alice singing the good old songs, but who can say that, after all, this is not enough? Don Ameche and Henry Fonda have the rather thankless and colorless job of playing a couple of Lillian's husbands and being ancillary to the matter at hand. Edward Arnold walks in with an easy characterization of "Diamond Jim," rather a museum piece by comparison with other of his screen biographies. Singularly effective in their roles are Helen Westley as Lillian's grandmother and Nigel Bruce as William Gilbert (and Sullivan). Weber and Fields portray themselves in a side-splitting gag and Eddie Foy, Jr. plays his famous father. The dance routines are engaging and spectacular, the songs nostalgic, and the story, though not true to fact, has moments of high vitality. As sheer spectacle, Lillian Russell scores heavily, and its straight audience appeal is assured.

AN ANGEL FROM TEXAS:
Produced by Robert Fellows for Warner Brothers
Director: Ray Enright
Screenplay: Fred Niblo, Jr., Bertram Millhauser
Story: George S. Kaufman
Photography: Arthur L. Todd
Art Director: Edras Hartley
Editor: Clarence Kolster
Lil Wayne ................. Peter Colman
Dorothy .................. Eddie Albert
Lydia Weston ............ Rosemary Lane
Jim McClure ............ David Morris
Marge Allen ............ Jane Wyman
Marty Allen ............ Ronald Reagan
Valerie Blayne .......... Ruth Terry
Quigley ................... John Litel
Bob Roblin .............. Hobart Cough
Addie Lou Coleman ....... Ann Shoemaker
Chopper ................... Tom Kennedy

Breezy farce about a corn-fed cutie from Texas and her country bumpkin boy friend who unintentionally outsmart a couple of city slickers and achieve success on Broadway. (Adults & Young People)

Running time, 69 minutes

An Angel From Texas, based on Geo. S. Kaufman's 1925 "Butter and Egg Man" returns the Brother Rat trio, Eddie Albert, Wayne Morris, and Ronald Reagan, in a merry madcap comedy which stays fresh in spite of the fact that it's been done before. Starlets Rosemary Lane, Jane Wyman, and Ruth Terry add zest and zip and, incidentally, of course—appeal. It's a funny, hilarious bit which burdened audiences should find amusing.

When talented Lydia Weston leaves her boy friend and home town in Texas to tackle the New York stage, she expects early success, but soon discovers Broadway is no pushover and settles for a job as secretary to two shoe-string producers, Marty Allen and Mac McClure. Not very long afterward boy friend Peter lands in the big city with $20,000 and a plan to buy a hotel and settle down with Lydia. The two Texas slick-shuckers, producers, however, have other ideas, and persuade the Texas country boy to sink his savings in a moth-eaten vehicle which seems destined to lay the biggest Broadway egg of the season. The bait is that Lydia will be leading lady in the show. In order to live up to this part of the agreement, the slickers fire Valerie Blayne, a gangster's girl friend who was supposed to get the prize role. Valerice promptly threatens to have a bomb planted under the stage. As it turns out, however, Marge, Marty Allen's wife, feels sorry for the youngsters from Texas and determines to teach her slippery husband a lesson by helping Peter buy out the show. Rehearsals indicate a dismal flop, but the intended serious drama is accepted as a screaming farce, and the play is a hit. Both Peter and Lydia whirl overnight to the giddy heights of Broadway success.

Rating: Ray Enright is to be congratulated for a pleasant, pepper little comedy which doesn't pretend to be anything more. Many of the comedy situations are standard, but they entertain and move along at a good clip. Performance is first-rate. The antics of Albert, Morris, and Reagan are consistently entertaining, and the feminine principals cooperate throughout with engaging finesse.
**TORPEDO RAIDER:**

Produced and distributed by Monogram
Director: Robert McGowan
Screenplay: Dorothy Reid, Marion Orth
Photography: Harry Neumann
Editor: Russell Schoenorga

Pat ........................................ Marcia Mae Jones
Steve ........................................ Jackie Moran
Kelly ........................................ Grant Withers
Marty ......................................... Evelyn Venable
Harry ......................................... Marvin Stephens
Martha ....................................... Clara Baldwin
First Trump ................................. Gene Morgan

Unpretentious, human interest film about an ill-treated farm boy who improves his status through the help of an ex-big league ballplayer and his pretty tomboy daughter. (Family)

(Running time, 70 minutes)

When Pat, the vivacious young daughter of a retired baseball player, comes to live with her dad in Centerville, she meets Steve, orphan boy who lives with an irascible uncle, and the two become fast friends. The ballplayer, falls in love with Frances, Steve’s school teacher, and together they decide to help the boy whom Uncle Matt overworks and keeps from getting an education. In defiance of his ill-tempered relative, attends a big school dance in order to buy Pat’s basket. Uncle Matt bursts in, humiliates the boy, and forces him to leave. Then Steve determines to run away. After bidding good-bye to Pat, he heads for the railroad station. Meanwhile two tramps break into Uncle Matt’s house, steal $200, and join Steve at the station in order to catch the next freight. Matt locates Steve at the railroad and accuses him of the theft, but the tramps freely admit the burglary, even brag of it, and decide to administer a beating to Uncle Matt. Steve starts to defend his unworthy relative; Kelly, who has learned of the loss, rushes up at the crucial moment; the tramps land in jail; and Uncle Matt promises to turn over a new leaf.

Marcia Mae Jones, who first attracted attention back in 1936 in These Three, and Jackie Moran, a consistent young performer, carry the thread of the story, ably assisting its author, Withers by Kelly and George Cleveland as Matt, the mean uncle. It’s a minor but entertaining film.

**CURTAIN CALL:**

Produced by Howard Benedict for RKO
Director: Frank Woodruff
Screenplay: Dalton Trumbo
Story: Howard J. Green
Music Score: Roy Webb
Photography: Russell Metty
Art Direction: Van Nest Polglase
Editor: Harry Marker

Helen Middleton ......................... Barbara Read
Donald MacDonald ...................... Alan Mowbray
Charlote Morley ......................... Helen Vinson
Jeff Grandall ............................ Donald MacBride
Ted Palmer .............................. John Archer
Miss Smith ............................... Leon Maricle
Spoke Malone ............................ Frank Foylen
Attendant .............................. Tom Kennedy
Lizzie Barresea ......................... Ralph Forbes
Mr. Middleton .......................... M. Korigan
Mrs. Middleton ......................... Ann Shoemaker
Fred Middleton ........................ Tommy Kelly

Diverting light-comedy drama about a naive girl playwright whose amateur effort, purchased by Broadway producers to trick their temperamental star, is converted from a hopeless tragedy into a farcical smash hit. (Adults & Young People)

(Running time, 60 minutes)

**CURTAIN CALL** marks the début of Howard Benedict as producer and Frank Woodruff as director and succeeds in overcoming a lack of star power and an overabundance of dialogue. Gags are plentiful and potent, and performances right up to par. Producer Benedict, who has an excellent working knowledge of the New York stage, builds up convincing background and atmosphere.

Complications are consistently amusing. Helen Middleton, a small-town would-be amateur playwright couldn’t win even an amateur competition until she has her heart set on success as a playwright. When Broadway producer Jeff Grandall buys her play, she refuses boyfriend Ted Palmer’s marriage proposal and rushes to New York, unaware that her play has been accepted precisely because it is so bad in order to trap dissatisfied and temperamental star Charlotte Morley into a new contract. But Charlotte has made. Producer Crandall and stage director Donald Avery by announcing that she is delighted with the vehicle. They do their best to persuade her to accept a substitute, but she insists they use the script or pay her the fifty thousand dollar forfeit. Avery decides to rewrite the script, but Charlotte persuades Helen to refuse permission. Avery then pretends to be in love with Helen, and although he convinces her that he is sincere, she stubbornly refuses any changes in her play. Accepting the impossible, Avery together with the production into a hilarious burlesque. Helen attends the opening with faithful Ted who has journeyed to New York. It’s a smash hit, and the tragedy she intended. Ted seizes his opportunity and convinces her that marriage is her true vocation.

Comedy honors are divided between Donald MacBride and Alan Mowbray whose snappy crossword is Crandall and Avery carves the film along without any серьёзных сюжетных линий. Barbara Read as Helen Middleton, the star-crossed country girl who craves a career, interprets her role with smooth skill and should go on to better things. Helen Vinson as sophisticated Charlotte Morley plays with deft assurance, extracting full measure of comedy from the role. It’s frothy and funny, a trifling tale told in chucklesome manner.

**GANGS OF CHICAGO:**

Produced by Robert North for Republic
Director: Arthur Lubin
Screenplay: Kay Brown
Photography: Elwood Bredell
Editor: Lester Orlbeck

Matty Burns ............................. Lloyd Nolan
June ....................................... Lola Lane
Billy ...................................... Ray Middleton
Lloyd ...................................... Astrid Allwyn
Cry-Baby ................................. Horace MacMahon
Mrs. Whittaker .......................... Leona Roberts

Crime melomad drama painting with high splashes of color the career of a revenge crazed crooked lawyer who helps organized crime, turns on the gang when his friends become imperial, confesses his misdeeds and awaits society’s just punishment. (Adults & Young People)

(Running time, 58 minutes)

**GANGS OF CHICAGO** studies crime and the criminal mind with fascinating results. The case of Matty Burns should prove to the satisfaction of sordid, if not all, that crime certainly doesn’t pay. At a tender age, Matty saw his father, a small-time crook, killed by the police. In his impressionable mind was planted the thought of revenge. As he
"The MOVIES . . . . 1940"

had a scholarly bent, his revenge takes the turn of fulfilling his ambition to become a lawyer. To make his vengeance upon society doubly sure, he becomes a dishonest lawyer and associates himself with the notorious Ramsey gang, becoming the gang's brains. The F. B. I. sends a law school pal, whose sister Matty once had a crush on, to check up on Matty. The pal does so as a way of vindicating Matty from unjust suspicion. Some of the gang suspect pal Bill and plant phoncy evidence for him to pick up. The gang decides to shoot Bill as an informer; Matty intervenes in time to rush Bill to the hospital. Matty is held for questioning, released, and then he goes to Bill's farm where he recalls old times with June. Into the rustic scene comes the gang leader, out to kill. Matty kills Ramsey and then cheerfully faces the future, life imprisonment or the chair, in the happy knowledge that society has at length triumphed.

Lloyd Nolan, an old hand at this sort of thing, lends force if not credibility — rather a difficult job — to the role of the revenge-crazed attorney. Equally tough and even more at home is Barton MacLane who plays the gang leader. Lola Lane and Astrid Allwyn fit nicely and inconspicuously into the general picture. Gangs of Chicago doesn't take its sociological thesis too seriously, which is all to the good, but reserves its punches for hard-hitting action.

Rousing, swiftly-paced comedy melodrama combining cracking dialogue, amusing situations, and speedy gag-studded action sequences in which a flippant, fast-talking and consistently alluring cabaret songstress persuades a rough-and-ready banana plantation manager to remain in the tropics. (Adults)

Although Torrid Zone has as its background a Central American banana plantation country, it seems likely that the producers had something more than the proximity of the equator in mind when the title was selected. Macaulay and Wald's screenplay, doctored by the deft and devastating typewriter of Mark Hellinger, serves up as peppercy and seasoned a dish of dialogue as the screen has de-

TORRID ZONE:
Produced by Hal B. Wallis for
Warner Brothers
Director: William Keighley
Screenplay: Richard Macaulay,
Jerry Wald
Photography: James Wong Howe
Editor: Jack Killifer
Art Director: Ted Smith

Nick Butler .................................................. James Cagney
Lee Donley ................................................. Ann Sheridan
Steve Case .................................................. Pat O'Brien
Wally Davis ................................................ Andy Devine
Gloria Anderson ......................................... Helen Vinson
Bob Anderson ............................................. Jerome Cowan
Rosario ...................................................... George Tobias
Sancho ........................................................ George Reeves
Carlos ....................................................... Victor Kilian
Rodrigues .................................................. Frank Puglia
Guadner ..................................................... John Ridgely
Sam ............................................................. Grady Sutton
Carmen ...................................................... Paul Forest
Lopez ........................................................ Frank Yaconelli
Hernandez ................................................... Dick Boteler

(Running time, 87 minutes)

Although Torrid Zone has as its background a Central American banana plantation country, it seems likely that the producers had something more than the proximity of the equator in mind when the title was selected. Macaulay and Wald's screenplay, doctored by the deft and devastating typewriter of Mark Hellinger, serves up as peppercy and seasoned a dish of dialogue as the screen has de-
"The MOVIES . . . . 1940"

RHYTHM OF THE RIO GRANDE:
Produced by Edward Finney for Monogram
Director: Al Herman
Screenplay: Robert Emmett
Music Score: Frank S. McCarthy
Photography: Marcel A. Leonida
Tex: Tex Ritter, Roy Rogers, George Montgomery, John Litel, Walter Richend, Gene Autry, Martin Garralaga, John Llewellyn, Charlie Kingman, Mike J. Rodriguez, Rego, Joan Duvall, Margaret Cowan
Crane: Forrest Taylor
Hayes: Glenn Strange

Trim, workmanlike western in which Tex Ritter clears a Mexican bandit chief by exposing a mysterious marauder.
(Adults & Young People)

(Running time, 54 minutes)

Rhythm of the Rio Grande offers a good amount of action and a number of fresh twists. Tex sings, rides, and fights in sequences which are surprisingly original and more plausible than might be expected. Arriving at the Crane ranch, he drives off minor villains Blackie and Pete, who are about to set fire to the place. Tex makes him confess, accuses him of being in league with the Mexican outlaw, Pablo, who is generally denounced as the perpetrator of most crimes in the area. Tex recognizes Blackie as one of Russell Laird's men, and sets out for the latter's ranch; he is captured, made a prisoner, and finally sets free — but not before he discovers evidence which leads him to believe that Banister himself, and not Pablo, is responsible for the territory's reign of lawlessness. Allowing himself to be taken by Pablo's henchmen, Tex becomes convinced of the Mexican's innocence — of the recent crimes, that is — and after persuading him to choose a new hide-out, plans to trap Banister. Arrested on suspicion himself, he is suspected of being a double-crosser by Pablo, who sees him in the company of the law. Tex escapes, however, outshoots Banister as the rancher is about to kill Pablo, and thus clears up the mystery.

In his voice, Tex sings three songs, "Mexicali Moon," "Rhythm of the Rio Grande," and "Pablo, the Mexican Bandit." Newcomer Susan Dale as Ruth, Martin Garralaga as Pablo, and Warner Richmond top the supporting cast. Frank Mitchell furnishes a few comedy moments. It's a better-than-average western, playing new variations on the familiar formula.

Bravely improbable yet likable yarn about the adventures of the jewel thefting art; the "girl" seems to be a thief, and the personal is a detective, and the famed Cavendish Ruby genuine, but they all turn out to be imitations.
(Adults & Young People)

(Running time, 58 minutes)

Joan Matthews and Gregg Dunn are among the spectators at Henry WOODRUFF's exclusive jewel exhibition. An un-rehearsed feature of the exhibition occurs when one of the models faints. Out go the lights just to make it harder, and when order is restored the valuable necklace the model was wearing is gone. Gregg saw Joan take it and he follows her to her swanky hotel. As an operative of the jeweler's Indemnity Association, Gregg lays plans to catch the ring of which Joan is a skillful member. Things get complicated further when it is revealed that Gregg isn't on the level after all. He falls in love with Joan and tells her the whole story. He even suggests a joint theft, to which she agrees. It turns out the supposed theft was to test Joan's loyalty; she is, as one of the gang. Joan's substitution of a fake for the real Cavendish Ruby is discovered, however, and with it her real identity. Grudge of them, Lionel Atwill as the crooked jewel exhibitor leads the otherwise undistinguished supporting cast. In its relatively gloomy ending the film makes its sole concession to a realistically betrayed by all the heroics going on of soft-spoken jewel thieves plying their trade with incredible urbanity. There is a lot of satisfying action, though, and the spectacle of lovely Florence Rice with a pistol in her handbag and in apparent danger is enough to keep fans nervous and attentive in the unrelenting.

OPENED BY MISTAKE:
Produced by Stuart Walker for Paramount
Director: George Archainbaud
Screenplay: Stuart Palmer
Story: Hal Hudson, Kenneth Earl
Photography: Theodor Sparkuhl
Editor: Arthur Schmidt
Buzz Nelson ................. Charlie Ruggles
Margaret Nichols ............ Janice Logan
Jimmie Daniels ............ Robert Paige
Matt Kingsley .............. William Frawley
Elizabeth Stiles .......... Florence Shirley
Roger Weatherby .......... Byron Foulger
Oberweisner ............... Cyril Kendall

Amusing well-paced comedy mystery about a discharged reporter who discovers a corpse in a second-hand trunk and solves a murder and a swindle, thus sweeping the city. (Adults & Young People)

Opened By Mistake is a fast-moving combination of murder, mystery, and repartee which adheres rather too closely to a stereotyped pattern but maintains suspense and manages to be averagely entertaining.

Reporter Jimmie Daniels plans to attend the Latonia races with Buzz Nelson, sports editor, but publisher Matt Kingsley wires him to get a story on a missing bank president who has disappeared with a swindled million. Jimmie, following Buzz's suggestion, informs Kingsley that Martin, the missing banker, is in Yucatan, and receives a thousand dollars expense money to journey thence. Buzz and Jimmie then gamble away most of the grand at the Latonia races. When they learn that Kingsley has grown suspicious of Jimmie and telegraphed Yucatan ordering him to return on the next ship, the vacationing reporter flies to port, gets aboard ship via quarantine, and confronts Kingsley with a second-hand trunk bought by Buzz. Kingsley learns the truth, however, and fires him. Upon opening the trunk in his room, Jimmie discovers a corpse. Immediately afterward Margaret Nichols arrives, offering double the purchase price for the trunk. She is shocked when she sees the corpse, and at length, when Jimmie is convinced of her innocence, and she of his, the two of them join forces to track down the real criminal. With the aid of Buzz they locate the murderer, who locks them in a refrigerator together with the police who had been trailing Jimmie. Buzz releases them in time, and they then proceed to solve both the swindle and the murder. At the finish, of course, they are hopefully in love.

Charlie Ruggles plays the same type of tipsy reporter role which started him off in Ben Hecht's "Gentlemen of the Press" some years ago. As Buzz he is effective and entertaining. Robert Paige as Jimmie makes the best of a rather worn-out role. Janice Logan, recently selected as the "Best Undressed Woman of 1940," gives a fair performance as Margaret. William Frawley makes the exasperated editor role come to life, while Lawrence Grossmith rates top honors as Jarvis Woodruff.

GIRL IN 313:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Eilene Condry
Screenplay: Barry Trivers, Clay Adams
Story: Hilda Stone
Photography: Edward Cronjager
Editors: Louis Loeffler
Joan Matthews .............. Florence Rice
Gregg Dunn ................. Kent Taylor
Russel Woodruff .......... Lionel Atwill
Sarah Sorell ............... Katherine Aldridge
Jenny ....................... Mary Treen
Pat O'Farrell .............. Jack Carson
Judith Wilson ............. Elyse Knox
Francine Edwards .......... Joan Valerie

Amusing well-paced comedy mystery about a discharged reporter who discovers a corpse in a second-hand trunk and solves a murder and a swindle, thus sweeping the city. (Adults & Young People)

Open By Mistake is a fast-moving combination of murder, mystery, and repartee which adheres rather too closely...
SHORT SUBJECTS

AIR ARMY
RKO Pathe 9 mins.
Pilot training, tactical maneuvers, and bombin practice of the U. S. Army Air Corps.

THE BIRTH of a QUEEN
Columbia 11 mins.
Photographic record of the construction and launching of Great Britain’s SS. Queen Elizabeth.

THE BLUE STREAK
Paramount 10 mins.
Sequences showing the migration, etc., of the famed North American blue goose.

CALLING on COLOMBIA
MG M 8 mins.
Travelogue. The attractions of Columbia, with emphasis on Barranquilla and Cartagena.

CAVALCADE of ACADEMY AWARDS
Warners 31 mins.
Novelty symposium of the outstanding pictures and personalities that have received Academy awards since 1928, with scenes from prominent films of the past decade.

COURT FAVORITES
RKO Pathe 10 mins.
Sportscope. Tennis technique, with a cast including Vincent Richards and Bill Tilden.

CROSS COUNTRY DETOURS
Warners 7 mins.
Merric Melody. Cartoon satirizing travelogues, featuring an Eskimo dog’s trip from Alaska to California.

A DOOR WILL OPEN
MG M 11 mins.
Psychic study. A story of supernatural influence that saved a musician’s career.

THE FLAG SPEAKS
MG M 20 mins.
History of the Stars and Stripes done in Technicolor.

FLYING TARGETS
Columbia 10 mins.
Ducks and duck hunting in the marshlands of Virginia.

FOLIES PARISIENNE
Universal 18 mins.
Musical. Variety acts staged in a night club in the Apache section of France.

THE GREYHOUND and the RABBIT
Columbia 7½ mins.
Color Rhapsody. Cartoon satirizing greyhound racing.

HAVE YOU MET YVETTE?
Paramount 10 mins.
Yvette, radio singer, presents songs in French and English, accompanied by Paul Baron’s orchestra.

INFORMATION PLEASE
RKO Pathe 10 mins.
No. 8: Ruth Gordon adds a feminine touch as a member of the experts’ board.
No. 9: News analyst Elmer Davis joins the board; Oscar Levant attempts to rearrange juxtaposed countries on a map of southern Europe.

JACK POT
MG M 19 mins.

LABOR SAVERS
20th Century-Fox 9 mins.
Lew Lehr’s Driblee-Puss Parade. Screwball inventions of the Rube Goldberg variety with a commentary by Lehr.

MARCH OF TIME No. 9
RKO 20 mins.
"America’s Youth." Study of American youth activity with emphasis on steps taken to remedy unemployment.

MEN WANTED
Warners 10 mins.
Color Parade. Travelogue describing cities, industries, people, etc. of Alaska.

MUCH ADO ABOUT NOTHING
20th Century-Fox 7 mins.
Terry-Toon. A Chicken and a duckling start a barnyard brawl in color.

THE NEW PUPIL
MG M 11 mins.
Our Gang. Spanky and Alfalfa experience a taste of feminine revenge when they break a luncheon date with Darla.

100 PYGMIES and ANDY PANDA
Universal 10 mins.
Lantz. Colored Cartoon. Andy Panda’s magic wand brings him a pack of trouble.

PARK YOUR BABY
Columbia 6 mins.
Fable Cartoon. Scappy, guardian in a department store nursery, places two tough twinks in the “Bad-Boy Facilier” and finally gets control.

PARAMOUNT PICTORIAL
Paramount 10 mins.
Two subjects in color: Student pilot’s solo flight with a narration by Bill Farren; and a sequence describing the manufacture of men’s hats.

PILGRIM PORKY
Warners 7 mins.
Looney’s Tune. Porky Pig, captain of the good ship Mayflower, crosses the ocean and lands on the shores of America.

ROMANCE in RHYTHM
Warners 10 mins.
Musical number. Music of Carl Hoff orchestra with vocals and novelty numbers by The Kidoodlers, the Three Randalls, and Barry McKinley.

SCREEN SNAPSHOTs
Columbia 10 mins.
No. 4: A day at the studios, with glimpses of Cary Grant, Rosalind Russell, Jane Wyman, James Stewart, etc. Inside shots of production activity.
No. 5: Highlights of the screen stars. Fritz Leiber displays his masks; Robert Wilcox is seen working on a crayon portrait; Mary Boland works with clay; and Charles MacMurray works on hand-tooled leather.

STEALIN’ AIN’T HONEST
Paramount 7 mins.
Popeye Cartoon. Popeye outwits Bluto on his way to an island gold mine by propelling the boat with an egg beater.

STRANGER THAN FICTION
Universal 9 mins.
No. 72: Interesting facts. A strange house; a 36-year-old race horse, a horse-shoe collection; a one-man railroad that runs to Ghost City; a sidewalk paved with tombstones: a tame duck.
No. 75: Oddities. A miniature stone castle; a one-school pupil; pictures made of colored, inlaid wood; a trained horse who minds a baby; and a Texas photographer who looks like Abe Lincoln.
No. 74: Strange people and hobbies. Oldest apothecary in the United States; preserving baby shoes by an electropainting process; a woman who has made baskets for fifty years; an armless artist; a complete miniature steam-shovel.
No. 75: Novelty. A collection of Indian tribal masks; a tourist camp for wild geese; a graveyard for race horses; an amazing trained canary; a pencil collection; a ladder for spawning salmon.
No. 76: Primitive pottery making; figures carved out of laurel roots; an ocean fresh water spring; match cover collection; animated music box figures; the man with nine lives.
No. 77: Ingenious grass-cutting invention; fox terrier ball catcher; tiny wax figurines; decorative bottle caps.

U. S. TREASURY
Columbia 10 mins.
Washington Tour. Trip through the U. S. Treasury showing how money is made, how counterfeit money is detected, and how old money is disposed of.

UNVEILING ALGERIA
Columbia 10 mins.
Travelogue. Photographic study of the new and old Algeria, showing the old Barbary Coast pirate haunt, the buildings of modern Algeria, and views of the harbor.

WAY BACK WHEN a NAG WAS ONLY a HORSE
Paramount 7 mins.
Stone Age Cartoon. Mrs. Stonehatch makes a shopping tour, and Mr. Stonehatch finally asserts himself.

ONE MILLION B.C.:
Produced by Hal Roach, distributed by United Artists

Screenplay: Mickel Novak
Music Score: Werner R. Heymann
Photography: Norbert Brodine
Art Director: Charles D. Hall
Editor: Ray Snyder

Stunt: Frequently, Victor Mature
Akhita ......................... Lon Chaney, Jr.
Alaska ......................... Carole Landis
Obra ......................... John Hubbard
Peyto ......................... Nigel De Bruijer
Tibana ......................... Ines Palange
Tubataa ......................... Edgar Edwards
Wandi ......................... Mary Gale Fisher
“The MOVIES . . . . . 1940”

Amusingly inane screen conception of prehistoric times, with phoney mammoths and still phonier humanoids: the plot includes dinosaurs, volcanoes, and boy meeting girl. (Adults & Young People)

Screenplay: Hilda May Young
Photography: Robert Doran
Music: Edward Kilenyi

Margaret Weston ..................... Jean Valerie Jim Turner ............................ James Bush Pete, Hart & Mason .................... Laura Morton ..................... Jili L'Estrange Joe Morton ..................... Trevor Bardette Goldie, the Eagle ..................... Silver Wolf

Interesting outdoor animal adventure film in which a German shepherd dog and a trained eagle figure prominently. (Adults & Young People)

Killers of the Wild, originally titled Children of the 13th Century, features Silver Wolf, a superbly trained “police” dog as the leading actor in a story somewhat reminiscent of a Rin-Tin-Tin thriller. The supporting cast, which is headed by an eagle, Goldie, includes bears and crows besides the human actors. The human story, in fact, is routine and secondary the outdoor scenery and the animal performances supply the excitement.

Pete Taylor, brutal trapper, and Jim Turner, naturalist, are rival suitors of Margaret Weston. Pete, who hates animals, murders his partner, Joe Morton, and then cleans up for himself with the help of a hound and a covey of ducklings. This bloody brawl at night on the shore of a lake is followed by a chase through the woods, after which the hounds are shot to death. The film is not suitable for children under 12.

Abandoned by director Hal Roach, who seems to have given his more tender attentions to the brontosaurus, and utterly forsaken by a preposterously feeble script, the cast have a sorry time of it. Fortunately they need convey their inexperience mostly by gestures; the dialogue is both elementary and incomprehensible. Victor Mature appears as a clean-shaved gentleman whose fashion is the change of his personality from what it is to what it becomes. The film is not suitable for children under 12.

THE FIGHT FOR LIFE

Written, directed and produced by Pare Lorentz, for the United States Film Service

Book: Paul de Kruif
Associate Producers: Elizabeth Meyer, Robert L. Hines
Medical Consultant: Beatrice Tucker
Photography: Floyd Crosby
Music Score: Louis Gruenberg

With a grim earnestness and a lack of humor which impress, One Million B.C. attempts to recreate a world fortunately lost. Paleontologist Roach’s lecture notes turned the picture into an unwhitting parody of man, mammoth, and manners in a dim pre-Hollywoodian past which not surprisingly perhaps anticipates the modes and mores of the present.

After the narrator turns the clock back, one is privileged to see and gasp at life in its bright morning. The earth is inhabited by papier-mâché monsters and grizzly and synthetic human beings who indulge in meaningless gutterals. Tumak, young hunter of the Rock tribe, leaves his people after his father, chief-father, arrives at the land of the Shell people. Wounded and weary, he is rescued by a dazzling blonde daughter of the Shell people, nursed back to health, and taught sorcery and animal manners and the superiority of the spear over the rude weapons of his people. Loana accompanies the now debonair Tumak back home. His father returns and kills him, and Tumak easily overcomes the usurper by his superiority in arms. Volcanic violence and an earthquake joggle life’s monotony for the Rock people, and later a huge dinoceros roams the Shell clan, a danger which brings the Rock tribe lickety-split to their defense. With uncanny prophetic relevance for later times, this is followed by a story concerning a Mosquito.

Abandoned by director Hal Roach, who seems to have given his more tender attentions to the brontosaurus, and utterly forsaken by a preposterously feeble script, the cast have a sorry time of it. Fortunately they need convey their inexperience mostly by gestures; the dialogue is both elementary and incomprehensible. Victor Mature appears as a clean-shaved gentleman whose fashion is the change of his personality from what it is to what it becomes. The film is not suitable for children under 12.

The film is not suitable for children under 12.

OTHERS

KILLERS OF THE WILD:
Produced by Grand National, distributed by Fine Arts
Directors: Virgil Moore
Story: Charles Dilts

The film is not suitable for children under 12.

Splendidly conceived, superbly executed documentary film dealing with the science of obstetrics: a carefully wrought realistic motion picture, which skillfully and dramatically outlines the obstacles preventing successful parturition in slum areas and points the way toward improvements to reduce child birth mortality rates. (Adults)

(Running time, 69 minutes)

Pare Lorentz, whose The River and Plow That Broke the Plains proved milestone in the history of the American documentary film, has written, produced, and directed a third picture for the Office of Education of the Federal Security Agency which is of even greater significance as both a moving illustration of a nation in action and a profound social document. The Fight for Life, adapted from chapters in Paul de Kruif’s book of the same name, is a genuinely propagandist in purpose, but its propaganda is the propaganda of life itself.

Starkey but eloquently it depicts the problems encountered by a young intern whose training period is passed in a maternity clinic situated in an overcrowded Chicago slum. Previously the sensitive doctor has watched a mother die on the delivery table in a city hospital and has determined that he can possibly care for them.

The film arises from interest, and the climax, in which a mother is brought alive through the efforts of a home nurse and a hospital physician and an all-night fight by the doctors in a dingy tene-

ment, is uncommonly moving. The film gains strength through its objective tech-

nice; thus, the slum area is focused in detail, but the environment, which at length about the appalling living con-

ditions, is simply permitted to draw its own conclusions. The picture is nakedly fact-

ual, not a Yellow Submarine, but it is skillfully polished up the material for specialized screen treatment.

To Pare Lorentz, of course, goes most of the credit: the film is inalienably his from original plan to final editing. Floyd Crosby, the producer, is doubtless a uniquely succeeds in emphasizing the personal, human aspects of the subject matter. The music score composed by Louis Gruenberg is superb, the visual synchronization with the action of the picture and the manner in which it builds the required mood.

Most of the picture was filmed in Chi-

cago, at the Mather Hospital and in various slums; a few isolated scenes were shot in Cleveland and Detroit, and other midwest industrial cities. Only one or two brief sequences were taken on the coast.

The non-professional cast, made up of the doctors, nurses, and patients of the Ma-

ternity Center and the people of the tene-

ment district, act natural, and therefore register effectively: the professional actors, on the other hand, submerge their acting so skillfully that no distinction is obvious.

Myron McCormick as the young doctor cleverly manages to suggest the rising in-

tensity of the action, while Dudley Digges makes a convincing older physician.

The remainder of the professional cast, Will Geer, Dorothy Adams, Dorothy Urban, and Eddi Anderson, contribute impressive support.

The Fight for Life is a distinguished documentary film, dramatic in its impact as it is disquieting in its implications. More than an indictment, it is a realistic human and social document, filled with unflinching candor and honesty.
BUCK BENNY RIDES AGAIN:
Produced by Mark Sandrich for Paramount
Director: Mark Sandrich
Screenplay: William Morrow, Edmund Beloin
Story: Arthur Stringer
Adaptation: Zinn Myers
Music Score: Charles Henderson
Photography: Charles Lang
Editor: LeRoy Stone

Jack Benny ....................... Jack Benny
Joan Cameron .................... Ellen Drew
Rochester ...................... Andy Anderson
Andy ......................... Andy Devine
Phil .......................... Phil Harris
Dennis ....................... Dennis Day
Virginia ..................... Virginia Dale
Peggy ......................... Lillian Cornell
Josephine ...................... Theresa Harris
Brenda Tracy ..................... Kay Linaker
1st Outlaw ...................... Ward Bond
2nd Outlaw ..................... Morris Ankm
Charlie Graham .................. Charles Lane
Taxi Driver ...................... James Burke
Carmichael ..................... Himself

Highly entertaining amusement mixture done in radio script style; skits and gags, w.see cracks and incidental nonsense, varied song-and-dance numbers and hilarious satire on super-westerns, all strung on a thin story about Benny in the open spaces trying to impress Ellen Drew and becoming a hero in spite of himself.

(Adults & Young People)

(Running time, 82 minutes)

Like Man About Town, this can be called a swell broad-appeal Jack Benny radio program expanded to feature-film length and filmed with polished technical proficiency. It's a series of snappy, always amusing and often hilarious episodes, zippy paced, poking fun at traditional westerns and presenting the familiar characters of the Benny airs in fine style. In fact, maestro Benny is so generous in presenting others, particularly Rochester, to hold the spotlight that the film is frequently taken right away from him. But what he loses in personal praise, he gains as a screen showman. For the total is sure-sale screen amusement.

The radio flavor is established at the start: announcer Don Wilson appears before the titles and contributes running dialogue as though he were being shown. Thereafter the airwaves background is never forgotten; not only are most of the members of the radio troupe present: the voice of Fred Allen breaks in on occasion to goad Benny on --- and, of course, to prepare the way for the film the two expect to do together later in the year.

It is summertime in New York and vacationtime between radio programs. Phil Harrigan persuades Jack to go west to a dude ranch. He holds out until Joan Cameron turns him down --- with Rochester he departs to prove that he's a virile son of the old west. Then Joan and two girl friends get a job as a singing trio at a nearby swank hotel. To impress her, Jack poses as the owner of Andy Devine's ranch and plots with the cowhands to make him look like a he-man butcher. He mistakes two others, outlaws at that, for his stooges and wild excitement ensues. But with the aid of Carmichael, the polar bear, he captures the crooks --- and makes the ladies an impression.

That's a brief insignificant outline of a story whose significance is only used as an excuse for the antic episodes. The comedy, broad and hearty, is in the lines and the situations. Jack Benny is his usual bland and nonchalant self, delivering wisecracks in staccato, dead-pan manner, topping a horse for ludicrous nonsense, and gracefully stepping aside at regular intervals for the members of his troupe. Eddie Anderson as Rochester has a well-padded part and contributes much of the best comedy. He has two dance routines, one of them a "My! My!" chanting specialty with Theresa Harris, and the sequence with her in which he meets her, woo's her and takes tea with her --- while Jack Benny waits in the rain --- is one of the film's best. Ellen Drew is a decorative romantic foil and with Lillian Cornell and Virginia Dale sings "Say It" for popular success. Miss Cornell, a screen newcomer, also sings "Drums in the Night" to display both good presence and voice. Dennis Day supplies a western ditty, "My Kind of Country," which Jack Benny takes over for musical recitation. The Merrill Abbott Dancers appear in a brief but bright adagio spectacle. Andy Devine fills in capably as the ranch owner and Carmichael the bear, imported from Connecticut for the filming, calmly steals all his scenes. The settings are lavish, the entire physical production excellent.

BUCK BENNY RIDES AGAIN may not be good cinema, but it is enthusiastic popular entertainment.

PORT OF HATE:
Produced and released by Metropolitan
Director: Harry S. Webb
Screenplay: Joe O'Donnell
Photography: Edmund Kull
Editor: Bob Johns
Jerry Gale ...................... Polly Ann Young
Bob Randall .................... Kenneth Harlan
Don Cameron .................... Carleton Young
Bo Chang ........................ Shu Jung
Hammond ........................ Monte Blue
Bartley .......................... Frank La Rue

Mediocre oldstyle melodrama about villainy in connection with the discovery of an oyster-bed rich in pearls.

(Adults & Young People)

(Running time, 57 minutes)

Bob Randall and Don Cameron, partners in adventure, have discovered a rich oyster-bed. They come to the mainland to obtain financial backing and Randall is killed. Jerry Gale, feminine pearl buyer, is present at the killing and for strategic reasons --- the villains would like to pin the crime on her --- shipping away with the police on her trail. She hides at Cameron's house and while there falls in love with him. He, however, suspects her of murdering his pal and resolutely holds out against romance until the gang of pearl
poachers responsible for all the trouble is exposed.

Typical adventure-in-tropics magazine material, *Port of Hate* is handled in the style of the oldtime thrillers and background shots inserted help give the whole a synthetic air. The cast, headed by Polly Ann Young, sister of Loretta, is, like the script, average and unimpressive. Shia Jung, oriental friend of the heroine who helps her elude the police, stands out with a performance worthy of better company. Action fans only will take it and then as the lesser half of a dual bill.

**DR. KILDARE’S STRANGE CASE:**
Produced and distributed by MGM

Director: Harold S. Bucquet
Screenplay: Harry Ruskin, Willis Goldbeck
Story: Max Brand, Willis Goldbeck
Music Score: David Snell
Photography: John Seitz

Dr. James Kildare ............. Lew Ayres
Dr. Leonard Gillespie........... Lionel Barrymore
Mary Lamont .................... Laraine Day
Dr. Gregory Lane ............. Shepperd Strudwick
Dr. Stephen Kildare .......... Samuel S. Hinds
Mrs. Martha Kildare .......... Emma Dunn
Wayman ........................ Nat Pendleton
Dr. S. J. Carew ............... Walter Kingsford
Mary Byrd ...................... Alma Kruger
Henry Adams .................... John Eldridge

Entertaining addition to the men-in-white series in which Kildare and medicine march triumphantly on; brain surgery is the medical highlight of this one, that and the fact that the good doctor becomes engaged to marry that pretty nurse.

(Adults & Young People)

(Running time, 76 minutes)

The fourth offering in the Dr. Kildare cycle finds the Blair General Hospital still booming, in a nice professional way of course, still kept on the high road of medicine by the same old staff. The same old plot serves to introduce a new crop of patients and to preserve the chirrummy feeling that all this sort of thing has been happening before and will happen again.

It’s a smooth entertainment mixture with all the familiar ingredients presented in familiar style.

Dr. Jimmy Lane is at his old trick of “trouble-shooting” at Blair, this time being assigned to assist Dr. Gregory Lane, a promising brain surgeon who has had bad luck with his last few cases. It seems Dr. Lane had four failures out of four operations, and that’s letting Blair down. An automobile accident case comes in and Lane operates. The patient survives, but he comes out of the ether insane. Calling Dr. Kildare! Dr. K. decides that something must be done no matter how risky or unethical it may appear. With Nurse Lamont’s help he administers an insulin shock treatment to Lane’s patient. The treatment restores the man’s sanity, saves Lane’s reputation, and gets a gentle reprimand from crusty-but-lovable Dr. Gillespie. Then as an afterthought Dr. Kildare proposes to Nurse Lamont and is accepted. Their marriage seems a long way off, for Dr. Kildare plans to continue at Blair as a misally paid slavey to medical research.

Dr. Kildare’s Strange Case has everything its predecessors have had with the important exception of freshness. Lionel Barrymore hulates around in his wheelchair playing the lovable bully with almost paralyzing intensity. Lew Ayres and Laraine Day are slightly more credible as the young couple. Most distinguished performance among the Kildare family is Shepperd Strudwick who plays the brain surgeon who is losing his grip. Nat Pendleton and Marie Blake supply a comic relief obviously introduced by director Harold S. Bucquet to balance the gasp-provoking shots of brain surgery. Although Dr. Kildare seems a bit nearer marriage, the fact that Dr. Gillespie has at last been persuaded to be examined by a cancer specialist seems to indicate that the series has every intention of keeping abreast of medical advance.

**MEN WITHOUT SOULS:**
Produced and distributed by Columbia

Director: Nick Grinde
Screenplay: Robert D. Andrews, Joseph Carole
Story: Harvey Gates
Photography: Benjamin Kline

Rev. Thomas Storm .............. John Litel
Blackie Drew .................... Barton MacLane
Susan Leonard .................... Rochelle Hudson
Johnny Adams .................... Hal Butz
Warden Schaefer ................ Don Bedder
Capt. White ...................... Cy Kendall

Vigorous implausible prison thriller in which a courageous chaplain battles to humanize the brutal methods of the warden and guards. (Adults)

The Rev. Tom Storm, two-fisted crusading humanitarian, tackles the toughest job of his career when he is appointed chaplain of a prison notorious for its brutal treatment. Opposed to him on one side are Warden Schaefer and guard captain White, on the other the inmates themselves, who consider him a stoop-pigeon. Particularly troublesome is convict leader Blackie, who celebrates Storm’s first day at the prison by staging an attempted break. Not even the neat manner in which Storm knocks out the big bruiser and foils the escape convinces the then-he is a real he-man. Then young Johnny Adams arrives. Storm discovers he has trained himself into prison to kill Capt. White for beating his father to death years before. Added by Johnny’s sweet-heart. Storm persuades him to give up the scheme. But meantime Blackie kills Capt. White and Johnny is charged with the murder. Storm at last breaks through Blackie’s tough crust and convinces him he should save Johnny. Blackie’s idea of how to do that is to blast him free and it’s wild action excitement as the boiler house blows up and a mass break gets under way. In the melee Blackie is shot, but before he dies he confesses the killing.

John Litel as the courageous minister and Barton MacLane as the brawling Blackie dominate the show and by sincerity and vigor respectively give it a fair conviction for action fans who worry little about plot plausibility. Glenn Ford is an adequately tense young Johnny and Rochelle Hudson appears briefly as his sweetheart. The prison population and background represent standard competent in a by now standardized field.
PRIMROSE PATH:
Produced by Gregory La Cava for RKO-Radio
Director: Gregory La Cava
Screenplay: Allan Scott, Gregory La Cava
Play: Robert L. Buckner, Walter Hart
Music Score: Werner R. Heyman
Photography: Joseph H. August
Art Director: Van Nest Polglase
Editor: William Hamilton

Ellie May Adams .............. Ginger Rogers
Ed Wallace .................... Joel McCrea
Mamie Adams .................. Marjorie Rambeau
Gramp ............................ Henry Travers
Homer ............................ Miles Mander
Grandma ....................... Queenie Vassar
Honeybell ...................... Joan Carroll
Thelma .......................... Vivienne Osborne
Carmelita ...................... Carmen Morales

An unusual and surprisingly realistic romantic drama of a shanty girl whose marriage is nearly ruined by her degraded family and in particular by her mother’s profession; brilliantly directed, ably acted, and presented with robust vitality and ingratiating humor that gloss the grim theme and sorrows material. (Adults)

(Running time, 93 minutes)

The Primrose Path derives from Victoria Lincoln’s novel, “February Hill,” and the Buckner and Hart stage play; but it owes little more than its general outline. Director Gregory La Cava, who doubled with Allan Scott on the script, has built it up anew so effectively in cinematic terms that it retains little or no trace of stage or storybook flavor. It could be called a social study and it could also be called a boy-meets-girl romance and both would be correct. It is almost a contradiction in terms, an always entertaining and often very humorous exposition of the relation between poverty and prostitution. It strikes a balance between forthright honesty and box-office tact. It gives, in brief, the impression of being a faithful and sympathetic slice of actual human experience — within the limits of a stretched but not broken Production Code.

Self-censorship necessitates weaken the social document drama but increase its general public appeal. The attempt to give a minimum of offense forces the suggestion of naughtiness between the lines and occasionally leaves blanks in the logical continuity. And the happy ending is scarcely implicit in the material. But that treatment enables an interesting and usually taboo story to be told and its finish, while not what it would be, is unquestionably what most observers would like it to be.

The Adamses live on Primrose Hill, the shantytown portion of a west coast city. Most of their neighbors get by on work in the fish canneries, but the Adamses eke out a precarious existence on the income earned by mother Mamie from her “gentlemen friends.” Father Homer, a scholar¬ify failure, has become a gin addict. Elder daughter Ellie May is bitterly discontented and, though fond of her family, wants desperately to escape from them. Younger sister Honeybelle is a precocious and incorrigible brat. And Grandma not only approves of Mamie’s profession, which used to be her own, but believes it the only one suitable for her progeny unto at least the 2nd and 3rd generations.

Ellie May deliberately tries to be un¬attractive and to shun the boys — until she meets Ed Wallace, who runs a gas station and hamburger stand with his grandfather. When, stirred by her apparent indifference, he kisses her, she makes her choice. By threatening suicide, she forces him to marry her. She is determined not to let him know about her family and never to see them again, but when she realizes that is impossible, she takes him home. Grandma insults him and Homer stagers in drunk. In disgust Ed accuses Ellie May of trapping him with lies and orders her to stay away from him. Grandma sees to it that he does not repent and meanwhile Mamie accidentally shoots herself and dies after making Ellie May promise to take care of the family. At last, unable to find work, Ellie May starts along the family Primrose Path but on her first “date” she persuades her “gentleman friend” and party to stop at the cafe Ed frequents. The rest is familiar formula stuff in the romantic happen¬ending tradition.

Ginger Rogers, like the others minus glamorizing make-up, gives a portrait of a pig-tailed girl fighting to escape from her background that is poignant and moving and superbly real. Joel McCrea is an acceptable Ed, particularly good in the first reels. Marjorie Rambeau is a good-natured, sentimental, beruffled Mamie, Miles Mander a splendidly gin-soaked Homer, Joan Carroll a brush and properly irritating Honeybelle, Queenie Vassar a painted and wiggled and evil and thoroughly convincing Grandma. They all are brilliantly handled by director Gregory La Cava, who has supplied the film with continual comic invention without losing a sense of the significance of the material and an under¬current of grim realism.

VIVA CISCO KID:
Produced by Sol M. Wurtzel for 20th Century-Fox
Director: Norman Foster
Screenplay: Samuel C. Engel, Hal Long
(Suggested by the character created by O’Henry)
Photography: Charles Clarke
Editor: Norman Cobbert

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"The MOVIES . . . 1940"

Amiable action western in which the Cisco Kid and pal Gordito move in on the bad men who have the father of a beautiful girl and then the girl herself in their clutches, save the pair, outwit the bad men, and ride off to new adventures. (Adults & Young People)

(Running time, 67 minutes)

With this one, a sequel to The Cisco Kid and the Lady, the O. Henry character drops down to the standard western status and establishes another series for an unpretentious but probably successful run. "I'm through with women," says the Kid after he is double-crossed by a girl friend, "every woman, seniors, are different," he is cooing to Joan Allen in a brief while, after saving her and other stagecoach passengers from a hold-up. She leads him — and faithful stouthearted Gordito — into a placid and exciting part. Her father is mixed up with a gang of traditional western crooks and for a time the Kid and Gordito are blamed for the villainies they escape a hanging, then are caught by the crooks, who put them with Joan in a mine hideout, intending to bury them alive. But the plan misfires; the villains instead are destroyed and the prisoners escape by a daring exploit. The girl and her father ride off in one direction, the father determined to give himself up and take his medicine, and the Kid and Gordito ride off in another direction, into the dust — and the next adventure in the series.

Cesar Romero enjoys his role and himself, swaggers nonchalantly through his by now familiar portrayal. Chris-Pin Martin trails him dutifully, supplying some good comedy as Gordito. The others are stereotyped western characters, properly led by Stanley Fields as the 'Boss' of the crooks.

It's a well-crafted, blending action, suspense, comedy, mild romance and outdoor scenery in the approved manner.

COURAGEOUS DR. CHRISTIAN

Produced by William Stephens for RKO Radio

Director: Bernard Vorhaus

Screenplay: Ring Lardner, Jr., Ian M. Hunter

Music: Victor Young

Photography: John Alton

Editor: Edward Mann

Dr. Paul Christian — Jean Hersholt

Judy Price — Dorothy Levett

Roy Davis — Robert Baldwin

Tom Neal — Dave Williams

Mary — Harriet E. MacLeod

Mrs. Sloan — Vera Lewis

Capt. George Martin — Jack Williams

Bobby Larson — Bobby Larose

 captive orphan — Bobby Bentley

Sam — Reginald Barlow

Martha — Jacqueline de River

Tommy — Edmund Goodway

Irene Wood — Mary Davenport

Grandpa — Earle Ross

Second of the Jean Hersholt "Dr. Christian" series in which the kindly
doctor fights an epidemic and eliminates a shanty town; good average entertainment. (Adults & Young People)

(Running time, 67 minutes)

Jean Hersholt, radio-film creator of Dr. Christian, brings another portrayal of the small-town doctor to the screen in a film which is better than his predecessor and aimed at general audiences. This time the valiant medicos sets out to improve the lot of shanty-town dwellers on the outskirts of a town where the doctor succeeds in the end, but only after extricating himself from numerous embarrassing situations. Before the film finishes he has tangled with the town council, the slum dwellers, a wealthy man-hunting widow, and an epidemic of spinal meningitis.

When Dr. Christian decides to help the unfortunate of Squatter's Town on the outskirts of River's End, he meets Dave, a youthful tough who is trying to take care of his young brother and sister. The social-conscious doctor makes a place for the young people in his own house when they shaft burns a fire, and Mrs. Hastings, his housekeeper, sets out to persuade Widow Stewart, who hopes to marry the doctor, to take care of the children. Meanwhile, he attempts to persuade River's End council members to accept his plan for moving the squatters into decent quarters in town. The members agree, but only on condition that the doctor succeed in getting tight-lipped Widow Stewart to donate her vacant acre of ground for the purpose. Widow Stewart misinterprets the doctor's remarks, is permitted by a letter explaining that if he accepts the document she will know he intends to marry her. Ruth and Jack lose the letter and Dr. Christian announces publicly that he has obtained the property. When he learns the truth, he decides to return the deed, but after considering the frightful conditions under which the squatters live, he ushers them out of his house. Then Dave has an argument with Robert over Judy and a rumor spreads that Dr. Christian has opened his home to a hoodlum and that the town will be similarly invaded if the squatter section is turned over to a slum dweller. Dr. Christian loses support, but Dave boldly moves the shack to the widow's lot. Although the law-abiding physician is angered at such a maneuver, he relents when an epidemic of spinal meningitis breaks out among the squatters and takes charge at once. The epidemic is checked, but not until it has put across its lesson and made possible satisfactory solutions all around.

Dorothy Levett as Judy Price, Dr. Christian's capable and attractive young nurse, contributes an effective performance. Tom Neal as Dave Williams, a hard-boiled inhabitant of shanty town, and Robert Baldwin as Roy Davis, the town drunkard, are good and introduce a dash of romance by evincing interest in Nurse Judy. Maude Eburne and Vera Lewis contribute helpful bits, while Bobby Larson and Bobette Bentley as two misciguous orphans inject minor comedy.

Director Bernard Vorhaus has maintained a steady forward tempo and has consistently kept the personal and human aspects of the material. It's a socially-purposed picture that never loses the essential entertainment appeal.

THE DARK COMMAND

Produced by Sol C. Siegel for Republic

Director: Roy William Neill

Screenplay: Grover Jones, Lionel Houser, F. Hugh Herbert

Novel: W. R. Burnett

Adaptation: Jan Fortune

Music: Victor Young

Photography: Jack Marta

Editor: William Morgan

Mary McCloud — Claire Trevor

Tom McCloud — John Wayne

William Cantrell — Walter Pidgeon

Jack McCloud — Roy Rogers

Tom McCloud, Sr. — Don DeForrest

Angus McCloud — Porter Hall

Miss Cantrell — Sarah Buckner

W. H. McCloud — Waltham Raymond

Bobby — Joseph Sawyer

Mrs. Hall — Helen MacKellar

Dave — J. Farrell MacDonald

Hale — Bobbie Bartlett

Stirring, spectacular, super-western depicting the life and deprivations of the notorious outlaw, a murderouss guerrilla band terrorizes the Kansas Territory at the beginning of the Civil War. (Family)

(Running time, 91 minutes)

The Dark Command, Republic's most ambitious production to date, reunites Claire Trevor and John Wayne, together with stagecoach and Auehney Uprising, in a whirlwind historical western whose scintillating and rousing action maintain suspense for every one of its ninetynine minutes. Director Raoul Walsh, skilfully blending the romance of a young man's love affair with a sporty authentic early Civil War background, builds up a picture of handsome, sadistic William Cantrell which leaves just nothing to the imagination of a breathless audience. The story begins in Kansas shortly before the start of the Civil War when both North and South were struggling to incorporate the territory into their own sections. A climaxed when Cantrell's bloody followers descend upon the town of Lawrence and raze it to the ground.

It is just before the plunge of the State into the welter of civil war. Will Cantrell, a handsome, moody Kansas schoolteacher, becomes embittered when Bob Seton, a Texas cowboy, defeats him in the election for town marshal and begins to woo Mary McCloud, an aristocratic Southern girl whom Cantrell loves. Seton's suit is progressing satisfactorily when Mary's young brother Fletch gets mixed up in a shooting fray. The McClouds assume that Marshal Seton, because of his love for Mary, will refrain from pressing murder charges against Fletch, but Seton remains faithful to his hero and helps his friend out of the scrape. Cantrell, quick to seize his opportunity, intimidates the jury, secures a verdict of 'not guilty,' and redeems himself in Mary's eyes. Inflicted with a sense of his power, the unscrupulous schoolteacher organizes an outlaw band which changes uniforms at will and raids both North and South. Fletch McCloud, inspired by hero-worship, joins the outlaws under the impression that they are loyal Confederate soldiers. Mary, saddened by the unexpected death of her father, and bewildered by the randomness of personal and human events, agrees to marry Cantrell. Immediately following the marriage ceremony the outlaw receives word that a posse is closing in

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on his raiders and skips out hastily, assuring Mary that he must leave at once to warn the Confederate irregulars under his command. Although Mary becomes seriously ill, she refuses to lose faith in her absent husband.

Seton, meanwhile, resigns as town marshal when criticism is heaped upon him for failing to halt the guerrillas. When he learns that the citizens of Lawrence plot to run Mauve out of town, he escorts her to the outlaw camp and informs her again of his love. At the camp he is made a prisoner and Mary finally learns the true character of her husband. Fletch McClough, still a member of the band but now aware of its real nature, enables his sister Mary, and Seton to escape, and is severely wounded in the result. Cantrell, incensed with rage, leads his men in a merciless attack on Lawrence in which the entire city is burned; women and children are slaughtered without quarter. His own mother, Main, is killed in the brutal attack. At the finish Seton kills Cantrell and plans a new life with Mary.

Walter Pidgeon as Cantrell proves as fiendish and withal as fascinating a villain as the screen has shown in some time. John Wayne as the Texas cowboy elected town marshal more than sustains the reputation which he built in the Three Musketeers series and clinched in Stagecoach. On the former he is a dashing Southern emigre in Kansas who performs capably, while Roy Rogers as her brother gives a crisp characterization. Marjorie Main as the mother of the ruthless Cantrell deserves special mention, as does the comedy of George "Gabby" Hayes — the whole supporting cast, in fact, performs admirably.

The story is logical and fast throughout, the historical background convincing, the action scenes superbly handled. In bold strokes the film presents some of the darkest days in the wild and bloody history of Kansas Territory just before and during the Civil War. Its all-around vigor and sustained excitement make it an impressive and effective historical action thriller.

THE DOCTOR TAKES A WIFE:
Produced by William Perlberg for Columbia

Director: Alexander Hall
Screenplay: George Seaton,
Ken Englund

Story: Aalen Leslie
Photography: Sid Hickox
Music Score: Frederick Hollander

Editor: Viola Lawrence

June Cameron .................. Loretta Young
Dr. Timothy Sterling ............ Ray Milland
John Pierce ........................ Reginald Gardiner
Marilyn Thomas ................. Gail Patrick
Dr. Lionel Sterling ............... Edmund Gwenn
Slapovich ....................... Frank Sully
O'Brien ........................ Gordon Jones
Jean Robert ........................... Georges Metaxa
Dr. Streeter ...................... Charles Halton
Dr. Nielsen ........................ Joseph Eggenton
Dean Lawton ................. Paul McAllister
Johnson ........................ Chester Clute

Giddy and gay romantic farce in which a feminine novelist who writes books about single blessedness and a young doctor who hates all girls are forced to pretend to be married — until, of course, they decide to make it real. (Adults)

(Running time, 90 minutes)

The Doctor Takes a Wife is strictly a "situation" farce which is frankly designed to garner nothing more than laughs and sets about that task with a snappy pace, sophisticated dialogue and a steady series of gags.

Author Jane Cameron is enjoying the title of Public Spinster No. 1 — her book, "Spinsters Ain't Spinach," is a best-seller. Publisher Pierce is aware of the danger of romance to the sale of her book, but nonetheless is romantically interested in her. When he calls her back to the big city from a vacation, she misses the train and obtains a share-the-expense ride with Dr. Tim Sterling. The trip is a traveling quarrel; he labels her an ambitious and heartless career girl and she accuses him of being a lordly male who is stupid enough to insist that a woman's place is in the home. They tangle with a wedding party and are mistaken for the bride and groom. Then Tim, who comes to June's apartment to collect her share of the expense and has to take it in liquor, falls asleep in her bedroom. Reporters and photographers are more than ever convinced of a "wedding." The publicity dooms her book — but publisher Pierce has an answer. If Dr. Tim will consent to pose as her husband, she can write another book, "Marriage Ain't Measles" and cash in on the episode. Dr. Tim at last agrees — he has just been notified that he has won a professorship he has long wanted because the dean prefers a married man. The merry masquerade proceeds, marital bliss in public, across-the-apartment quarrels in private. Dr. Tim's fiance adds her own complications and an emergency case in which the doctor delivers a baby in a country shack with his "wife" helping begins to teach the masquerades mutual respect. And when disclosure of the truth and consequent ruin of Dr. Tim's career are threatened, June has to resort to desperate measures to save him. His fiance is planning to announce their engagement; June breaks up the party with her own announcement that she expects a baby. Which precipitates the worst quarrel yet with Dr. Tim — and finally his discovery that her idea might not be so bad after all.

Screenwriters and director and cast tackled that tale with obvious determination to be very gay and very giddy and most of the time keep the ingenious plot complications both hectic and hilarious. The mood shifts only for the emergency delivery sequence, which is presented seriously and at some length. Loretta Young accepts her comedy role with surprising zest; Ray Milland plays the doctor with breezy vigor; Reginald Gardiner as publisher Pierce, who has his own ideas about converting his prize authoress from her spinsterhood, leads an able supporting cast in a collection of wacky character parts. It's sophisticated farce which doesn't pretend to be anything more, or less.

TWO GIRLS ON BROADWAY:
Produced by Jack Cummings for MGM

Director: S. Sylvan Simon
Screenplay: Joseph Fields,
Jerome Chodorov

Story: Edmund Goulding
Photography: George Soltos
Editor: Blanche Sewell

Pat Mahoney ............... Loretta Young
Molly Mahoney ............... Joan Blondell
Eddie Kerns ................. George Murphy
"Chat" Chatsworth ........... Kent Taylor
Buckley Bartell ............. Richard Lane
Jed Marlowe ................ Wallace Ford
Ito ............................ Otto Hahn
Judge ......................... Lloyd Corrigan
Announcer ................... Don Wilson
Bartell's Assistant ....... Charles Waggonheim

Entertaining lightly-played comedy with music featuring eye-filling Loretta Young as

Loretta Young

"The DOCTOR TAKES A WIFE"

Ray Milland

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"The MOVIES . . . . 1940"

a tender-hearted unselfish showgirl who inadvertently captivates her older sister's vaudeville hologram fancier. (Adults & Young People)

(Running time, 73 minutes)

Although it is an obvious remake of the original Broadway Melody of ten years ago, Two Girls on Broadway has been disguised cleverly and a suitable modern background and emerges as pleasant entertainment. Lovely Lana Turner, of course, steals the show as was intended. George Murphy as the irresistible hoofer who falls in love with the last sister (Lana) and Joan Blondell as the unselfish older sister who generously gives up her fancee cooperate expertly throughout. The several song numbers are fully up to par and should prove popular.

Molly Mahoney and Eddie Kerns, former vaudeville stars, are engaged and joint owners of a dancing school in Indiana. When Molly manages a scheme where Robert, the subject of her affections, does a gig with his band in Chicago, and Eddie falls in love with Pat and Eddie fall in love, but Pat accepts dates with Chatsworth in order to not hurt Molly's feelings. As a result, however, Eddie and Molly lose patience with her and take off to New York for Molly to see if Pat accepts Chatsworth's engagement ring — at least the fifth he has presented in the course of his matrimonial meanderings. Eddie, songs with Pat most nearly the playboy, but as the two embrace Molly enters the room and Pat, conscious of her sister's love for Eddie and too tender-hearted to see her hurt, storms out pretending to be still in love with Chatsworth. Molly recognizes the subterfuge, absolves Eddie of his promise to her, and succeeds in returning Pat to her. Then, after investing a tale of extended vaudeville bookings, she brings back to the Indiana dancing school while Pat and Eddie continue their careers as Mr. and Mrs.

S. Sylvan Simon, Hollywood's youngest feature director, who directed curiously redheaded Lana Turner in her last picture, Dancing Co-ed, declares she is the first exponent of a new attribute, "glex," defined as "a combination of glamour and sex appeal." Whatever it is: "glex, sex appeal," "oomph," or just plain good looks, it clicks in Two Girls on Broadway.

TILL WE MEET AGAIN:
Produced by Hal B. Wallis for Warner Brothers
Director: Edmund Goulding
Screenplay: Warren Duff
Story: Robert Zur
Photography: Tony Gaudio
Art Director: Robert Haas
Editor: Ralph Dawson
Photographs: Merle Oberon, Dan Hardisty, George Brent
Steve Burke
Bonny Coburn

Contesse de Breac ..... Bonnie Barnes
Rocking-Horse ..... Frank McHugh
Sir Harold Pockard ..... Eric Blair
Dr. Cameron ..... Henry O'Neill
Jimmy Coburn ..... George Reeves
Aust. Parsons ..... Frank Wilcox
Louise ..... Doris Lloyd
Mrs. H. B. Harris ..... Mary Garson
Fredy ..... Regis Toomey
Bartender on Boat ..... William Halligan
Herb McGee ..... Killan
Capt. Söddard ..... Wade Boteler

Moving, romantic melodrama with strong emotional appeal, the story of a girl with incurable heart disease and a condemned prisoner who fall in love and snatch a few days of happiness aboard ship before they finally part. (Family)

(Running time, 98 minutes)

"Til We Meet Again, a new version of the 1932 production One Way Passage, has been turned into a dramatic tale of foredoomed romance in which comedy is strictly incidental. Director Edmund Goulding has fashioned a satisfactory job, successfully manipulating material which could have been easily botched.

When Joan Ames and Dan Hardesty meet at the Bar of All Nations in Hong Kong, thought are given to each other; but Joan is scheduled to return to San Francisco with her friend Bonnie in a short time and they bid farewell outside. As they part company, Dan is taken into custody by Steve Burke, a detective who has traced him half around the world in order to bring him to justice on a murder charge. As it turns out, Dan has fallen in love with Bonnie. Joan is to return to the States on the same boat which Joan has taken. Steve, who has a certain amount of respect for his prisoner, permits him to remain free on the boat and promises that he will not inform Joan of his true status. Joan herself, suffering from an incurable heart disease, determines that she will keep the knowledge from Dan, with whom she has fallen in love. Then, for a few days in which the two doomed lovers find brief happiness together.

When the boat docks at Honolulu for a twenty-four hour stop, Dan escapes with the help of friends, but voluntarily sacrifices his chance of happiness when Joan suffers a heart attack upon learning of the break. By the time the boat reaches San Francisco the lovers are aware of each other's secret, but both courageously pretend otherwise and bravely pledge to meet again.

Merle Oberon manages her difficult role with consummate skill, never overplaying even in the most emotional scenes. George Brent achieves an excellent performance within the limitations of his role. Geraldine Fitzgerald makes the most of the minor part of a young tourist aware of the tragedy behind the romance, and Bonnie Barnes as a phony countess turned gold-digger is entertaining, Pat O'Brien, of course, as detective Burke, who is hard-boiled but not without enough tender spots to be likely human, seems perfectly cast. Frank McHugh and Eric Blair provide welcome comedy relief. A certain amount of suspense have improved the show, but on the whole it succeeds admirably in avoiding the sticky spots too often found in the romantic melodrama destined for an unhappy ending.

SHOWDOWN:
Produced by Harry Sherman for Paramount
Director: Howard Bretherton
Screenplay: Harold and Daniel Kessel
Story: Jack Jungmeyer
Photography: Russell Harlan

Hopalng Cassidy ..... William Boyd
Lucky ..... Russell Hayden
Sue's Ranch ..... Roy Barcroft
Barron Rendor ..... Morris Ankrum
Sue's Tek ..... Johnnie Weissmuller
Colonel White ..... Wright Kramer
Harry Cole ..... Donald Kirk
Bosom Buddy ..... Roy Barcroft
Johnson ..... Kermit Maynard
Sue ..... Walter Shumway

Hopalng Cassidy rides again in a rousing topnotch western, rescues a pretty gal, foils a gang of horse thieves, shoots, fights, and escapes death in spectacular fashion. (Family)

(Running time, 64 minutes)

The Showdown, current addition to the Hopalng Cassidy series, is one of the best. It's action-packed and exciting; the story is better than average; the scenic backgrounds are magnificent; the photography is tip-top. Hopalng is his old hard-riding, fast-shootin' self, as quick to flash a phony as he is to help a maid in distress. Russell Hayden in his familiar role as Lucky cooperates in excellent fashion and makes the most of a romantic undercurrent with Jane Clayton, a valuable addition to the cast. Morris Ankrum is a serviceable villain and Brit Wood supplies jovial comedy.

Hopalng, with his pals Lucky and Speedy, gets into a scrap with a gang of Baron Rendor's hooligans while waiting with the townfolk at the Sundance railroad station for the Baron's arrival. When the train arrives, Hopalng rescues Sue Willard from death under the wheels and accompanies her to the ranch of her uncle, Colonel White, who denounces her as an imposter and orders her arrest when he learns that she, instead of himself, is heir to the ranch. The Colonel dies of a heart attack, however, and the bond on his person reveals that Sue is the lawful owner. Meanwhile Baron Rendor arrives at the ranch to purchase the Colonel's herd, but Hopalng, who has been hired to drive the horses to auction, becomes suspicious of him. Battling him in a card game, whose climax supplies the film's title, Hopalng wins a thousand dollars. Soon afterward he is held up by henchlings of the Baron and robbed of the money. He has already marked it, however, and when the Baron presents it as payment for the herd, Hopalng orders him out of town. The Baron then attempts to steal the horses, but is foiled again. Finally Cassidy corners him in a haywagon and the two fight each other as the runaway horses rush toward a cliff. Hopalng jumps in the nick of time, but the Baron falls to his death. At the finish both Hopalng and Lucky are hired to run Sue's ranch — she's decided to remain in the West.
By now we are all getting on more familiar terms with the word documentary. We have seen so many movies so-called, and we have learnt to realize that this stiff expression, with its aroma of even stiffer sheets of paper tied up with red ribbon, is simply one that hides a vast field of motion picture form. When we look back over the last few years we find an excellent record in the progress of documentary film, starting, perhaps, with the first general showings of the British school, and running through to the present in the hands of Pare Lorentz and Joris Ivens. Last year another name was added to this truly international roll — that of Herbert Kline, who gave us the tragic end of Czechoslovakia in the film Crisis.

LIGHTS OUT IN EUROPE

Kline did not stop with Crisis. He returned to Europe with his co-worker, Hackenschmidt, after the last day of Poland. More important still, he stepped boldly into an original scheme that has given his new picture, Lights Out in Europe, an unparalleled breadth and imaginative strength.

The scheme was roughly this. He would film the last days of a nation which was about to become a battlefield, even up to the first days of the Nazi invasion. But, in the meantime, Hackenschmidt would have to record the more distant movements and emotions of the ally on whose actions the fate of Poland would ultimately depend. Then, by interweaving the two records, a broad and more complete picture of historical events would result. Finally, both Kline and Hackenschmidt would go far beyond the mere documentation of surface happenings; they would dig down to cultural roots and try to record as much the downfall of a way of life as the preliminary turmoil to war and bloodshed.

This scheme is nowhere written down as the original makers, Lights Out in Europe. It is simply there on the screen, a framework readily perceived by anyone.

What has this film got that is so striking and original in comparison with most other documentaries? First, I think, it has a boldness in emotional expression that is rarely found. Often one feels that the documentary worker has a tendency to be aloof; even in its profoundest sequences he seems to pride himself on a detachment which often appears studied and stiff upper lip in celluloid that is often visible, for example, in Lorentz's The Fight for Life. In Lights Out in Europe the documentary camera does more than merely face facts, it records the weaknesses, failures, and sorrows of ordinary people, seeing their strength and pride more as ridiculous towers built on shaky foundations. Second, the choice of material is penetrating, including as it does, the epic in which the gods have become little people. With the help of Werner Janssen's score it becomes a "news-opera" — if one may coin a word for it — combining the dramatic sense of the March of Time with the penetration of the sociological documentary, yet profounder in its drama and unusually skillful in its insight. With all this, however, it makes little attempt to enforce any single point of view; you may interpret it as you please and go your way believing you have caught a single compelling message. To me it is more moving than its companion piece on Czechoslovakia, Crisis . . . "but that is because you are not a Czech" says Mr. Hackenschmidt — who is, and who has recorded a foreign land with brilliant instinct for its compatriots. Or consider Joris Ivens' commentary, well spoken by Frederic March, seems a little too pat; well-written though it is, it is hard to believe that the bulk of his countrymen were as optimistic and unaware of their danger as he often suggests was the case.

GIUSEPPE VERDI

The latest in the "Life and Loves" tradition comes from Italy, with the famous composer, Giuseppe Verdi, as hero and victim. Like every second-rate production of its kind, it makes no attempt whatever to impress as a well-constructed movie. It covers Verdi's life from youth to old age with utter faithfulness. Showing his start with an unwanted score and a few tender chin-hairs, and progressing, thru more scores and increasing tufts, to Aida and a white bush. Various lady friends accompany this hirsute march, which is divided into operas rather than reels. If, in short, the picture is simply an excuse for listing and illustrating Verdi's works, we should always remember that there are plenty of people who are ready to praise and judge a movie solely according to the amount of classical music it contains. For such, Giuseppe Verdi should be a pleasant treat, and Benjamin Gilg, Gas filament, and a bevy of prima donnas will warble them happily through an evening of Mr. Verdi's complete works.

FRENCH WITHOUT TEARS

Anthony Asquith, co-director with Leslie Howard of Pygmalion, is here again with a screen version of the play "French Without Tears." Like the play, the film will probably be better received in England than in this country, both on account of its treatment and subject matter, and despite the fact that two of its stars, Ray Milland and Ellen Drew, are known on this side. It tells the story of a mixed bunch of Englishmen who are sent to a French pension to learn the language, and is inevitably involved with pretty French girls and consequent lack of study.

It is refined only in its accents, its situations being mainly broad and obvious. Only from time to time do we find ourselves remembering that certain of Asquith's early work was superior enough to make the film histories, and to see that at brief moments he is capable of handling a sequence with brilliant effect. There are a few such in French Without Tears — humorous, sparkling and striking — but they are far from sufficient to pull the general run of the film onto a higher level.

OUTSIDE THE THREE-MILE LIMIT:

Produced and distributed by Columbia

Director: Lewis D. Collins

Screenplay: Albert DeMond

Story: Eric Taylor, Albert DeMond

Music Score: Lee Zahler

Editor: Dwight Caldwell

Conway.......................... Jack Holt
Van Cleve......................... Sig Ruman
Dove Reeve........................ Eddie Colelli
Jimmy Rothacker................. The Donald Briggs
Dorothy Kenney................. Irene Ware
Mervin Pearce.................... Dorothy Binney
Leisy Shore...................... Ben Welden

(Running time, minutes)

Outside the Three-Mile Limit limns another tale in the growing saga of the G-men's lesser known brothers, the T (for Treasury Department) men. T-man Conway is sent by Washington to investigate the gangster known as "Challenger" at anchorage off the California coast. He goes in an undercover sort of way, of course, managing to hire himself out as a bouncer. Here he meets a fine collection of pug-uglies and a boy reporter and a girl reporter he can trust. When another agent is murdered on the good ship, she puts out to sea to evade capture and justify the epic's title. On the Central American coast and beyond the United States jurisdiction you can't blame them for feeding safe and getting careless. But Conway, skillful fencer, wins most all hands (well almost) he comes out on top.

The possible shades off to the wildly improbable in Outside The Three-Mile Limit after the script and direction really get going. Jack Holt is his customary streetwise self, as grim and humorless as ever. Upholding the very secondary romantic angle are Donald Briggs and Irene Ware. That extra twist to the plot is that Mr. Holt does all the heroics but Mr. Briggs gets the girl. Thug interest is ably provided by Eduardo Cannelli, Harry Carey, Sig Ruman, and, in a looser sense, by Mr. Holt.
"The MOVIES . . . . 1940"

IT ALL CAME TRUE:
Produced by Hal B. Wallis for Warner Brothers
Director: Lewis Seiler
Screenplay: Michael Fessier, Lawrence Kimble
Story: Louis Bromfield
Photography: Ernie Haller
Editor: Thomas Richards
Sarah Jane Ryan  ..........  Ann Sheridan
Tommy Taylor  ..........  Jeffrey Lynn
Graselli (Chips) Maguire  ..........  Humphrey Bogart
Miss Plot  ..........  Zasu Pitts
Magoo Ryan  ..........  Una O'Connor
Mrs. Taylor  ..........  Jessie Busley
Mr. Roberts  ..........  John Litel
Rene Salomon  ..........  Grant Mitchell
The Great Boldini  ..........  Felix Bressart
Hess Pepi de Bordeaux...Charles Judels
Mr. Van Diver  ..........  Brandon Tynan
Mr. Frenzegast  ..........  Howard Hickman
Monski  ..........  Herbert Vigran

Combination gangster comedy and romantic drama; a hard-boiled crook hides out in a boarding house run by two gentle ladies and is so softened that he saves the house by turning it into a "Gay Nineties" night-club and even lets the film's boy marry the film's girl.

(Adults & Young People)

(Running time, 95 minutes)

It All Came True has an unusual story, blending comedy and melodrama in the Slight Case of Murder manner, and Humphrey Bogart to keep it magnificently in mood. It All Came True also has Ann Sheridan and sequences calculated to let her exude oomph and several torch songs. The two elements never quite mix. As a result the film is merry melodrama much of the way and the merriment is often interrupted for oomphat interludes.

Mrs. Taylor and Mrs. Ryan run a boarding house in their old brownstone mansion and are running it straight into bankruptcy. Their boarder, all four of them, are impecunious oldtimers who have long since been unable to pay; a whacky old maid who has delusions of masculine pursuit, a former vaudeville magician, an old Shakespearean actor and an aging poet. Mrs. Taylor is an imaginative soul and assures herself that her son Tommy will return home in time to save the situation. Sure enough, Tommy comes home, flat broke — and with him gangster "Chips" McGuire, fugitive from a murder charge, who has blackmailed him into providing a hide-out. Tommy introduces "Chips" as a nervous wreck who needs peace and quiet and Mrs. Taylor and Mrs. Ryan immediately proceed to "mother" him. Also home comes Sarah Jane, Mrs. Ryan's daughter, for a rest between night-club engagements. While Tommy and Sal resume their childhood romance, Chips adds a new complication by falling for her herself. Sal conceives a show to amuse the old folks — and to sing a new song by Tommy — and so impresses Chips, whose tough shell is cracking under the strain of such gentry sentimental surroundings, that he saves the boarding house by converting it into a swank night-club whose opening night, featuring the inmates in a show, guarantees a speedy payoff of the mortgage. And his own personal conversion is so complete that when the police catch up with him he surrenders without implicating Tommy.

Humphrey Bogart calmly appropriates the picture with a portrait of Chips that suggests his sheer enjoyment of a gangster role actually intended to be humorous. His Chips is tough enough, a deadpan, chilling-looking hard-guy; but at the same time he points up the humor inherent in the situations, aids immensely in creating the infectious fun which predominates during the early sequences.

Ann Sheridan airs a fair contralto voice for two new songs, "Gaucho Serenade," and "Angel in Disguise," and is given a chance to indulge in a little more real acting than usual. Jeffrey Lynn is an adequate foil as pianist-composer Tommy. Una O'Conner and Jessie Busley as the house matrons and Zasu Pitts as the zany old maid supply effective comedy as they go to work on the "nervous wreck" while Felix Bressart, Brandon Tynan and Grant Mitchell complete the house quota in properly sappy style. They are preposterous characters all and played as such. When given free reign they hit the entertainment pace of A Slight Case of Murder. The song numbers and cabaret items are what slow it down now and then.

YOUNG BUFFALO BILL:
Produced and distributed by Republic
Director: Joseph Kane
Screenplay: Harris Jacobs, Robert Yost, Gerry Geraghty
Story: Norman Houston
Photography: William Nobles
Editor: Tony Martinelli
Buffalo Bill: Roy Rogers  "Gabby" ..........  George "Gabby" Hayes
Tonia: Tony Regis  ..........  Pauline Moore
Don Regis: Roy Barcroft  ..........  Don Regis
Akana: Chief Thundercloud  ..........  Julian Rivero
Montez: Toney Bartlett
Jerry: Georgia Pendleton
Col. Gilburn: Wade Boteler

Standard western with some songs and fast action; young Bill Cody and pal Gabby save some valuable property from a villainous half-breed for a dignified Don and his beautiful daughter.

(Adults & Young People)

(Running time, 59 minutes)

Young Buffalo Bill, serving with faithful Gabby as U. S. Cavalry scout, is assigned to the command of Colonel Calhoun to help survey old Spanish land grants in New Mexico. The landowners themselves oppose the task and Don Roque and his daughter Tonia lead the opposition. The villainous half-breed, Montez, pretends to help them but secretly plots to get a part of their land on which is a secret gold mine. By working on the gambling weakness of the Colonel's son Jerry, Montez has the boundary line juggled and files a claim on the valuable site. While the Don and his daughter blame the government men, Bill and Gabby uncover the villainy. By the time they have saved the Don's life and exposed the Montez treachery, the landowners, and Tona in particular, have been won to appreciation of the government's fairness.

Roy Rogers rides and fights in the Buffalo Bill tradition and adds the modern frill of sagebrush serenading. George Hayes, of course, has played grizzled old-timer Gabby so long that the name is permanently his. Pauline Moore is the conventional western leading lady, but romance is naturally subordinated to action. The open-spaces fans will find it satisfactory.
FORTY LITTLE MOTHERS:
Produced by Harry Rapf for MGM
Director: Bobby Berkeley
Screenplay: Dorothy Yost, Ernest Pagano
Story: Jean Guitten
Song: Charles Tobias, Nat Simon
Photography: Charles Lawton
Editor: Ben Lewis
Gilbert Jordan Thompson — Eddie Cantor
Madame Granville — Judith Anderson
Maria Edwards —— Rita Johnson
Doris —— Bonita Granville
Judge Joseph W. Williams — Ralph Morgan
Marcia —— Diana Lewis
Maxie, the Chiefe —— Nyla Westmoreland
Eleanor —— Margaret Early
Janette —— Martha O'Driscoll
Lois —— Charlotte Munro
Betty —— Louise S陲ed
"Chum" — Baby Quinlanilla

Novelty comedy which presents Eddie Cantor as a bachelor professor who adopts an abandoned baby and has his troubles when he becomes a teacher in an exclusive girls' school. (Adults)

(_running time, 88 minutes)

This is Eddie Cantor's first film for MGM and a surprise for his fans. It presents him in a straight dramatic role — though there are hints of the musical comedy technique; he sings one song which becomes the musical theme and the campus co-eds cavorting about might be classed as the chorus.

The story is a free adaptation from the French film farce, Le Mieche. The class of '22, Camford University, is staging its annual reunion. All are present except Gilbert Jordan Thompson, the man originally chosen by his classmates as most likely to succeed. Poor Gil has succeeded so well that right then he is down on the waterfront trying to get a job as a stee-dore. He notices a girl about to commit suicide, talks her out of the notion, buys her a cup of coffee and manages to wangle her a job at a tea. Back on the dock he discovers a baby boy in a basket and takes it to his room. There his luck begins to change. The landlady, sorry for the baby, doesn't throw him out. Then Gil slips out to get some milk, is arrested trying to steal a bottle and winds up before classmate Judge Williams. The Judge, a sympathetic chap, gets Gil a job as a teacher at Granville Girls' School. Off goes Gil with the baby, "Chum," to plunge into a hectic professional career. The girls, whose romantic attitude towards Gil's predecessor forced his dismissal, are disappointed that the newcomer is not a handsome young fellow and actually believes that they should spend some time studying. Excessive romance forced out one teacher; it should do the same for another. So they all pretend to be in love with Gil. After hilarious antics make it seem as if Gil is an overloved lover, Madame Granville decides that he too must go. But meantime the girls have discovered Chum in Gil's room, have repented and want to help take care of the baby. What they have done they can undo and before they are through Gil has his job back, Chum's mother has been found and Chum himself becomes a campus institution.

Eddie plays professor Gil with broad emphasis, rising loyally to the gag-lines, shifting rapidly from burlesque to pathos and back and willingly giving the screen whenever possible to his bevy of young proteges. Baby Quinlanilla is the center of attraction much of the time, a cute and active younger with her own private brand of gibberish. Judith Anderson shifts easily from the sinister fanaticism of housekeeper Danvers in Rebecca to the brisk satire of Madame Granville. Nydia Westman, as another teacher setting her cap for Gil, supplies some of the comedy and many double-entendre lines. The Forty Little Mothers are a boisterous and beautiful collection, led by Bonita Granville and Diana Lewis. The physical production is of good quality and the one song, "Little Curly Hair in a High Chair," is a pleasant tune probably due for at least average popularity.

GRANDPA GOES TO TOWN:
Produced and distributed by Republic
Director: Gus Meins
Screenplay: Jack Townley
Photography: Reggie Lanning
Editor: Lester Olebeck
Joe Higgins ———— James Gleason
Lil Higgins ———— Lucile Gleason
Sidney Higgins ———— Russell Gleason
Grandpa ———— Harry Davenport
Betty Higgins ———— Lois Rason
Tommy Higgins ———— Tommie Ryan
Al ———— Maxie Rosenbloom
Leda ———— Leda Godby
Sam ———— Noah Beery
Arthur Godby ———— Hinselwell

Sixth in the Higgins Family series, a broadly slapstick comedy in which Lil sinks the family cash in a hotel which turns out to be in a "ghost" town and there is much to do over first a fake and then a real gold strike. (Adults & Young People)

( running time, 62 minutes)

Father Joe Higgins sells the family homestead at a neat profit, expecting to invest in a going business. But meanwhile mother Lil is pushed into the purchase of the Palace Hotel in Coyote Wells, Nevada. The cash gone, there is nothing to do but take over the hotel — which is, of course, in an abandoned mining town. Just as they are ready to leave in despair, son Sid, not knowing a motion picture troupe is on location, hears a dialogue about a gold strike and spreads the news. Coyote Wells and the Palace Hotel are besieged by prospectors — and with them come some city gangsters seeking a hideout. In gratitude for the business, the Higgines throw a big party at which one of the gangsters gets a lovely lancing from the movie "star," who is none other than Arturo Godoy, South American champ. Then the truth about the strike is discovered and the prospectors are ready to Lynch father Joe, but Grandpa comes to the rescue, saves a mine and unwittingly opens up a real vein, and outfits the gangsters with the aid of the movie troupe in Indian costume.

The Gleason trio, James and Lucile and son Russell, top the Higgines in usual fine form, while Harry Davenport skips about merrily as Grandpa. Lois Rason as daughter Betty adds mild romance with an assistant director. Arturo Godoy and his wife Leda are briefly, he as the star of the film troupe who knocks Maxie Rosenbloom around a ring for three rounds. Familiar slapstick devices are scattered throughout and the accent is on broad and obvious comedy. It's a chuckle-some show for relaxed audiences.
“The MOVIES .... 1940”

THE HOUSE ACROSS THE BAY:
Produced by Walter Wanger, distributed by United Artists

Director: Archie Mayo
Screenplay: Kathryn Scola
Story: Myke Cordell
Photography: Merritt Gerstad
Art Director: Alexander Golitzen
Editor: Dorothy Spencer
Music Score: Werner Jansen

(Adults)
(Running time, 74 minutes)

Racketeer and prison melodrama, hand-sonde story of a big-time racketeer, is double-crossed by his lawyer and goes to Alcatraz while his wife gets an apartment across the bay to be near him.

Familiar racketeer and prison-film material is here given a new twist by being woven into a tale of the “Rock Widows,” the women who follow their men to Alcatraz and wait across the bay. It is, of course, primarily the tale of one such widow, in particular. Her name is Brenda and she worked in a chorus at the cabaret which Steve Latwir operated as a front for his racketeering activities. She sneezed while a star Babe was singing Shannon, Federal Judge, Edward Fielding, Nolan’s House Boy, Miki Monta.

AND ONE WAS BEAUTIFUL:
Produced by Frederick Stephani for MGM

Director: Robert B. Sinclair
Screenplay: Harry Clark
Story: Alice Duer Miller
Photography: Ray June
Editor: Conrad A. Nervig

(Running time, 70 minutes)

Problem melodrama rather stagey in tone in which two sisters love the same man; the beautiful glamour-girl one loves hits her brother, while the plain but real-girl other works for his pardon and wins him and it. (Adults & Young People)

This might be called a triangle tale with a Cinderella variation or a Cinderella tale with a triangle variation. The Lattimer sisters, Helen and Kate, are complete contrasts. Helen is, or very much wants to be, a society glamour girl and is thus the delight of her socialite mother. Kate is sweet and unsophisticated, lacking in the graces which Helen and her mother value so highly. Their sisterhood shows in just one way, they both are in love with Ridley Crane. Helen and Ridley are returning from a party, he in a drunken stupor and Helen driving, the car strikes a man and kills him, Helen slips away, leaving Ridley to take the blame. He is sentenced to a five-year term. Kate discovers the truth, tries to make Helen confess, then does everything she can to get a pardon for Ridley and to help the family of the accident victim. Helen snarls herself another man and marries him, but is on hand when Ridley at last is released. Of course, has now learned to evaluate the sisters correctly.

As presented, that’s an implausible yarn in many respects, addicted to overmuch dialogue, and the ending is obvious from the start. Laraine Day, the Maec of My Son, My Son, prove again that she is a first-rate young actress with a convincing characterization of the loyal Kate. Robert Cummings is a satisfactory Ridley Crane, a wealthy playboy who is still a pretty decent chap. Jean Muir, who has been absent from the screen for several years, mars her return with a stagey, postured performance as sister Helen. The others, topped by Billie Burke being Billie Burke as the mother, supply adequate standard support. There is some emphasis, particularly during the early sequences, upon comedy, and the physical production displays routine competence.

THE GENTLEMAN FROM ARIZONA:
Produced by Charles E. Coetz for Monogram

Director: Earl Haley
Screenplay: Earl Haley, Jack O’Donnell
Photography: John Boyle
Music Score: C. B. Calvert

(The Gentleman from Arizona makes no bones about emphasizing the attractions of the state in which it was filmed and provides much magnificent outdoor scenery in natural color. There isn’t a single interior shot in the whole show; most of the Arizona desert scenes are superb.)

“Wild Bill” Coburn, owner of the vast Coburn Ranch, owes the government $80,000 in back taxes. Either his prize racehorse, Sky Lancer, must win the Arizona Derby or his daughter Georgia must marry Van Wyck, wealthy playboy whose own horse, The Gem, is Sky Lancer’s rival for the Derby purse. Pokey, a wandering outlaw horse whom he alone can ride, is able to outrun Sky Lancer. Coburn, however, underuates the scow with stallions and fingers Sky Lancer in the Derby. Van Wyck poisons the horse on the morning of the big race.

Pokey has been fired by Coburn for fighting with Van Wyck, but Georgia locates him and the two of them rush to the track with Sky Racer. Coburn is finally persuaded to bet on the outlaw. Sky Racer breaks last, but wins a thrilling race. Pokey is rewarded with Georgia and the job of foreman and in gratitude gives Sky Racer freedom of the range.

John King as Pokey carries the acting and singing honors; J. Farrell MacDonald as Coburn and Joan Barclay as Georgia make the most of their conventional roles. Craig Reynolds is a convincing villain and snappet Ruth Reece sings, dances, and acts to advantage. Credit also goes to Director Earl Haley who, incidentally, authored the story and co-produced. The pace is at times leisurely, but picks up nicely for the racing climax. The songs, including the popular “El Rancho Grande,” are pleasant and pleasantly presented.

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MY SON! MY SON!

Produced by Edward Small, distributed by United Artists

Director: Charles Vidor
Screenplay: Lenore Coffee
Novel: Howard Spring
Photography: Harry Stradling
Art Director: John DuCasse Schulte

Editor: Fred R. Feitshans, Jr.

Livia Vaynol .......... Madeleine Carroll
William Essex .......... Brian Aherne
Oliver Essex .......... Louis Hayward
Maeve O’Riordian .... Laraine Day
Dermot O’Riordian .... Henry Hull
Nellie Essex .......... Josephine Hutchinson
Shelia O’Riordian .......... Sophie Stewart
Rory O’Riordian .......... Bruce Lester
Oliver (as a child) ...... Scotty Beckett
Maeve (as a child) ...... Brenda Henderson
Rory (as a child) .......... Teddy Moore
Annice ............... May Beatty
The Colonel .......... Stanley Logan
Mr. Moseley .......... Lionel Belmore
Mrs. Mulvaney .......... Mary Gordon
Drayman ............... David Clyde
Butler .................. Victor D’Amato
Joe Baxter .......... Pat Flaherty
Poggen .............. Victor Kendall
First Maid .......... Mary Field
Second Maid .......... Audrey Monks
First Landlady .......... Sibyl Harris
Second Landlady .......... Constance Leon

An unusual and moving human interest drama, skilfully adapted from the best-selling novel and superbly produced; a simple, true story of the emotional and tragic results of a father’s devotion for an unworthy son. (Adults)

(Running time, 115 minutes)

Howard Spring’s novel, one of the top best-sellers of 1938, has been translated into a film which is a splendid example of screen making, covering two generations. Though the film runs nearly two hours, the original long-drawn tale has had to be considerably condensed. The ending has been altered; the circumstances of the death of the Son of the title have been shifted to give him a sympathetic and heroic exit. But such changes will annoy only those who insist on no tampering with their favorite books. The essential drama of the original story remains unchanged. My Son, My Son! is still a study in the relationship between father and son, a questioning of the wisdom of excessive parental devotion and ambition, the story of a father who devotes his life to giving his son every advantage, and sees him grow up a lying and vicious individual. And that story has been given brilliant treatment and a meticulously fine production.

William Essex, struggling young writer, and Dermot O’Riordian, skilled cabinetmaker, have long been together and are separated only when O’Riordian marries and moves to new quarters. Essex wins a job in a bakery, is attracted to the baker’s daughter, and, when her father dies, marries her. Son, Oliver, is born, he vows that the boy will never know the hardships and poverty that have been part of his own youth. His writings are becoming well-known. He is rapidly gaining financial independence. Son Oliver is raised with the two O’Riordian children, Rory and Maeve, but even at the age of six already short, he is a thinking boy and a willful one to take advantage of his father’s affection. By the time he reaches college, he is a spoiled and vicious young man.

While obtaining material for a new book, Essex meets Livia Vaynol, artist, and they fall deeply in love. Essex resolutely sends her away without even learning her name — and as her train leaves, word comes that his wife has been killed. Sometime later, at a party to celebrate Maeve’s debut in his first play, Essex again meets Livia — and his son Oliver is her escort. Father and son are, in effect, rivals for the same woman. Essex would step aside, but he is Livia’s choice and she persuades him that Oliver, whose intentions were never any good, is simply infatuated with her. In revenge, Oliver deliberately betrays Maeve, daughter of his father’s best friend, and the girl commits suicide. Aware at last of his son’s true nature, Essex disowns him. The advent of the World War brings them together again and realization to Oliver of the waste he has made of his life. His atonement is an heroic death in Flanders field.

It is an impressive cast which producer Edward Small has assembled. Louis Hayward leads with a striking and well etched characterization of the spoiled and malevolent son. Brian Aherne interprets the too indulgent father with thorough understanding and expert shading from youth to middle-age. Madeleine Carroll is surprisingly effective in the somewhat maudlin role of Livia and enters ably into the spirit of high seriousness that predominates. Josephine Hutchinson as Essex’ first wife and Henry Hull as O’Riordian head the consistently competent support. Even the youngsters appearing in the first portion do expert work. The British backgrounds are authentic and handsome and the photography is high grade. It is a thorough job of screen craftsmanship, another fine addition to a notable season.

THEY CAME BY NIGHT:

Produced in England by 28th Century-Fox

Director: Harry Lachman
Screenplay: Sidney Gilliat, Michael Pertwee
Play: Barre Lyndon
Photography: Jack Cox

Editor: R. E. Bearings

James Fothergill ............. Will Fyffe
Sally .......................... Phyllis Calvert
Sergeant Tolly ............... Anthony Hulme
Inspector Metcalfe .......... George Merritt
Mrs. Lightbody .............. Kathleen Harrison
Llewellyn Jones .......... John Glyn Jones
Lord Netherly ............ Athole Stewart
Bugsie ........................ Wally Patch

English-made mystery melodrama combining comedy and suspense in the story of a London jeweler accidentally mixed up with a gang of crooks whom he eventually turns over to the police. (Adults & Young People)

(Running time, 75 minutes)

Will Fyffe, Scottish actor recently seen in To The Victor and Rulers of the Sea, has here a role well suited to his talents and achieves an excellent performance under the able direction of Harry Lachman. What might have been just another mystery film is made diverting throughout by Fyffe’s clever characterization and Lachman’s deft manipulation of sequences. When it is discovered that a fake jewel has been substituted for the priceless Taj Ruby during an auction at a famous London auction house, Sergeant Tolly of Scotland Yard is assigned to track down the thieves. Tolly, who is in love with the niece of the only London jeweler capable of determining who could have
created the fake substitute, takes it to the gem specialist for an analysis. During the interview Sally, the niece, emits a horrified scream and it is discovered that Stephen Fothingill, brother and partner of the famed and ultra-rich Harry Fothingill, has committed suicide. There is no motive apparent at the time. Later Fothingill himself discovers the Taj Ruby in a tin of his dead brother's tobacco. He sells it to a Belgian jeweler for a number of small rubies whose combined weight matches that of the famous Taj, the trouble begins. His niece grows suspicious when she sees the receipt for the sale; Sergeant Tolly begins an investigation after Fothingill returns home in a luxurious car; and the crooks, deciding that he has actually disposed of the stolen ruby, force him to hand over the amount they believe he received for the jewel and compel him to become their "henchman" in place of his deceased brother. Fothingill becomes a member of the gang—but only long enough to land the whole crew in a police net. Afterwards he clears his own name and that of his brother and discovers that the genuine Taj Ruby is in safe hands.

Will Fyffe steals the show, of course, but Phyllis Calvert as Sally and Anthony Holme as Sergeant Tolly offer competent supports. The film offers the necessary interplay of romance. It's a cleverly-plotted tale playing new variations in the old formula about a famous gem and its effects on the lives of those connected with it.

STARDUST:
Produced by Kenneth MacGowan for 20th Century Fox.
Director: Walter Lang
Sceneplay: Robert Ellis, Helen Logan
Story: Jesse Malo, Kenneth Earl,
Ivan Kahn
Photography: Perezell Marley
Music & Lyrics: Mack Gordon
Editor: Robert Simpson
Art方向: Robert Simpson

A bright and amusing and surprisingly sincere Hollywood success story depicting the film capital experiences of a coffee shop girl and a college football star who are discovered for their screen tests by a talent scout. (Adults & Young People)

(Running time, 84 minutes)

Not since Once in a Lifetime and A Star Is Born has Hollywood successfully told a story about itself. Star Dust is not a pretentious production like either of the above, but it is more sincere and intelligent in its approach to two qualities which do not interfere at all with its spontaneous entertainment. It presents the struggle of talented young stars to attain stardom, the triumph of those who succeed, the bitterness of those who fail, and the deeper bitterness of those who succeeded in the past and are now relegated to minor behind-the-scenes work. It does this without losing its light comedy-drama touch. And a brisk pace, several good songs and engaging performances fill out the formula for sure audience appeal.

Thomas Brooke was once a star in his own right, but now he is only a talent scout. On a discovery tour he spots football hero Bud Borden and coffee-shop girl Carolyn Sayres. Borden has to be persuaded, but Carolyn is already determined to win screen fame. Brooke, who discovers that his erring mother, tries to save her heartbreak by rejecting her, but she wangles a studio job anyway and departs for Hollywood, meeting Borden on the way. Meanwhile, a mob which Lola Langdon takes in charge and with them Mary Andrews, protege of casting director Sam Wellman. When the tests are finally taken, Wellman, who dislikes Brooke and his discoveries, sees to it that only Mary is chosen. Borden obtains another chance and stays in Hollywood. But Carolyn, despite the efforts of Brooke and经营活动, manages to bring fame to Carolyn and herself to romance with Borden.

Linda Darnell, enjoying her first starring role, and one that approximates her own Hollywood background; justifies it beautifully, displays both the charm and personality that should make her an important player. John Payne steps up to a knowing portrayal of football hero Borden that unquestionably will earn him many future roles. Roland Young and Donald Meek supply expert comedy as scouting rival Brooke and Wellman Charlotte Greenwood, who returns to the screen, after several years' absence to play dramatic role in Lola in an effective manner. There are frequent real Hollywood scenes and many a fan should get a thrill out of the footnoting of the famous Chinese Theatre's court and the brief appearance of Sig Grauman himself.

(The three songs, smoothly inserted, are: "Secret In The Moonlight," sung by John Payne and a college chorus; "Star Dust," by Mary Heath; and "Don't Let It Get You Down" by Mary Heath and Charlotte Greenwood.)

THE CHEYENNE KID:
Produced by Harry Webb for Monogram
Director: Raymond K. Johnson
Screenplay: Tom Gibson
Photography: Edward Kull
Editor: Robert Golden
Art Direction: Robert Simpson

Cheyenne Kid is the story of Jack Randall as a reformed gambler turned ranch foreman who is framed for a murder and finally proved innocent. (Adults & Young People)

(Running time, 48 minutes)

When The Cheyenne Kid becomes foreman of the Robert Ranch he makes an enemy of Davis, a disgruntled employee who thought he deserved the job. Davis sees a chance for revenge when the Kid is sent to town with $1000 to buy a herd of steers from Ruth Adams whose brother, Chet, owes a gambling debt to Jeff Baker and Baker himself is desperate because of a war

SON OF THE NAVY:
Produced by Grant Withers for Monogram
Director: William Nigh
Screenplay: Marion Orth, Joseph West
Story: True Boardman, Grover Jones
Photography: Harry Neumann
Editor: Russell Schoengarth

Malone.. James Dunn
Steve.. Jean Parker
Tommy.. Martin Spellman
Captain Moore.. William Royle
Captain Parker.. Dave O'Brien
Mes. Baker.. Sarah Padden
Brad Wheeler.. Craig Reynolds
Johnson.. Charles King
Burns.. Gene Morgan

Brisk comedy drama ably directed and directed throughout; a running orphan story of a run-away orphan who "adopts" a navy man for his father and begins a chain of amusing circumstance which culminates in marriage and legal adoption. (Family)

(Running time, 71 minutes)

Son of the Navy, which provides Jean Parker with her juvenile role and brings back James Dunn after a long absence from the screen, proves as entertaining a comedy as Monogram has produced in some time. The movie is well paced and amusing from start to finish. Martin Spellman, twelve year old star who appeared in Boys Town, sets off the fireworks with gusto; Jean Parker as 'Steve', daughter of a naval commander, and James Dunn as sailor Malone, perform expertly, enjoying both their roles and the skilful direction of William Nigh.

When ten-year-old Tommy Jones runs away from an orphanage to find his father, he finds a fabled and motherless chief petty officer Mike Malone, who is hitch-hiking to reach his ship before it leaves for San
JOHNNY APOLLO:
Produced by Darryl F. Zanuck for 20th Century-Fox
Director: Henry Hathaway
Screenplay: Philip Dunne, Rowland Brown
Story: Samuel G. Engel, Hal Long
Photography: Arthur Miller
Music & Lyrics: Lionel Newman, Frank Loesser, Mack Gordon
Editor: Robert Bischoff
Bob Cain .................... Tyrone Power
Dorothy Lamour .................... Tyrone Power
Robert Cain, Sr. .................... Edward Arnold
Mickey Dwyer .................... Lloyd Nolan
Judge Emmett T. Brennan .......... Jeoffreys
Jim McGaughin .................... Charley Grapewin
Lionel Atwill .................... Leon Ames
Bates .................... Marc Lawrence
Dr. Brown .................... Jonathan Hale
Piano Player .................... Harry Rosenthal
District Attorney .................... Russell Hicks
Cousin .................... Fuzzy Knight

Vigorous gangster melodrama which dresses up familiar material with new twists and unusual characterizations; an ex-college student becomes embittered by his experiences and involved with the underworld while trying to win parole for his father, a stockbroker convicted of embezzlement. (Adults)

Johnny Apollo takes the usual melodramatic gangster film ingredients and stirs them up into a new headline concoction. Its plot is implausible, some of its situations beyond analysis. But the whole has been handled with reliable shrewdness, with emphasis on action, and it clicks along for interest and excitement. It's one of those films in which director and cast surmount script hurdles.

Stockbroker Robert Cain goes down with the stock market and is quite properly convicted of embezzlement. Son Bob, Jr., is properly disillusioned, leaves college, quarrels with his father and leaves home. His father's "friends" avoid him and he has trouble getting a job. Finally he determines to help his father obtain parole and, using the name "Johnny Apollo," goes to "Judge" Brennan, tippin' lawyer for gangster Mickey Dwyer and his mob. In a short time he is the gang's strategist — and the object of night-club entertainers "Lucky" Dubarry's affections. Which would be all right, if she were not in turn the object of Dwyer's affections. Unaware of this romantic double-crossing, Dwyer agrees to help get Cain out of prison. But Cain, annoyed at his son's career, is killed for the scheme. Then a reform administration gets in and starts after the Dwyer gang. Brennan tries to save Johnny and is killed for his pains. The whole gang is sentenced, Johnny among them. They plot a break, and Cain, told of the plan by Lucky, decides to help redeem his son by preventing his escape. It's a wild action melee when the break begins, but when the excitement at last subsides, Johnny and his father are united in the prison hospital. And Lucky, of course, is both the means of reunion and the girl who will wait.

Tyrone Power, reviving the tight-lipped glare of his Jesse James, maintains a fair balance between his supposed college background and supposed embittered toughness. Dorothy Lamour is, as always, simply Dorothy Lamour, this time labeled "Lucy" Dubarry. Edward Arnold is his usual convincing financial wizard as Cain brother and has some neat scenes with Lionel Atwill as his lawyer. Charley Grapewin is a novel gangster mouthpiece as Brennan, a former judge with a liking for Scotch-and-milk and Shakespearean quotations. Lloyd Nolan leads the gang with appropriate menace and Marc Lawrence plays a gunman with sinister zeal. Director Henry Hathaway has kept the action moving swiftly except for the Lamour torchsong episodes. The gangster-film addicts will probably take it and like it.

RIDERS OF PASCO BASIN:
Produced and distributed by Universal
Director: Ray Taylor
Screenplay: Ford Beebe
Photography: William Sickner
Lee Jamison ................. Johnny Mack Brown
Bruce Moore .................... Bob Baker
Luther ........................ Fuzzy Knight
Joel Madison .................... Frances Robinson
Matt Kirby .................... Arthur Loft
Joel Madison .................... Frank LaRue
Evan .................... Uncle Dan .................... Life McKee

Average action western in which a rodeo rider organizes vigilantes to defeat the villains trying to put over a crooked irrigation project. (Adults & Young People)

Lee Jamison, gay and reckless young rodeo performer, hears news of trouble back home in Pasco Basin and returns to investigate. Rancher Madison, father of girlfriend Jean, is involved in an irrigation deal which Lee and the publisher of the local paper are convinced is crooked. Angered at Lee's interference, Madison orders him to stay away. Then Matt Kirby, boss crook, has the publisher killed. But the paper continues to come out and Lee organizes the ranchers opposing the deal into a vigilante band. Kirby and his men burn barns and blame the vigilantes and even accuse Lee of wounding Madison. But Lee and his followers are more than a match for mere crooks and round them up after a wild battle. His reward is the renewed goodwill of Madison and the hand of daughter Jean.

Johnny Mack Brown rides and fights with rollicking gusto, Frances Robinson poses prettily as required and Arthur Loft supplies the villainous leadership. Fuzzy Knight injects comedy as the newspaper handyman and Rudy Sooter and his Californians add some quite amiable musical moments. It's cut to pattern and trimmed to action.
SHORT SUBJECTS

No. 73: Latest developments in railroading.
No. 74: A trip to Barbados.
No. 75: Scenic tour of Death Valley.
No. 76: Making of pretzels and a model goat farm.
No. 77: Visit to a dude ranch.

HOME ON THE RANGE

MGM 9 mins.
Cartoon. A calf is lost chasing a rabbit, then is saved from a wolf by the rabbit and other small creatures.

HUMAN FISH

Paramount 10 mins.
Sportlight. Underwater exploits of Newton Perry at Silver Springs, Fla.

INFORMATION PLEASE #7

RKO Pathe 9 mins.
The usual experts aided by Clarence Budington Kelland flipping back answers to Clifton Fadiman’s questioning.

INFORMATION PLEASE #8

RKO Pathe 9 mins.
Ruth Gordon, stage and screen star, holds her own with the pundits.

LIFE IN FINLANDIA

Finland Trading Co. 10 mins.
Documentary travelogue. Life in Finland up to the bombing of Helsinki.

MARCH OF TIME #9

RKO 19 mins.
“America’s Youth.” Cross-section of youthful population; educational opportunities, aid agencies; American Youth Congress.

MOUSE EXTERMINATOR

Columbia 6½ mins.
Cartoon. Allie Kats has her troubles with an ingenious mouse and at last is outwitted.

MIGHTY HUNTERS

Warners 7 mins.
Minnie Melody. Introduces the Canyon Kiddies, based on the Swannerton cartoon characters. They make an adventurous camping trip.

NIGHT DESCENDS ON TREASURE ISLAND

MGM 9 mins.
Fitzpatrick travelogue. Night visit to the Golden Gate Exposition.

NO PARKING

Warners 10 mins.
Grouch Club series. Wallace Jipper accepts a friend’s offer to “fix” a ticket and winds up with a jail sentence.

NOT SO DUMB

Paramount 10 mins.
Results achieved in training a raven, a penguin and a lion.

THE OLD SOUTH

MGM 10 mins.
Miniature series. Influence of cotton on southern history.

OVER THE SEVEN SEAS

20th Century-Fox 10 mins.
Sport Review. Sailing vessels — from Chinese junks to cup racers.

PARDON MY BERTH MARKS

Columbia 18 mins.
Buster Keaton comedy. He gets a newspaper assignment to cover a Reno divorce case and tangles with pet parrots and the girl’s gangster husband.

PENNANT CHASERS

RKO Pathe 10 mins.
Sportscope. The National League and its stars with some good action shots.

PUSS GETS THE BOOT

MGM 8 mins.
Cartoon. A mouse gets revenge on a cat by contriving to smash things and having the cat blamed.

ROCKIN’ THROUGH THE ROCKIES

Columbia 16½ mins.
Three Stooges comedy. As guides for a touring show in the wild west days, they run into one jam after another, including an Indian chase.

STUFFIE

MGM 11 mins.
Pete Smith specialty. A little dog, jealous of a big dog for his mistress’ affections, is saved from a fire by his rival.

TWO OF A KIND

Paramount 10 mins.
Sportlight. Doubles and twins in sports, including the DiMaggio brothers, the Patrick hockey twins, etc.

WAY BACK WHEN A TRIANGLE HAD ITS POINTS

Paramount 7 mins.
Cartoon. The Boss, his wife and a stenographer in the stone age.

WHAT’S YOUR I. Q.?

MGM 7½ mins.
Pete Smith specialty. Questions and answers in the radio quiz style.

XOCHIMILCO

Atlas Film Exchange 10 mins.
Travelogue. The fabulous floating gardens near Mexico City.
Deux Grosses
Based on Pierre de Courcelle's immortal classic. 9 reels. Sound. No titles. Rental $25.
D—College Film Bureau

Drum Taps
D—Eastin

En Saga
D—Garriott Films, 1600 Broadway, N. Y. C.

Epic Of Everest
D—College Film Bureau

Eternal Quest (KIMIKO)
D—College Film Bureau

Federal Agent
Feature story with William Boyd and Irene Ware. Sound. 7 reels. Rental $7.
D—Eastin

The Fireman
Portrays the organization and activities of a company of firemen in a modern city. 1 reel. Sale.
D—Erpi

Fit For A King
Joe E. Brown in a comedy romance with royalty. Sound. 7 reels.
D—Nu-Art

The Girl In The Case
Comedy with Jimmy Savo. Sound. 6 reels. Rental $6.
D—Eastin

Headley's At Home
New family picture. Sound. 7 reels. Rental $7.
D—Eastin

Heart Of Paris
Based on a story by Marcel Archard, featuring the famous Raimu, Michele Morgan, and others. 90 min. 9 reels. Sound. Apply for rental.
D—College Film Bureau

International Crime
Mystery story with Rod LaRoque and Astrid Allwyn. Sound. 7 reels. Rental $7.
D—Eastin

Juvenile Judge
Drama of modern youth and selfish parents. Sound.
D—Pictorial Films Inc., 1670 Broadway, N. Y. C.

Kameradschaft
Epic of the French and German miners and their families. Sound. 8 reels. Apply for rental.
D—Garriott

King Of The Sierras
D—Eastin

Laughter Through Tears
A Jewish film based on Sholom Aleichem’s amusing tale. Sound. 7 reels. Rental $15
D—College Film Bureau

Literature Dramatizations—Sound. Rental. Black Beauty, 7 reels. $10.
Girl of the Limberlost. 9 reels. $10.
Howard Schoolmaster. 8 reels. $10.
Jane Eyre. 7 reels. $10.
Little Men. 8 reels. $10.
Lucy Of Roaming Camp. 7 reels. $10.
Old Curiosity Shop. 8 reels. $15.
Oliver Twist. 7 reels. $10.
D—Audio-Film Libraries

Lucky Corrigan
Story of difficulties between two lumber camps, with William Gargon and Molly Lamont. Sound. 7 reels. Rental $10.
D—Eastin

The Machine Maker
Demonstrates the manufacture and operation of lathes, millers, planers, drill presses, etc. 1 reel. Sale.
P—Erpi with Frank C. Hockema, Purdue University.
D—Erpi

Making Of A Marionette
A demonstration of how puppets are made and used. 1 reel. Silent. Rental $1.
P—Ohio State University
D—College Film Bureau

Marseillaise
Story of Louis XVI and Marie Antoinette, directed by Jean Renoir. Sound. Rental.
D—World Pictures
729 Seventh Avenue, New York City

Modern Daughters
Expose of a society racket with Marjorie Reynolds, Verna Hille, Sheila Bromley. Sound.
D—Pictorial

Monarchs Of The Ring
Ring’s greatest fighters in 8 championship fights. Sound. $20. Silent $10.
D—Nu-Art

(All inquiries for further information on the films listed above and others in the 16mm. field should be sent to The American Film Center, Inc., 47 Rockefeller Plaza, New York City)
Music
Ave Maria. 1 reel. $1.25.
Brass Choir. 1 reel. $2.
Carnival Roman. 1 reel. $1.25.
Carrie Jacobs Bond. 1 reel. $1.25.
Christus Carolus. 3/4 reel. $1.25.
Cowboy Songs. 1 reel. $1.25.
Dance of the Hours. 1 reel. $1.25.
Stephen Foster. 1 reel. $1.25.
Trees. 1 reel. $1.25.

The New Adventures Of Tarzan
Starring Herman Brix, Olympic Champion, Sound.

On The Great White Trail
Latest in the series made on Renfew of the Mounted with James Newill. Sound. 6 reels. Rental $6.
D.—East

The Orange Grower
Describes the locations of citrus growing activities and tells the story of a typical orange grower and his family. 1 reel. Sale. P.—Eri with Doctor Edwin R. Biker, University of California. D.—Eri.

Plastic Art
 Goes step by step through stages by which sculptor conceives and executes a bronze statuary group. 1 reel. Sale.
P.—Eri with Forest Grant, Director of Art, Public Schools of New York City, and George J. Leber. D.—Eri.

The Puritan
Based on the novel by Liam O'Flaherty features Jean Louis Barrault, Pierre Fresnay, Viviane Romance and Rusita Montenegro. 9 reels. Sound. Rental $30.
D.—Garrison

Pygmies Of Africa
Indicates the dominance of food getting activities in an extremely primitive society. 2 reels. Sale.

Rangle River
Zane Grey's story with Victor Jory, Margaret Dare and Robert Coote. Sound. 7 reels. Rental $7.
D.—Brown

Rebellion
Tom Keene in a story of the lawless days in California history following its acquisition from Mexico by U. S. Sound. 6 reels.
D.—Nu-Art

Rembrandt
Deports works and incidentally life of Rembrandt; produced with the cooperation of the Government of Holland. 2 reels. Sound. Rental $4.
D.—College Film Bureau

Riding On Air
D.—East

Romance and Riches
Dramatization of E. Phillips Oppenheim novel, The Amazing Quest of Mr. Ernest Bliss, with Gary Grant and Mary Brian. Sound. 8 reels. Rental $8 day.

The Shadow Laugh
Mystery story featuring Hal Skelly, Rose Hobard and Harry T. Morcy. Sound. 7 reels.
D.—Nu-Art

Shep—The Farm Dog
Follows a collie dog during his busy day about the farm. 1 reel. Sale.
P.—Eri with Doctor Ernest Horn D.—Eri.

Simply Scandalous

Six-Shot Sheriff
Western with Ken Maynard. Sound. 6 reels. Rental $6.
D.—East

Ski Chase
Rentals.
D.—World Pictures

Slalom
Ski film. Rental.
D.—World Pictures

Songs And Saddles
Gene Austin in a western. Sound. 7 reels. Rental $7.
D.—East

Some Les Yeux D'Occident
Based on Joseph Conrad's novel 'Under Western Eyes', with Harry Baur and Pierre Fresnay. D.—College Film Bureau

Spotted Wings
Microscopic, "stop-frame" and regular photography of life cycle of the catterpillar. Sound. 7 min. Rental $1.50.
P.—British Instructional. D.—Garrison

Street Scene
D.—College Film Bureau

Turkish
Film of the construction of the railroad between Siberia and Turkestan. Silent. 80 min. Rental $7.50.
D.—Garrison

The Utah Trail
Western with Tex Ritter. Sound. 6 reels. Rental $6.
D.—East

The Watussi Of Africa
Describes the combined pastoral and agricultural life of the Watussi in the Rwanda region of Africa. 1 reel. Sale.
P.—Eri with Doctor George Herzog D.—Eri

What Price Vengeance
D.—East

PIONEERS OF THE WEST:
Produced by Harry Grey for Republic Director: Lester Orlebeck Sceneplaay: Jack Nattelford, Karen de Wolf and Gerry Geraghty Photography: Jack Marta Editor: Tony Martinelli Music Score: Cy Feuer


Rousing and rapid-paced Western featuring the Mesquites trio; they escort a band of pioneers through Indian country and then save them from figurative scavenging by crooked land operators.

(Adults & Young People)

(Running time, 56 minutes)

The Three Mesquites are in the saddle again and righting wrongs all over the Western plains. On their way to the 1876 Fair in Philadelphia they come across a band of pioneers who are badly in need of wilderness guides. It's Indian country and you know what that means when you have a long string of covered wagons. The Redskins attack on schedule and a howling good time they have of it. The Mesquites are in the thick of things and concoct the scheme of destroying the Indians by deceiving them into attacking a prairie schooner which is loaded with gunpowder. The foe bites the dust with alacrity at that point. When the pioneers arrive at their promised homesteads their troubles are by no means over. They suffer even more at the hands of the yellow whites most of whom turn out to be land crooks who try to drive them away in ways devious and sinister. The Mesquites respond to this superior threat in approved style.

The Mesquites are the same as in the earlier offerings in the series: Robert Livingston, Ray Hatton and Duncan Renaldo. Noah Beery heads the opposition with burly vigor. The sole woman in the cast, Beatrice Robbins, looks pretty and supplies mild romantic interest. Followers of the Duma-esque trio will enjoy the stirring action sequences.

HIDDEN ENEMY:


Mediocre spy melodrama about a newspaper reporter who recovers his inventor father's formula for a secret alloy from foreign agents and exposes the spy rings.

(Adults & Young People)

(Running time, 63 minutes)

In spite of its timeliness Hidden Enemy is weak fare. The action is impeded by too many spy groups and suspense is maintained with difficulty. Bill, a newspaper man, meets Sammy Harlow at an interview with Professor Werner, a "noted archeologist". Shortly after he departs, both the Professor and Sonya are taken in by the police as spies and Bill is hired for losing a scoop. Sonya is released after a few hours, but when Bill keeps a date with her that night she slips away and meets a man named Bowman who is head of a foreign spy ring desirous of securing
the formula for a new alloy which Bill's father, a chemist, has in his possession. Professor Werner also, it turns out, is leader of an espionage gang seeking to get hold of the formula. Eventually Bowman gets it, but Sonya manages to steal it from him and to trick the Professor into accepting a fake. Sonya disappears, but the two rival spy rings join forces to find her. When it looks as though the formula is lost, and Sonya along with it, Bill rushes in and saves both. Incidentally, of course, he scoops a corking good story for his paper and gets his job back.

Warren Hull as Bill and Kay Linaker as Sonya go through their paces well enough, but the movie simply doesn’t click. Overloading once the action starts from start to finish. The film’s obvious purpose is to consume an hour. It does just that.

**IT'S A DATE:**
Produced by Joe Pasternak for Universal
Director: William Seiter
Screenplay: Norman Krasna
Photography: Joe Valentine
Art Director: Jack Otterson
Ed tor: Bernard Burton

**Pamela Drake — Deanna Durbin**

**Georgia Drake — Kay Francis**

**John Arel — Walter Pidgeon**

**The Governor — Eugene Palette**

**Freddie Miller — Lewis Howard**

**Sidney Simpson — Samuel S. Hinds**

**Sara — Cecilla Loftus**

**Oscar — Fritz Feld**

**Capt. Andrew — Henry Stephenson**

**Kitty — Joe King**

**Miss Holden — Virginia Brusac**

**Franca — Romaine Gaylender**

**Harry Owsen and His Royal Hawaiians**

Joyous and spontaneous comedy-drama with music, presenting a more mature and even more charming Deanna Durbin in an amusing tale about an affectionate feud between an actress and her daughter over a stage role and a man; which is happily ended when the actress gets the man and the daughter the role.

**(Adults & Young People)**

**(Running time, 100 minutes)**

This is the seventh production of that already traditional team, producer Joe Pasternak and star Deanna Durbin, and if their successes were not so constant the number might be labelled lucky. If the previous six were good, this one is excellent. It's as gay and lighthearted a comedy-drama as the season is likely to offer and Deanna's multitudinous admirers will probably be unanimous that it's her best yet. With it she passes beyond the handsnap of adolescence and emerges as a charming young lady who retains a fresh, girlish appeal which made her such an instant success but adds to it a new poise and maturity.

Playwright Carl Ober thinks Georgia Drake, famous actress, is a mile too old for the lead in his new play, "St. Anne," but Sidney Simpson, his producer, makes the offer. Off to Honolulu for a vacation before rehearsals goes Georgia and off to Main with boyfriend Freddie goes Georgia's daughter, Pam, for dramatic training at a summer theatre. To the same theatre comes Simpson, and Ober for a tryout of "St. Anne," and Pam so impresses them in the lead part that they offer her the Broadway opening. Unaware that her mother expects to have the role, Pam sails for Honolulu for some expert coaching. On the way she tries to "live" her part, rehearses lines written for the unhappy St. Anne." One John Arel, wealthy pineapple planter, thinks she is suffering from some sad affair and tries by various devices to cheer her up. She misunderstands him and thinks he is proposing. When they reach Honolulu and she learns that her mother expects to play "St. Anne," Pam gallantly tries to step aside by saying she will give up a career for love. John prefers the mother, but the daughter pursues him persistently. Soon the bewildered man finds himself engaged to both, to the one willingly, to the other by default. Simpson and Ober arrive by plane in a dither. But Georgia has the answer. She will marry John and Pam shall play "St. Anne." Which Pam does, to the appreciative boyfriend Freddie and a heartily enthusiastic Broadway audience.

That is, of course, a frail, familiar plot, but it is embroidered with clever incident, engaging antics and superbly amusing dialogue. Deanna herself handles the difficult assignment of an ingenue who believes in practicing her art with sure instinct for subtle shading and the smooth case of an accomplished performer. Her voice seems fuller and more rounded than before and she ranges beautifully from a new "Love Is All" to Schubert's "Ave Maria." Kay Francis returns to the screen for an expertly understood and sympathetic performance as her mother. Walter Pidgeon is a fine John Arel, first amused and then dismayed by the romantic complications. Their efforts are ably abetted by Cecilia Loftus as the maid devoted to both mother and daughter, Henry Stephenson as the ship captain, Eugene Palette as the island governor and Lewis Howard and S. Z. Sakall as the producer-author team. Everyone connected with the production seems to have worked with enthusiasm and that enthusiasm is contagious. Even without Deanna it would be a good show. With her it is grand entertainment.

**(The music includes two numbers by Harry Owens and his Royal Hawaiians, "It Happened in Kudah," and "Rhythm of the Islands"; a "Gypsy Lullaby" ostensibly by Kay Francis; and Deanna's four numbers, "Love Is All," "Ave Maria," "Mushetta's Street Song" from La Boheme, and "Loh Lomond.")

**THE GHOST COMES HOME:**
Produced by Albert E. Levy
Director: William Thiele
Screenplay: Richard Malbank, Harry Ruskin
Photography: Leonard Smith

** Vern Adams — Frank Morgan **
** Cora Adams — Billie Burke **
** Bill Adams — Rdndolth Lammy **
** Lanny Shae — John Shelton **
** Hemingway — Howard Hawks **
** Mortimer Hopkins, Sr. — Donald Meek **
** Raacos — Nat Pendleton **
** Ernest — Frank Albertson **
** Tony — Harlot Huber **
** Ambrose Bundy — Hobart Cavanaugh **

Uneven comedy feebly etching the troubles of a hen-pecked husband who is believed lost at sea; he returns to tyrannize his wife and family while he is lying on the insurance collected for his supposed death. **(Adults & Young People)**

**(Running time, 76 minutes)**

The Ghost Comes Home engages the talents of Frank Morgan and Billie Burke in a very minor way. The story tells the not too important or intrinsically interesting tale of a small town pet store owner, Vern Adams, who with characteristic whimsy throughout the town for the way he allows himself to be bullied by his wife and his two brothers-in-law. He is called to Australia by an old school chum who wants his advice on a donation of a half million. Adams misses his boat in New York and spends some time in jail on a drunkenness charge. Meanwhile, the ship he is believed to have sailed on sinks and his family collects the insurance. When he returns home they keep him in the attic. Holding the whupload over his relatives for the income, Adams keeps everybody on the jump. He finally solves things by unloading a building lot on the town banker which enables him to pay back the insurance benefit and at length emerges as a hero and much the master of his family.

The engaging presence of the principals is some compensation, but not quite enough, for the exceedingly feeble story and inept direction of The Ghost Comes Home. Frank Morgan gets the lion's share of things and his familiar miming dominates the whole. Billie Burke doesn't have a fluttery role in this one; she's merely an actress, nagging and nagging. It is good as the banker and Nat Pendleton, Frank Albertson and Reginald Owen lend skilled support.
**"The MOVIES . . . . 1940"**

**MIDNIGHT LIMITED:**
Produced by T. R. Williams for Monogram

**Director:** Howard Bretherton

**Screenplay:** Harrison Carter, C. B. Williams

**Photography:** Harry Neumann

*Val* ................. John King

*John* ................. Margot Reynolds

*Professor* ............ George Cleveland

*Harrigan* .......... Edward Keane

*Conductor* .......... Pat Phair

*Kramer* .......... Monte Collins

*Trainee* .......... Herb Ashley

*Frenchie* .......... Standard Jolley

*Willy* .......... Buck Woods

Average mystery melodrama about a series of robberies and a murder on a crack Montreal train which are cleared up through the efforts of an ace sleuth abetted by a pretty girl passenger.  

(Adults & Young People)

**(Running time, 60 minutes)**

Midnight Limited is good routine melodrama which manages to maintain suspense in spite of frequent intervals of romance. The mystery is cluttered by abundant clues but these are followed in orderly fashion and the solution is achieved by orthodox methods. The railroad atmosphere is convincing.

Joan Marshall, passenger on the Midnight Limited, is robbed of important inheritance papers when she accidentally runs into a thief who has just raised a diamond salesman in the next compartment. Railroad detectives under Val Lennon, who is engaged when it is learned that she is the only person on the train who caught a glimpse of the thief, and Joan agrees to accompany Lennon on the next trip. Another robbery takes place and one of Lennon's assistants is murdered. Lennon, however, obtains several valuable clues and determines to try again. Regrouping at the Rio Plaza Hotel as a wealthy Canadian banker, he secures reservations on the Midnight Limited and spreads a rumor that he is carrying a large amount of cash. The thief falls for the bit, is pursued and shot to death in a gunfight with the railroad police along with his accomplice who turns out to be an employee of the company. Lennon discards the infamous scheme which enabled the culprit to disappear after each robbery, then turns his attention to romance.

John King does a serviceable job as the special investigator; Marjorie Reynolds as the girl passenger is adequate in every respect. Credit is also due a seasoned supporting cast and director Howard Bretherton who gives the story a snappy pace. Neither plot nor pace suffers minus but even with the action average.

**DANGER ON WHEELS:**
Produced by Ben Pivar for Universal

**Director:** Christy Cabanne

**Screenplay:** Maurice Tombragel

**Story:** Ben Pivar

**Photography:** Elwood Bredell

*Larry Taylor* .......... Richard Arlen

*Guppy* ............... Andy Devine

*Pat* ................ Vincent Corleone

*Pop* ............... Herbert Mundin

*John* ................. Harry Bradley

*June Allen* .......... Sandra King

*Lloyd B. Allen* .......... Landers Stevens

*Danny Walker* .......... John Holmes

Action thriller of the auto racetrack variety in which the driver finally proves the value of a new motor and gets the girl by winning the big race.  

(Adults & Young People)

**(Running time, 60 minutes)**

"Lucky" Larry Taylor has so much nerve that he not only will risk his neck in anything on wheels but actually orders the boss's daughter around. He's fired, of course, but that's all in a day's work. In not too long, the O'Shea, the only girl for him and a fellow worker for Atlas Motors, brings word he's reinstated. Meanwhile mechanical Guppy and Pat's father have developed a new type racing motor. During a race in which Larry is driving an Atlas Special, the O'Shea entry explodes and Larry, who is crowding it, is blamed. The commission exonerates him, but Pat's father is grieving. Then Larry discovers what is wrong with the O'Shea motor and persuades his company to buy it. Pat holds up the sale. But when the Indianapolis speed classic is run, Larry and Guppy switch an O'Shea motor to the Atlas entry and Larry roars to victory. The commission, disgusted at this switch, permanently suspends him. But he has won his prices — a job as boss of the O'Shea division of Atlas Motors and another as husband to Pat.

**ISLE OF DESTINY:**
Produced by Franklin Warner for Time

**Director:** Elmer Clifton

**Screenplay:** Arthur Hoerl

**Photography:** Edward Linden

*Sid* .................. Thelma Todd

*Gilly* ............... Bruce Cabot

*Tom* ............... William Tabbert

*Elston* .......... Frank Trumbauer

*March* .......... Brice Mack

*April* .......... Franklin Pangborn

While a tropical adventure telling the tale of a couple of crooked marines who rescue a beautiful debutante from gun-smuggling kidnappers.  

(Adults & Young People)

**(Running time, 85 minutes)**

There's nothing like a South Sea Island adventure, especially if you have a company of U.S. Marines stationed there. When you have an island and marines you need two more things, a lovely girl and a good fight. If you can have the first over the girl then you really have something. The girl lands on the island from the blue; she's a debutante aviatrix and she came all the way to see her brother, the commanding officer of the post. Two of the crooked Marines immediately fall in love with Virginia Allerton. On the island also is a scheming chap named Barton, who gets her to make a flight to Guam on a dare and then tricks her into landing on a jungle island, an island used by him as a cache for the guns and ammunition he smuggling. What's the angle? While her pals are searching for Miss Allerton they'll be plenty occupied and give scope for Barton's running activities. But you can't tell a thing like that to the Marines and soon "Stripes" Thornborne and later "Milly" Barnes effect Miss Allerton's rescue. "Stripes" leaves the Marines to marry Virginia.

William Gargen and Wallace Ford are very much at home in their brash roles and add liveliness and punch to a rather lengthy unreeling of the plot. June Lang seems like ample excuse for all the pother and changes to her thinly motivated activities. Excellent support is given by Gilbert Roland, Etienne Girardot and Katherine DeMille. Isle Of Destiny is the first film to use the new Cosmocolor process and is beautifully photographed, very effective in the tropical scenes in particular. Adventure fans will find it a superior and exciting offering.
We are indebted to Jean Giono and Marcel Pagnol for Harvest, that sober, fundamental tale of a man and woman who go to work on the soil of a dull village and make following up an unexpected bread. More than anything else in Harvest, we were moved by its sincerity, by its simple manner of taking us straight to the heart. The human needs. "To make a bread" was the keynote of this picture, a note struck with an almost religious touch.

THE BAKER'S WIFE

But now Giono and Pagnol have turned themselves about as completely as a satanic mischief-maker. Their new film, The Baker's Wife, is equally close to the soil, bread is still the fundamental problem, making the villages follow their bread. More than anything else in Harvest, they have swept from the screen like an out-dated trailer—as though Giono and Pagnol had decided that so serious an occasion as Harvest needed no following up with an uproarious drunken brawl. For The Baker's Wife is a hearty satire on everything that moved us most in its predecessor, and if its conclusions are the same, they are brought home along no straight and narrow way, but through a winding alley lined with taverns and feminine temptations which never existed for the simple human bread of Harvest.

In the same Provencal setting we find the middle-aged baker and his pretty young wife arriving to be the official makers of the village bread. We watch the first critical days go by, days when the villagers crowd about the bakery, sniffing the air and appraising the new man's methods. The Marquis is there, bluffed and assured; the parish priest—angry hero and heroine of Harvest? They have swept from the screen like an out-dated trailer—as though Giono and Pagnol had decided that so serious an occasion as Harvest needed no following up with an uproarious drunken brawl.

Framed:

Produced by Ben Pivar for Universal

Director: Harold Schuster

Screenplay: Roy Chanslor

Photography: Jerome Ash

Art Director: Jack Otterson

Henry T. Parker ....... Frank Albertson
Phyllis Sands ....... Monty Grandville
Mayo Bennett ....... Robert Armstrong
Vivien French ....... Sid Silberberg
Gwen Potter ....... Judith Allen
Nicki Lane ....... Jack Arnold
Mary Mahony ....... Milburn Stone
Goldie Green ....... Barbara Pepper

Routine mystery melodrama of the innocently-framed-reporter type; old stuff for the young boys.

(Adults & Young People)

Running time, 60 minutes

Framed is an old, old story without any real twist of merit. Hank Parker is a skilled newspaper reporter who decides to cease his daily order to write his own novel. His city editor asks him to stay around the smell of printer's ink just long enough to write that final story. Hank consents to cover just one more story not even suspecting, the novelist though he is, that besides being his greatest story in a long and distinguished career it will be the one which concerns him most personally. The assignment from his city desk is simple: find Walter Billings, the socially prominent sportsman who has disappeared after testifying against a blackmailer. Hank learns where Billings is hiding-out and walks right into the trap. While Hank is there, Billings is shot and killed. Hank and Billings' comely secretary throw ample suspicion on themselves by leaving behind them the police and the frantically air-tight; Hank's press card and gun, both recently stolen, are found near the body. In no time at all, and with the mere exercise of his profession, Hank and his boss lay a trap for the murderer. Hank is going to have the pretty secretary's assistance on that novel.

Framed never attempts to be anything but a pleasant enough minor effort. The

"THE MOVIES . . . 1940"

FOREIGN FILMS in the UNITED STATES — March

by Nigel Dennis

The days pass, the ovens grow cold, and the baker lapses into drunken misery and apathy. It then becomes clear to the villagers that only by restoring the faithless wife to her husband, can they restore the absent bread to their stomachs. With superb unity and singleness of purpose they lay their plans and catch their prey . . . you'll see for yourselves how they manage it.

This simple little tale is crowding its New York theatre as few French films have ever done. It has been praised and acclaimed by nearly every reviewer. And yet it is hard to lay one's finger on any really superior feature of the film. The direction is competent; the camera work fair. The script, full of its brightness and novelty, misses many chances of playing one character off against another—as is done with the priest and the schoolmaster. The baker's wife is colorless and quite stupid; her shepherd lover vapid and dumb. Only Raimu, in the baker's role, can be recognized as essential to the film's popularity; his incredible versatility as slow-witted tavern-keeper, and his provider shaping into a personality far above the stature of a mere grass-widower. He is at once the man on whom the continuation of life depends, the foolish oldster who has placed his faith in youthful, the natural philosopher who puts first things first—until the unexpected sweeps the ground from under his feet. You can laugh with him, laugh at him, admire him, and scorn him, just as the villagers do, confident that he will always repay your interest.

It is pleasant, for once, to be able to congratulate the New York censors on a commendable freedom of mind. The language of the characters is very like their behavior, entirely natural and appropriate; so much so, in fact, that John Erskine's tactful sub-titles pull many a punch that would have knocked its audience dizzy in the original form.

OLYMPIA

You will probably remember Leni Riefenstahl's recent trip to Hollywood, and the amount of discussion which arose over the projected showing of her film of the last Olympic Games. Part I of Olympia has just been screened in Yorkville (part II will follow soon) and has caused quite a furore of sportsmen into that quarter. Olympia's name appears not at all, and the picture has, I presume, been deftly cut out of all extraneous material for the benefit of a good American press. When I say cut out of all extraneous material, I mean that there are scarcely no shots of goose-stepping heroes and hellers; the film is devoted to sport, and sportsmen all over the country should go crazy over it.

The technique of filming these competition scenes is effective. After being told what race is being run, and who the entrants are, we cut straight from the men, crouching on he mark, to the starter and the crack of the pistol. Cut again, to the roaring crowds in the stands, and then back to the runners, off the mark and flashing down the track. There is endless fascinating material in this, and the interest centers naturally on the superb action shots of the athletes. The camera — or rather, cameras; they must have used dozens — presents every turn of limb and flex and stride of the athletes with dramatic precision; no audience can fail to share in the high tension that is written on the face of the runner and stamped on everybody's face of the spectator. It is, too, a tension that is subtly different according to nationality—the studies of the Japanese runners, for instance, are intensely interesting apart from any sporting reasons. And the crowds — watch the Americans when Jesse Owens flashes home, or the Japs when their tiny runner fights a terrific last-lap battle with three enormous Fins! Everything is here; sport, beauty, character study, physiology and, finally, profound excitement of a kind which no thriller could ever rival.
“The MOVIES . . . . 1940”

acting talents of Frank Albertson, Constance Moore, and Robert Armstrong are not... the familiar story. Alert fans will have no difficulty in solving the murder's identity...tional pages of the familiar story. Alert fans will have no difficulty in solving the murder's identity...herself. (Adults & Young People)

Another pseudo-scientific thriller for the horror fans; a surgeon saves a friend by transplanting part of a dying gangster and the result is a Jekyll-Hyde combination professor and ruthless killer. (Adults & Young People)

(Running time, 70 minutes)

While Dr. Ernest Sovac, famous brain specialist, and his daughter Jean are taking a...opera singer—the gangster portion of what is now his brain dominates. When Dr. Sovac learns that Cannon has $500,-...Jungle adventure telling with relish and lush background effects the tale of a white hunter who explores out to save the British Empire by securing a “sacred skull.” (Adults & Young People)

The cast of Zanzibar has for aid in its fantastic labors the actions of very typical looking and acting animals. Alligators (or are they crocodiles?) slide down banks, and lions and tigers stroll the veldt with far more authority and appositeness than their human counterparts.

JAN BROWNING is in East Africa ostensibly as a private detective. Koski, a spy for an unnamed foreign power, knows her real purpose. Jan is traveling through the underbrush in the cutest pith helmet and with a roll for the British government. It seems that the possessor of this skull, believed to have sacred powers by the natives, will be able to control the loyalty of the tribesmen. Just imagine the embarrassment to Down Street if the skull of Ngorou should fall into the wrong hands. Jan knows she must not fail, the fate of an empire, and all that you know. A likable young American adventurer is along to help Jan and her party stumble into a native trap at the right psychological moment. Freed by a friendly native, the members of the party rush to the temple where reposits the skull. After a fierce gun-battle the skull is theirs. And just when things look darkest, a volcano conveniently erupts, burns the native village, and helps save the Empire.

The story of Zanzibar has been taken with the utmost seriousness by the director and the cast, and both defer to its patent absurdities. Lola Lane, a surprising choice, perhaps, is effective as the gun-loving heroine. The American lad is ably played by James Craig, a newcomer. Eduardo Ciannelli is up to his old menace as the foreign spy. Because of its utter sobriety in the midst of absurdity, Zanzibar is good for much unintended fun.

ZANZIBAR:

Produced by Warren Douglas for Universal

Director: Harold Schuster

Screenplay: Maurice Tombragel

Photography: Milton Krasner

Jan Browning .......... Lola Lane

Steve Marland .......... James Craig

Koski .. Eduardo Ciannelli
Rahid Ramsey .......... Tom Fadden

The Sultan .......... Robert C. Fischer

Nora Simpson .......... Jack Vincent

Bono .. Clarence Muse

Dale .. Samuel S. Hinds

Captain Grant .......... Oscar 'O'Shea

Aba .. Ahner Biberman

Jafrey....

Nan Grey

Dick Foran

Alan Napier

Gerald Prennino

Dieton Potter .. Miles Mander

Judge .. Charles Trowbridge

produced with a realistic period background; the story of the Pyncheon family and Hepzibah, their eldest daughter, who has his brother Clifford wrongly convicted of murder, and of the faithful Hepzbib who waits twenty years for Clif-

ford's release. (Adults & Young People)

(Running time, 88 minutes)

This adaptation of Nathaniel Haw-

thorne's American classic rises well above the entertainment level which its modest cast and moderate budget might indicate to those who parse by their marque splurges. The novel itself is essentially a melodramatic piece given distinc-
tion by the manner in which it is pre-
sented, by the insight given into its char-
acters and by the atmospheric overtones which permeate every page. The film fol-

ows that formula very competently. It is an out and out melodrama, but it gives thoughtful attention to character and its careful period settings and photography with low tone lighting achieve both strict realism and impressive mood.

The time is the early nineteenth cen-
tury and the seven-gabled house still bears the curse of Matthew Maule, from whom the original Pyncheon had acquired it by having Maule hanged for witchcraft. Gerald Pyncheon, son of two sons, Clifford and Jaffrey, tells the lonely house must be sold. Clifford agrees; he has no liking for the ancient curse. But Jaffrey has hearkened to the legend that a vengeful deed and death will come in the wall. When old Gerald falls and is killed during a quarrel with Clifford, Jaffrey seize his chance and accuses his brother of murder. Clifford is convicted—but Jaffrey los. It is cousin Hep-

zbah who inherits the house. She loves Clifford and refuses to believe him guilty and moves in to wait in the hope that someday he will return. But Clifford has given her a life as a recluse. To help eke out a living she opens a small shop and takes in a boarder, a young man named Matthew. A younger cousin, Phoebe, now lives with her and brightens the gloomy old house. Romance with Matthew is, of course, inevitable. Then Clifford at last is released. With Matthew he plots to harm Jaffrey. Finally Jaffrey himself is caught in a situation similar to that which trapped Clifford: he, now, can be accused of murder and the shock kills him. Clifford and Hepzibah are freed of the past and can face what remains of life together. And the curse is destroyed when young Matthew marries Phoebe—he is the descendant of the original Matthew Maule.

Margaret Lindsay and George Sanders lead all the way as the likely able and sympathetic characterization of Hepzibah throughout the twenty-year period, with a sharply etched and complete portrayal of the two brothers. Vincent Price is good as the musical, dreamy Clifford so bitterly beset by circumstances. Nan Grey as Phoebe and Dick Foran as young Matthew form an agreeable romantic pair and certainly, if the part played by Alan Napier, whose brief aging bits as the post-

man help indicate the passing of time, supply excellent support. The production has effective artistic unity, and care and competence are evident throughout.

HOUSE OF SEVEN GABLES:

Produced by Burt Kelly for Universal

Director: Joe May

Screenplay: Lester Cole

Adaptation: Hugh Boleyn

Novel: Nathaniel Hawthorne

Photography: Milton Krasner

Art Director: Jack Otterson

Editor: Frank Gross

Jeffrey Remer .... Jaffrey...

George Sanders

Hepzbib Pyncheon .... Margaret Lindsay

Clifford Pyncheon .... Vincent Price

Matthew Pyncheon Dick Foran

Phoebe Pyncheon .... Nan Grey

Philip Burton .. Cecil Kellaway

Fuller .... Alan Napier

Gerald Pyncheon .... Gilbert Emery

Dieton Potter .. Miles Mander

Judge .. Charles Trowbridge

Fine screen version of the famous Hawthorne novel, carefully and effectively
REBECCA:
Produced by Selsnick International, distributed by United Artists
Director: Alfred Hitchcock
Screenplay: Robert E. Sherwood, Joan Harrison
Adaptation: Philip MacDonald, Michael Hogan
Novel: Daphne du Maurier
Music Score: Franz Waxman
Photography: George Barnes
Editor: Hal C. Kern
Maxim de Winter — Laurence Olivier
Mrs. de Winter — Joan Fontaine
Jack Favell — George Sanders
Mrs. Danvers — Judith Anderson
Giles — Nigel Bruce
Frank Crowly — Reginald Denny
Col. Judyan — C. Aubrey Smith
Beatrice — Gladys Cooper
Mrs. Van Hopper — Florence Bates
Dr. Burbank — Leo G. Carroll
Ben — Leonard Carey
Tubb — Lamdaen Hare
Fritz — Edward Fielding
Robert — Philip Winter
Chalcroft — Forrester Harvey

Fascinating and haunting screen masterpiece of mood and manner, brilliantly presented and splendidly produced, the story of the brooding struggle and ultimate triumph of a marriage over the psychological terror and menace of memories of the husband’s first and faithless and tragically deceased wife. (Adults)

(Running time, 125 minutes)

Rebecca is a brilliant example of artistic cinema; which is not meant in the limited sense that it is an art production which will appeal to the supposedly long-haired cult and leave average audiences bewildered and bored, but in the larger sense that it is the result of consummate craftsmanship in every department, so skilful that the very difficulties surmounted seem, not difficulties, but rather strengths. It is a film whose very thesis is a mood, whose drama is a struggle against the dominating force is the character of a woman who is never seen and never heard, whose tragic death even before the story itself is started has left a mystery and much more important than that mystery, a psychological menace. Students of cinema technique will perhaps be primarily interested in the striking fact that in this, Alfred Hitchcock’s first American film, the great British director has neither conquered, nor been conquered by, Hollywood. His individual genius is always apparent, but it has been absorbed into the cooperative process. He is one of an all-star group who have worked together for the finished film. The average discriminating theatre patron, however, who is more interested in the result than in the process, will be content that Rebecca is a handsomely produced, strikingly presented and truly memorable motion picture.

The book is followed with remarkable fidelity, the first-person approach by which the second Mrs. de Winter told her story is held at the start with a sequence depicting the desolation that reigns over the once-palatial estate, while her voice explains that she and her husband can never return to Manderley. Thereafter the camera unfolds for her that story, the reason that a return is impossible.

Maxim de Winter, in Monte Carlo to forget the death of Rebecca, his first wife, there meets the paid companion of Mrs. Van Hopper. She is sensitive, embarrassment shy, sweetly modest and attractive girl and she gladly consents when he asks her to marry him. But the home to which he takes her, the palatial Manderley, is for him and soon for her a ghost-riden place, haunted by the memory of Rebecca, who had been a wit and a beauty — and a wanton. The housekeeper, Mrs. Danvers, had worshipped Rebecca and now resents the second Mrs. de Winter and with sadistic pleasure makes the spirit of her first mistress virtually a living presence in the house. Rebecca had been drowned at sea and mystery hovers over the fact. The shadow of the past darkens the new marriage and keeps the second Mrs. de Winter from happiness and her rightful place in her new home. It is only by chance that the truth begins to emerge, that her husband hated Rebecca, that he may have murdered her. But this supplies the stimulus for the triumph of the present over the past. An inquest establishes the real facts of Rebecca’s death and the power of her memory to dominate the second marriage is in part at least destroyed.

The effectiveness of such a story depends entirely upon the evocation of a dark mood, of the brooding presence of a sinister menace. With a shrewd script to guide him and expert technicians to follow through, Alfred Hitchcock has caught and held from the first shot the feeling of sombre, subjective drama. His oblique approach, his careful emphasis upon significant detail, his canny correlation of scenes, apparently separate yet driving ahead along the narrative line, are here used to superb advantage. And he has been fortunate in having at his command a cast of consistent high quality.

Joan Fontaine is simply and surprisingly fine as the second Mrs. de Winter, achieving without caricature or over-emphasis full conviction in the transition from a vivacious and very sweet bride to a bewildered and terrified woman marked by a tragedy she can not understand, effectively portraying the inner terror of her gradually acquired knowledge of the past. Laurence Olivier underlines the intensity of the emotional drama with a striking portrayal reminiscent in general outline of his bitter and melancholy Heathcliff of Wuthering Heights. Judith Anderson is the personification of rigid and sinister menace as the housekeeper, Mrs. Danvers. George Sanders is the perfect blackguard as Rebecca’s former lover, Jack Favell. Florence Bates as Mrs. Van Hopper contributes to the first portion a colorful and effective example of an ill-bred, well-moneyed, romance-hunting dowager. The others are equally expert and convincing down to the last name listed or unlisted. And the physical production is rich and full in the best Selsnick manner.

“THE MOVIES . . . 1940”
English-made murder madness melodrama in which Bela Lugosi plays the part of an insane killer posing as an insurance doctor who lures victims to their deaths at the hands of a hideous half-brute. (Adults)

(Running time, 73 minutes)

When the bodies of a half dozen insured persons are fished out of the Thames, the underworlders send Inspector Holt, Scotland Yard's ace sleuth, to investigate. Holt distrusts Dr. Orloff, kindly head of the Greenwich Insurance Company and friend to Dr. Dearborn, who manages a home for the indigent blind. Meanwhile, the Henry Stuart steward at Dr. Orloff's office, is being blackmailed by Orloff to obtain a private loan, and in the course of the interview the alert doctor learns that his client is not insured. After securing an I. O. U. from Stuart, the insurance head graciously invites him to visit Dr. Dearborn's home for the blind the following day. Stuart, who is in no position to do otherwise, accepts the invitation. When he arrives at Dr. Dearborn's "home" he is confronted by Orloff who explains that the good doctor has harnessed up on a sudden errand of mercy but that he (Orloff) has trained his clients to his own liking and plans to turn them into a medical clinic which he has had installed in the institution. Upon entering the clinic Stuart is pounced upon by an ape-like grotesque, The Human Monster, a stalker and murderer in a straight jacket. Later his corpse is recovered from the Thames. Inspector Holt, spurred on by Stuart's lovely daughter, Diana, closes in on the quarry, but not before the girl has been lured into the horror asylum and threatened by both Orloff and the blind monster. At the finish Holt emerges with whole hide and Diana. Orloff and Jake, the hulking hulk, meet death in the Thames.

This nightmare in reels, conceived and produced in workmanlike manner as the ultimate in horror films, has its inept moments, but it provides continuous gruesome entertainment and culminates in an orgy of exaltation and fiendishness brewed to suit the most bloodcurdling tastes. Bela Lugosi carries the show with an enthusiasm that is often humorous and culminates in an acting tour de force. The cast is in complete harmony with the parts assigned them.

Unusual and fantastic adventure melodrama featuring trick and process photography; the story of a mad scientist who has discovered how to reduce living creatures to small size and does so to the people who learn his secrets. (Adults & Young People)

(Running time, 70 minutes)

Although it approaches the chill-thrill weird film category, Dr. Cyclops is presented more as a melodramatic adventure than as a horror picture. Novelty and technical skill, particularly in the form of imaginative camera tricks, are its major attractions—and attractions not to be underestimated. A cycle of similar samples would soon become more than monotonous, would seem simply silly. But an occasional excursion into this special section of the bizarre story field is definitely entertaining. And Devil Doll of four years ago and another film of recent years (Gulliver Travels) is, of course, completely different in tone and technique) to make use of the same plot idea.

Deep in the Inca country of South America the famous Dr. Thorkel, world's greatest biologist, is conducting experiments near a rich radium deposit from which he can obtain concentrated energy. He has discovered a method of reducing or increasing the size of animals and is determined to push even further with his work. His mind, of course, is cracking under the strain of its pioneering beyond the borders of man's knowledge. For aid in his experiments he has summoned a noted rival biologist and asked him to bring a microscope expert and a micrographer. These, with a mining engineer and a private guide, reach Thorkel's headquarters and their weird adventures begin. They stumble upon his radium mine and then refuse to depart without learning more about him, as they are driven into the radium machine room and reduce them to beings scarcely a foot tall. For a time he is satisfied; they are helpless in his power. But when the effects slowly wear off, that they will gradually grow back to their original size, he determines to destroy them. Two of the five he kills; the other three fight back. They hide all the spectacles, without which he is virtually blind. At last he finds one lens, but while pursuing it falls into a bottomless well.

Albert Dekker, stage actor of long experience and the striking mott of the screen's Strange Cargo, gives an interesting and dominant performance as the mad doctor. Romance is almost completely ignored, though Janice Logan, as one of the five dwarfs, and the machine, supplies considerable feminine interest (feminine interest, that is, for masculine consumption). The others in the small cast are all easily equal to the script demands. But the major performers are really the technical experts who have provided the trick photography. Some of the shots are a bit fuzzy as if slightly out of focus, the color photography is merely adequate, and there are a few scenes which generate laughter when laughter may not have been intended. But the general impact is very considerable as the large objects animate and inanimate, is effective and there are genuine thrills for those who enjoy fantastic tales.
The MOVIES ... and the people who make them

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(To be kept in binder)
"Where's Penetri?" I asked Agatha.

"She took a vacation for once in her life," she replied, and then added briskly, "It's about time. Why I nearly go crazy seeing just the amount of tommyrot I do; she must see oodles of terrible pictures, and that's enough to drive anybody crazy."

"Well," I said, trying to avoid bringing up the subject of the Evil Double Feature, "what movies did you get to see this week?"

"Oh," she said listlessly, "Penetri didn't egg me into seeing any movie in particular this week, so I saw The Road to Singapore and Virginia City. I think they were the wrong ones."

"You certainly don't sound very enthusiastic about them," I remarked.

"As a matter of fact they were both pretty amusing, but those co-features! Why, take J. Edgar Hoover's picture, The Parolee logo. All they did in half the picture was eat fried chicken, besides nabbing a couple of kidnappers who bungled their job anyways. I was interested in one place in it though."

"Where was that?" I asked as a matter of curiosity.

"A nice G-man got shot by a gangster in the back, of course, and then somebody asked his widow what she was going to do. She said, 'I guess I'll do what all F.B.I. widows do.' I was very curious to know what F.B.I. widow did if they didn't live quietly on a pension, so I perked right up, wondering what on earth she was going to do. It turned out that she opened up a restaurant and sold fried chicken to everybody. Heavens, if all widows of F.B.I. agents open restaurants, there must have been enough eating places in Washington when Dillinger was loose!"

"But Agatha," I said, still trying to divert her from any co-feature she might have seen during the week, "didn't you like The Road to Singapore? I heard it was pretty good."

"It was funny, all right, but I didn't like the Esperanto. I read in the papers that all the natives talked and sang in Esperanto, and I don't care if it was idiomatic Esperanto, it didn't sound like any savage language to me."

"Why you've never even seen a savage," I pointed out. "How do you know what one talks like?"

"Well, I've seen enough movies to know what they ought to sound like, and besides, when they sang they sounded more like a Polish glee club than a bunch of South Sea Islanders. Why Bob Hope sounded more like a native when he said 'tokay, dokay, bicarbonate of soda' to one of those so-called natives."

"But didn't you enjoy Virginia City?" I queried. "Surely that was exciting enough for you."

"Oh, I just love Errol Flynn," she replied, "but that Miriam Hopkins! She looked like she was ready to cry every time she came on the screen. Ann Sheridan and Marlene Dietrich did much better jobs as dance-hall entertainers than she does!"

"I guess you did go to the wrong movies," I said, "or maybe you're just in a critiquing mood this week."

"Well, I just wish I'd seen The Earl of Chicago. I'm sure that's the one Penetri would have had me see." "Penetri will be back next week," I consoled her, as I backed out the door.

— P. S.
YOUNG TOM EDISON:
Produced by John W. Considine for MGM

Director: Norman Taurog
Screenplay: Bradbury Foote, Dore Schary, Hugo Butler
Material: H. Alan Dunn
Photography: Sidney Wagner
Editor: Elmo Vernon

Tom Edison........... Mickey Rooney
Mrs. Samuel Edison .... Fay Bainter
Samuel Edison......... George Brentford
Tunnie Edison......... Virginia Weidler
Mr. Nelson ............ Eugene Palette
Mr. Dingle ............ Victor Kilian
Joe Dingle ............ Bobbie Jordan
Mr. McCarney .......... J. M. Kerrigan
Dr. Pender ............ Lloyd Corrigan
Bill Edison............ John Kellog
Mr. Waddington ......... Glenn Evans
School Teacher .......... Dudley Moore
Captain Brackett ......... Harry Shannon

Freely adapted and highly dramatic yet warmly human biography of Edison's early life, richly documented, splendidly played and skillfully produced; the story of the inventor's formative years at Port Huron, his typically American background and his experiences until his start as a telegraph operator. (Adults & Young People)

(Running time, 82 minutes)

Thomas A. Edison, according to all historians of the cinema, had little faith and less interest in the commercial and entertainment future of the motion picture, which his genius had made a practical possibility. His kinetoscope, a peepshow device, satisfied him; it solved the problem he had set for himself. Projection and the consequent expansion of audience exploitation momentarily caught but never held his attention. The great industry which has been built from the beginning has retaliated through the intervening years with a singular disregard for Mr. Edison. The fiftieth anniversary of the kinetoscope has come and gone and that fiftieth anniversary was required to prompt the undertaking of a motion picture biography of the man who made motion pictures possible and who, on countless other counts, has always been an excellent subject for screen treatment.

It is fitting that the project, once undertaken, should itself be something new in motion picture biography: the first two-picture biography. The original intention was to follow the usual procedure, telescoping boyhood and manhood into one film. But the material supplied by research increased so rapidly, the Edison true story and the Edison legend were found to have so many and various aspects, the incidents which ought to be included became so numerous, that the easily noted natural division into two parts was adopted.

YOUNG TOM EDISON, then, presents the inventor's life at Port Huron, Michigan, during the approximate period of 1863-1865. The scenes are finely exercised dramatic license to compress within this period events of immediately previous and later years but have held to the two-year time-sequence for direct drive and dramatic unity. Edison the Man will follow after a three-month interval to present the year's of Edison's achievements.

The incidents here depicted all have a factual basis, but they have been em-
brodered with extravagant zeal. This Young Tom Edison is more the Edison that is passing into American folklore than the Edison of a careful, dutifully conscientious historian. The pattern which Edison's life actually did set is here played up and accentuated—the pattern of the typical small-town American boy who makes good. The characters are both real people and symbols and very effective as both. And young Tom himself is not presented as a youthful genius destined to greatness from the start. He's an American youngster, a product of his time, at once a day-dreamer and a pragmatic opportunist.

The Port Huron townsfolk, his father among them, think him a bit "addled"; he has a driving curiosity about how things work or could work; he spends his pocket money on chemicals for experiments in odd places. The film follows him through his cellar laboratory days, his dismissal from school for concocting explosives in the cloakroom, his experiences as a candy butcher and Civil War newsman on the Grand Trunk Railway, his dismissal from that job for a nitroglycerin scare, his training in telegraphy as a reward for saving the life of a trainman's little boy, his battles with juvenile hecklers, his ingenious rigging of an operating room in an emergency to save his mother's life, and, as triumphant climax, his prevention of a wreck by tutoring a Morse code warning on a train whistle—an exploit which wins him the respect of the town and a telegrapher's job with the railroad.

By script rights and by performance Mickey Rooney dominates the entire picture. He is here no ebullient Andy Hardy. He's a serious, experienced young actor, fully aware of comedy possibilities when presented and playing them vigorously, but also playing always with sympathetic restraint and remarkably few obvious stunts. The characterization is rounded, the performance the best he has given, and there are several emotional scenes of powerful effect. Fay Bainter is superb as the typically tender and understanding mother, George Weidler an honestly skeptical father, little Virginia Kerrigan an amusingly helpful and splendid sister. The others are all neatly cast and competent. And the physical production, of course, is the best that technical skill can supply.

NORTH SEA PATROL:
Produced and distributed by Alliance Films

Director: Norman Lee
Screenplay: Clifford Grey
Play: Mrs. Clifford Mills
Photography: Walter Harvey

Commander Crane.................... Cheo Stano
Geoffrey Toone.............. Cynthia Maybridge
Judy Kelly................. Lieutenant Peel
CLIFORD EVANS
SUSAN HOLT, WING EDEN
JOAN WOOD
ALBERT BURDON
ALD GODDARD
COMMANDER PERRIN............. Henry Oscar

201
Aburd, British made, which tells a tale cluttered with cliches, long ago buried in the mists of the British navy on the eve of a war.

(Adults & Young People)

(North Sea Patrol must be listed among the loss investigation by His Majesty’s Navy in the present war. This unbelievably naive treatment of the power of the British naval arm is the sheerest buncombe and a brilliant example of propaganda gone wrong.

England, as the script quaintly puts it, has issued an ultimatum and an unfavorable answer means war and immediate naval action on a terrific scale. The secret naval message for the aquatic putsch are put in the youthful hands of Commander Clive Stanton, definitely a man whom England expects to do his duty. The Commander is on Cynthia’s Maybridge, charming daughter of old Admiral Maybridge, and what more natural than for the enemy to plant spies at Cynthia’s house. There Stanton comes, his pockets bulging with secret plans. A naval engagement and some fistfights have to be gone through before the Commander wins the war.

The acting of the cast is cheerfully un-distinguished. Geoffrey Toone and Judy Kelly are the titular leads and Edmund Breon does a standard character part of the elderly admiral. Real acting honors, however, go to the battleships. They photograph well and are exciting.

**ADVENTURE IN DIAMONDS:**

Produced by A. M. Botsford for Paramount

**Director:** George Fitzmaurice

**Screenplay:** Leonard Lee, Frances Schulz, Society: Frank P. Shaughn

**Editor:** Lee Roy Stone

**Photography:** Charles Lang

Cpt. Stephen Denny .... George Brent

Dorothy Evans .... Miss Miranda

Michael Barley ......... John Loder

Dr. J. W. Lansfield .... Nigel Bruce

Nelda .... Elizabeth Patterson

Lloyd .... Matthew Boulton

Jimmy .... Reg Evans

Emerson .... George Kellaway

Walken .... Walter Kingsford

Toursache .... Ernst Truex

Mr. Perring .... Ralph Forbes

Mrs. Perring .... NIKOLAYEV

Mr. Macpherson .... E. E. Clive

Mrs. Macpherson .... Vera Louis

Lost .... Edward Gorgan

Competent jewel thief melodrama with an interesting South African background; a lovely lady member of the gang is caught, imprisoned and paroled into romance and the capture of the criminal chieftains. (Adults & Young People)

(Running time, 74 minutes)

This was originally completed and previewed as Diamonds Are Dangerous, then returned to the studio for editing repairs and retitling. The second American film of Ida Miranda, famous Italian importation, it is a somewhat leisurely, expertly photographed, carefully capable melodrama that makes good use of novel background material.

One is soon aware that the beautiful Felice Faxon and her maid Nellie are members of a band of jewel thieves headed by Michael Barclay, who is Felice’s finance as well as her boss. Also aboard the ship bound for Capetown, South Africa, is Colonel Lansfield of the Secret Service. He has been rebuffed in his efforts to meet Felice and, when friend Captain Stephen Denny meets the boat, expects trouble. But Denny succeeds—he learns that Felice wants above all things a pass to visit a diamond mine and offers her services. A pass is provided by the indignant Lansfield himself. From this is now suspicious of Felice and hopes that she will implicate Barclay, whose part in a long series of diamond robberies he knows but cannot prove. Felice, a typical adventuress, is too clever, and despite Denny’s gallant attempt to save her, Felice is sentenced to prison. Lansfield offers her parole if she will help Denny trap Barclay. At first the request is refused but after Barclay’s fallacious criminal methods turn against him and he accepts the proposal. She and Denny report to the gang’s headquarters impersonating two expected but unknown guests and are soon in the midst of rising romance and deep-dyed danger. No diamond-thriller fan will be surprised to learn that they do their job and wind up in one another’s arms.

That’s a standardized plot, new only in incidental scenes. The South African setting permits such novelties as an ostrich race and the addition of an informative sequence displaying the career of a diamond which is mined until it is ready to glint on a lady’s finger. Ida Miranda, looking and acting surprisingly like Marlene Dietrich, is a captivating Felice and George Brent is an attractive, straightforward Captain Denny. John Loder, as Barclay, is one of those agreeable villains whose misdeeds are smoothed by an enigmatic personality. Nigel Bruce, as Colonel Lansfield and Elizabeth Patterson as Nellie deal competently with the comedy and Reg Evans makes notable the brief character part of the Wheeler. It’s moderate entertainment of a type very familiar but always reasonably interesting when well done as it is here.

**KNIGHTS OF THE RANGE**

Produced by Harry Sherman for Paramount

**Director:** Lesley Selander

**Screenplay:** Norman Houston

**Photography:** Russell Harlan

**Editor:** Carroll Milton

Renn Frayne ....... Russell Hayden

Malcolm Laselles .... Victor Jory

Holly B. Parker .... John Raitt

Gamecock .... Morris Ankrum

Lugli .... Britt Wood

Carypaso .... Frederick MacDonald

Myra Ripple .... Ethel Wales

Bartow .... Rad Robinson

Bill Hunter .... Jack William Bennett

The King’s Men

Fascinatingly pleasurable Zane Grey Western story situation about reformed rustler who joins the honest ranchers and wins the comely daughter of a cattle baron; songs and action shots help set the tempo. (Adults & Young People)

(Running time, 68 minutes)

**Knights Of The Range** achieves the better-than-average status for a saddle saga by dint of its exciting and eye-catching outdoor scenes, its breeched story, and four nicely spotted songs.

The scene is the West in its best and most glamorous days, the period right after the Civil War. Renn Frayne is a tall-legged and personable young man who joins an old-timer gang of cattle rustlers led by a tough-looking customer rejoining in the rather incredible name of “Gamecock”. Renn doesn’t mind a little romantic rustling, but he definitely draws the line at murder. When Holly Ripple’s father, a fearless and respected cattle baron, is killed by a fellow member of the Gamecock gang, Renn sees the light. He’s in love with the gal in his shifty cowboy way. The fact that the suspected killer is a former suitor for Holly’s hand adds zest to the thing. Renn sells a herd of cattle for Holly for a cool thirty-five thousand and upon his return with the money is waylaid by his former buddies. The Gamecock, angered at a usurper’s taking over the gang, rides for help. In due time Renn gets rescued.

Although the story of Knights Of The Range cannot boast of any novelty in its plot or even a real incisiveness in dialogue, the picture has been given careful direction and an excellent cast. Russell Hayden is familiar to followers of wide open spaces chronicles as “Lucky” in the “Hopalong Cassidy” series. He does an excellent job as the head of the rustlers and good romantic partner in petite Jean Parker. Victor Jory adds a touch of suave villainy as the murderous ex-suitor. Both as cowhands and as a quartet offering four background songs, the King’s Men add a deftly humorous touch to the proceedings. Devotees of sagebrush lore will like Knights Of The Range.

**FORGOTTEN GIRLS:**

Produced by Robert North for Republic

**Director:** Phil Rosen

**Screenplay:** Joseph M. March, Leo F. Hugh Herbert

**Story:** Frank Craven

**Photography:** Ernest Miller

**Editor:** Ernest Nims

Judy Wingate ......... Louise Platt

Dan Donahue .... Donald Woods

Frances Wingate .... Wynne Gibson

Glover Mulhins .... Robert Armstrong

Gorno .... Eduard Cantielli

Nolan ..... Jack LaRue

Barnas, Rancher .... Introductory

Linton .... Charles D. Brown

Miss Donohue .... Sarah Padden

Jadie .... Ann Baldwin

Far-fetched melodrama relating the weird tale of a girl who goes to prison for a crime her mother committed; mother’s gangster pals “Spring” daughter and unwittingly effect a reasonably happy ending. (Adults)

(Running time, minutes)

Forgotten Girls is a grim little effort whose plot is unworthy of its cast. The story concerns the trials of winsome Judy Wingate whose environment has always been a dubious one. Her mother, Frances Wingate, has many pals among the un-
derworld and frequently entertains them in her home. One of the tough guys is sweet on Judy rather than on her mother, although Frances does not know this. One evening Ed, Nolan leaves Frances and comes to the Wingate home and starts making unwelcome advances to Judy. When Ed is out of sight Nolan finds Judy on the head with heavy iron frying pan. Frances returns home, insane with rage, and finishes the job even to using the frying pan. Judy is charged with Nolan's murder and is of course charged by big city reporter who depends more on his personal hunches than on the evidence at hand. A girl like Judy just couldn't commit murder is his not illogical premise. Notwithstanding Judy is sentenced to five years. Judy is happy in prison because it's more much orderly than home ever was and now she has quiet and a chance to study. Her mother arranges with gangster pals to have Judy "springed"; the gangsters leave an unidentifiable corpse in Judy's cell to indicate suicide, a master touch. Judy balks at the deception, and that causes all the trouble that leads to her mother's death and Judy's eventual pardon from the Governor.

The script of Forgotten Girls leaves just about everything to be desired. This is to cause the film to be a better than average cast for this type of crime fails. Louise Platt is a fresh and natural personality and does much toward investing the character of Judy Wingate with dignity and credibility. Donald Woods is a good looking and pleasant young leading man. Robert Armstrong and Eduardo Ciannelli are on hand with their usual bit of mischief. It is strictly routine second spot stuff.

**THE FARMER'S DAUGHTER:**
Produced by William C. Thomas for Paramount

**Director:** James Hogan
**Screenplay:** Lewis R. Foster
**Photography:** LeRoy Tovey
**Artistic Director:** Frederick Quiner, Frank Loesser

**Editor:** Archie Marshek

Patience Bingham ............ Martha Raye
Nicky North ................. Charlie Ruggles
Dennis Crane ............... Richard Denning
Clarence Sheldon ........... Gertrude Michael
Scoop Trumble ............... William Fawley
Emily French ............... Inez Courtney
Vittor Walsh ............... William Demarest
Shimmy Conway .............. Jack Norton
Tom Bingham ................ William Duncan
Mrs. Bingham .............. Ann Shomaker
Monk Gordon ............... Benny Baker
Forbes ....................... Tom Dugan

A show about a show with the usual backstage plot given a barnyard background for a summer theatre tryout. Producer hires a barn from a farmer who has a daughter, the leading man falls for the daughter, the temperamental leading lady walks out, the daughter steps in and the show is a success. (Adults & Young People)

(Running time, 60 minutes)

Producer Nickies North, a long-suffering man, has his troubles putting together the musical show backed by a bored admirer of actress Clarice Sheldon. The author can not be kept sober long enough to finish the script; Clarice herself is decidedly temperament and considers barnstorming beneath her dignity. It looks as if Nickies will be unable to keep his promise to the show's "angel" to keep the company in the country for three weeks—but just in time Clarice takes a fancy to her young leading man, Dennis Crane. The peace is purely temporary. The farmer from whom Nickies rented the barn in which the show is to open has a daughter, very definitely he has a daughter, named Patience. And Dennis has fallen in love with her. Patience in turn is jealous and suspicious of Clarice and with good reason. On the opening night a reporter tells Clarice that her erstwhile boyfriend has used his rural liberty to become attached to another girl. Clarice promptly emotes and leaves the show flat. But Patience, who has memorized the lines to help Dennis rehearse, takes over the part and scores such a success that the job is hers. Later Nickies, after profitable run of the show with Patience as its star, is interrupted by a visitor who wants him to produce a new show starring—Clarice Sheldon. This time it is Nickies who emotes.

That story is simple, run-of-the-studio mill fare. Such as it is both director and players have made the most of it. Martha Raye clowns in her usual manner, somewhat restrained but still hilarious, and despite the necessity of singing sentimental ballads that are scarcely her speed, displays a pleasantly natural voice. Charlie Ruggles presents the harassed Nickie North with anxious geniality. Richard Denning is an agreeable and handsome Dennis and the others handle with easy competence their respective shares of the tale's trivia. Gertrude Michael rises above the script with an excellent characterization of Clarice, the gold-digging professional charmer, and provides some of the brightest moments in what is otherwise a distinctly average production.

**BULLETS FOR RUSTLERS:**
Produced and distributed by Columbia

**Director:** Sam Nelson
**Screenplay:** John Rathmell
**Photography:** George Meehan
**Editor:** Charles Nelsen
**Production: Steve Beaumont, Charles Starrett**
**Ann Houston .................... Lorna Gray**
**Bob Nolan ...................... Dick Curtis**
**Robert Strong .................. Dick Curtis**
**Ed Buck ......................... Kenneth MacDonald**
**Sherry Webb .......................... Jack Lockwood**
**Judge Baxter .................... Edward LeSaint**
**Ellis Shorty ...................... Eddie Laughman**
**Tom Andrews ................... Lee Prather**
**Ed Smith .......................... Bill Taliaferro**

"Sons of Pioneers"

A Western cut sternly to plot and character conventions; the hero poses as a rustler when he really is a detective hired by honest cattlemen and for a long time "the girl" and a lot of other people misunderstood. (Adults & Young People)

(Running time, 57 minutes)

Bullets For Rustlers has a hearty air of familiarity about it, proving that there's nothing new under a Western sun. Steve Beaumont is a real tough hombre with a chip on his shoulder and a lot unmannable swagger. You really can't blame Ann Houston for freezing up on him when she suspects that he's a notorious rustler and not the detective and law-abiding hero that he is. It's only human. The truth of the matter is that the Cottonwood Valley cattlemen have commissioned Steve to break up a gang of rustlers. The sheriff is the only person who knows what Steve really is. Rustlers suspect him even though he appears to be one of them and cattlemen have pretty much made up their minds as to what they think of him. It causes Ann Houston a lot of mental anguish, because she loves the guy even though she cannot approve of his activities. Everything turns out all right after a wind-up chase between cowboys astride their mounts and the inevitable stagecoach.

Charles Starrett is far more manly than some of his screen co-conspirators and he makes a believable hero, although nobody will be fooled for a minute into thinking him a bona fide rustler. Lorna Gray is decorative in the sole feminine position and Dick Curtis very much the conventional villain. The Sons of the Pioneers hold up the action in some of the unlikeliest places with their songs which though individually spaced are well delivered.

**BULLETS FOR RUSTLERS** is simple a standard sample of its brand.

**CHARLIE CHAN IN PANAMA**
Produced and distributed by 20th Century-Fox

**Director:** Norman Foster
**Screenplay:** John Larkin, Lester Ziffren
**Photography:** Virgil Miller
**Editor:** Fred Allen

**Charlc Chan .................... Sidney Tolto**
**Katia Lenceis ................... Jean Rogers**
**Chewen Compton ................ Lion Atwill**
**Miss Jones Finch ................ Mary Nash**
**Jimmy Chan ........................ Sun Yung**

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Richard Cobot ................. Kane Richmond
Sergeant Monteiro ............ Chris-Pin Martin
Dr. Rudolph Grosser ........... Lionel Royce
Newswoman .................... Helen Jerome
Mandile ....................... Jack La Rue
Governor Webster ............. Edwin Stanley
Captain Lewis .................. Don Douglas

A good mystery melodrama, one of the best in the Chan series; this time oriental sleuth is aided and hindered by son No. 2, foils a plot to blow up the U. S. fleet in the Panama Canal.

(Adults & Young People)

(Running time, 67 minutes)

Charlie Chan in Panama should return the series to full popularity with the detective-thriller fans and complete audience acceptance of Sidney Toler in the role once parodied with Warner Oland. It's a tight, tense, ably plotted puzzle with the solution well hidden till the climax.

Government agents suspect a sabotage scheme to blow up the fleet as it passes through the Panama Canal and Charlie Chan the task of thwarting the mysterious and unknown Mr. Ryner. Charlie disguises himself as a hat vendor in Panama City and gets his first lead with an unimportant government man who is killed in his store. A second murder follows, then the man who committed both killings is himself killed. Before long the suspect list has included a British novelist, an old maid school teacher, a cabaret proprietor, an entertainer, a scientist and a tobacco merchant. With son No. 2 offering him alert competition, Charlie cleverly pieces together his case and at last unmasks the foreign secret agent behind the plot.

Sidney Toler has now thoroughly absorbed the Chan technique, has discarded the too leisurely manner of his first attempts and is completely natural in the role. Sen Yung makes son No. 2 an important character whose impulsiveness and inexperience provide both comedy and excitement. Lionel Atwill and Jack La Rue lead the suspect list with sinister assurance until death eliminates them both. Kane Richmond and Jean Rogers add the inevitable, unimportant romantic interest. There is more than usual suspense and the solution is neatly held till the finish. It's reliable mystery-thrill entertainment.

VIRGINIA CITY:

Produced by Hal B. Wallis for Warner Brothers
Director: Michael Curtiz
Screenplay: Robert Henry Buckner
Photography: Sol Polito
Music Score: Max Steiner
Editor: George Amy

Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Frank McHugh, Alva Hare, Guinn Williams, John Litel, Douglas Dumbrille, Moroni Olson, Russell Hicks, Dickie Jones, Frank Wilcox, Russell Simpson, Victor Kilian, Charles Middleton.

Vigorous, handsomely produced and back-grounded western thriller with a Civil War flavor; a gussy tale in which a Union intelligence officer and a Confederate feminine spy mix romance and sectional rivalry over the attempted shipment of gold from Virginia City to Richmond.

(Adults & Young People)

(Running time, 121 minutes)

It is difficult to top for popular action entertainment the combination of a strong cast, a typical western thrill tale told in broad sweeping strokes and an historical background to add extra interest and plausibility. Dodge City was the 1939 Warner sample and a very successful one. Virginia City follows the same pattern and is kept to that pattern by much the same cast and the same shrewd director. It's an expensive and expansive western with full quota of action excitement, scenic panoramas, romantic heroics and robust humor. And its Civil War period permits the inclusion of such historical settings as the famous Libby Prison, the headquarters of General Meade and the offices of the two presidents, Jefferson Davis and Abraham Lincoln.

At the start Captain Kerry Bradford, a Union intelligence officer, is a prisoner with several aides in Libby Prison under the grim command of Confederate Captain Vance Irby. Meanwhile from Virginia City comes an alluring blonde, a southern spy who is ostensibly a dance-hall entertainer, to inform Jefferson Davis that southern sympathizers back in Nevada have $5,000,000 in gold for the cause if Captain Irby will see that it is safely transported to Richmond. Davis accepts the offer and Irby departs on his mission. But Captain Bradford escapes, suspects the gold scheme and sets forth to block it. En route to Nevada he becomes acquainted with the beautiful spy and the two of them, not knowing each other's real identities, fulfil their usual espionage story function of falling desperately in love. Once in Virginia City the real excitement begins and romantic chivalry between the opposing captains increases the action's zest. At last Captain Irby is killed while the gold caravan is on its way and Captain Bradford successfully halts delivery. But love has given him a new vision; he has completed his assignment and refuses to tell where the gold is hidden. He has kept it from the Confederate cause and that, he thinks, should be enough. His military superiors think otherwise; he is court-martialed and condemned to death. But the southern spy, too, has acquired courage from her great love. She finally reaches President Lincoln himself and wins executive clemency for her sweetheart.

Errol Flynn is, of course, a perfect choice for the dashing Captain Bradford and presents him with a debonair flourish. Miriam Hopkins, following Marlene Dietrich's lead, recaptures her former vitality as the dance-hall girl spy and even trips the not too light fantastic in a dance known as the See Saw Shake. Randolph Scott is a grim and purposeful Captain Irby and such stalwarts as Alan Hale and Guinn Williams help keep the action colorful and vigorous. The physical mounting is lavish and unstinting and the photography is superb in sepia tones.
STRANGE CARGO:
Produced by Joseph L. Mankiewicz for MGM
Director: Frank Borzage
Screenplay: Lawrence Hazard
Book: "Not Too Narrow, Not Too Deep" by Richard Sale
Photography: Robert Planck
Music Score: Franz Waxman
Editor: Robert J. Kern

Julie .................. Joan Crawford
Verne .................. Clark Gable
Cambray ................. Jan Hunter
M'sieu .................. Peter Lorre
Hessler .................. Paul Lukas
Moll .................... Albert Dekker
Flaubert ............... J. Edward Bromberg
Tele ................... Eduard Carnellid
DuPont .................. John Arledge
Grigens ................ Frederic Worlock
Marfori ................... Bernard Niedd
Fisherman ............. Victor Varconi

Strange combination of raw melodrama and quiet mysticism; a group of desperate criminals escape from a jungle penal colony and with a hardened dance-hall girl embark in an open sailboat only to be influenced by surprising salvations by a gentle and spiritual stranger. (Adults)

(Ending time, 105 minutes)

SHOOTING HIGH:
Produced by John Stone for 20th Century-Fox
Director: Alfred E. Green
Screenplay: Louis Breslow, Owen Francis
Photography: Ernest Palmer
Editor: Nick De Maggio

Jane Pritchard ............ Jane Withers
Will Carson ................. Gene Autry
Marjorie Pritchard .......... Marjorie Weaver
Bob Merri ... Robert Lowery
Evelyn Trent .............. Katharine Aldridge

Hessler conquers his fear to strike out for himself when they finally reach the main land. Verne and Julie alone hold out against Cambray's influence. But even these two feel the force of spiritual nobility. At the finish Verne is ready to return to serve out his sentence and Julie to wait for his release.

Ian Hunter, given the most memorable role, stands out by sheer contrast and competence with an effective and convincing performance as the mysterious Cambray, reserved but strong in will and personal appeal. Clark Gable and Joan Crawford plunge wholeheartedly into parts similar to those which came to them first popularity, he as a vigorous and cynically direct Verne, she as a hard-ened but fundamentally good Julie. The other convicts are vividly etched by able and experienced players and Peter Lorre adds a bit but striking bit as a despicable stool-pigeon. Director Frank Borzage has held much of the material to a slow pace to accentuate the misty theme, but the action scenes leap ahead to swift excitement. The physical production is of high quality throughout.

BLONDIE ON A BUDGET:
Produced and distributed by Columbia
Director: Frank R. Strayer
Screenplay: Richard Hoorney
Story: Charles M. Molineau & Larry Brown
(Reproduced comic strip characters created by Chic Young)
Photography: Henry Freulich
Editor: Gene Reinhardt

Blonde .................. Penny Singleton
Dagwood ............... Arthur Lake
Baby Dumpleton .......... Bobs Nye
Daisy .................. Judy Hardy
Bobby .................... Dickie Moore
Marvin Williams ........... Don Bedloe
Mr. Paddie .............. John Qualen

Comedy with Western trimmings and songs and co-starring Jane Withers and Gene Autry; the tale mixes up a feud with the arrival of a film company to shoot a Western and a real bank robbery not in the script.

(Adults & Young People)

Running time: 65 minutes

SHOOTING HIGH may possibly have the effect of bringing the Jane Withers and the Gene Autry fans to speaking terms, but another group will be more likely to be overly happy about the combine, at least not in this present effort. The two personalities simply don't jell in this offering, a fact not attributable to them so much as an extremely faulty script.

The plot of SHOOTING HIGH would have you believe that there is still a feudin' feeling between the Carson and the Pritchard families. It is the proud claim that ancestor Wild Bill was a great heroic character: the Pritchards who were Wild Bill's contemporaries refused to credit the claim and the Pritchards of today carry on. And now Will Carson is courting pretty Marjorie Pritchard (a brilliant stroke of script writing) and the feud is almost forgotten. Then into town comes a movie company to make a picture based on the life of Bill's heroic great-grandfather. Little Jane Pritchard takes a hand in things, conspires to have the hero of the movie film run out of town, and gets Will in his place. The two groups of convicts are put to the place of the make-believe required by the film company's script. Then the modern Carson takes a leaf from his ancestor's book, saves the damsel with the fastest guns- and almost.

This combination horse and kidde opera surrounds its costars with a script that smoothes much of their well-meaning efforts to knock some sense into the plot. It's a sentiment which doesn't succeed in fooling anybody. Gene sings four songs, two of them with Jane, and does a perfunctory job as a mail-order cowboy. Miss Withers is up to her usual amusingly troublesome tricks. Marjorie Weaver is the heart interest and Hobart Cavanaugh impresses with his role of the town's combination barber and sheriff. It's passable primarily as a burlesque of the making of "epic" westerns.
Merry offering in a popular series of screen comedies; Blondie puts the Bunstead household on a strict budget so she can get a fur coat, Dagwood gets innocently entangled with a former flame, and Dandy gets gloriously drunk on champagne. (Adults & Young People)

 RUNNING TIME, 70 MINUTES

The fifth number in the series of screenings of the Chic Young comic character hits the high level of humorous appeal of its predecessors. Although it goes in for more comedy of the sophisticated sort, it is a more relaxed film. Blondie On A Budget gets its surest chuckle reaction from its light domestic variety of humor, drawing its best laughs from the antics of Daisy no less.

The Bunsteads are in an uproar again; it's financial difficulties this time. Dagwood wants to join the very exclusive Swan Lake Trout Club. The membership is a mere two hundred dollars, Opposed to this unworthy male desire for luxury is Blondie's absolute need (for her psyche's sake) of a fur coat which will cost, interestingly enough, another mere two hundred. Blondie won't hear of an expedition into the Bunstead savings; the family budget must somehow provide. Right in the middle of a neat little quarrel over the issue comes Joan Forrester, a former flame of Dagwood. Joan drives Dagwood out to the Trout Club, but her car is unfortunately stalled and she and Dagwood attend a movie. Blondie and Dandy attend at the club because, Baby Dumpling lost a tooth and a toothbrush. It's discovered that Joan is the one who is making an hour or so mounting horror that Dagwood is not at the club. Dagwood wins two hundred dollars from the theatre and makes the mistake of asking Joan to help him pick out a coat for Blondie: a mistake because Blondie sees them together at the screen, draws the wrong conclusions and goes radio silent. Dagwood is called to relieve her for Reno. Blondie and Baby get no farther than the railroad station, though; they decide to give Dagwood another chance. Dagwood explains everything—even Daisy's hangover.

The cast familiar to followers of the series has remained (Adults & Young People)

 RUNNING TIME, 55 MINUTES

Back to Nevada, where she spent her early days and made a fortune grubstakking, comes "Man-Killing Minerva" a hardriding, straight-shooting lass of seventy-one years. With her is granddaughter Julia Westcott, to establish residence before filing divorce proceedings. Julie has the gambling instinct and this leaves an opening for blackmail to Julie's estranged hus-

brand. Minerva tries to buy back the incriminating gambling checks from Philip Westcott, only to find the blackmailer's murdered body. Minerva believes that her daughter committed the murder and so she plants her own fingerprints all over the place and pleads guilty to the crime.

Before the trial Minerva learns that her daughter is innocent. Straightway she changes from a rowdy gun-toter to a

sweet old lady with all the demure deportment of Whistler's mother. She is acquitted, of course, but suspicion still clings to Julie. After some sleuthing, Minerva does her riding togs, has herself made a deputy sheriff, and gets her man in a Model T.

May Robson makes Minerva Hatton an interesting, if somewhat standard job of heavy-handed comic characterization. Equally good is Harry Davenport who plays an attorney pushed around by Granny, Margot Stevenson and Hardie Albright are the young couple involved with only minor attention allowed them. Granny Get Your Gun is well cut to fit

May Robson's lighter and more effortless manner, and neatly calculated to please her following.

MILLIONAIRE PLAYBOY:

Produced by Robert Sirk for RKO

Director: Leslie Goodwins

Screenplay: Bert Granet,

Charles E. Roberts

Photography: Jack MacKenzie

Editor: Desmond Marquette

For one inspired bit with Joe as a

young man who is attacked by hiccoughs when he sees a pretty girl; "a Joe Penner field day" describes it. (Adults & Young People)

(Running time, 64 MINUTES)

Joe is an unusual chap for a moneyed playboy: he's girl shy. Ever since he was a mere infant and even in his Lord Fauntleroy days, as Millionaire Playboy's early footage shows, he's been soured on the fair sex. Kissed by too many doting females when he was small, he has acquired an inferiority complex and a terrific urge to hiccough when he sees a comely gal. Obviously this will never do for a scion of wealth, so his father hires Bob to cure him. Bob takes him to a hotel resort managed by a beautiful girl and just swarming with pulchritudinous guests. All the girls but the resort's manager cause Joe to hiccough; she's the girl for him. He proves his devotion by making off with a dummy in a sack which he is misled into believing is a man she killed. That's the story, patently a framework for gags about ghosts et al., especially when Joe is made a human motor boat.
The entire show is built very deliberately around Mr. Penner's comic bent. The script suffers from Penner-itis as does the direction. Joe has been surrounded by a cast of utter nonentities, albeit some of them beauteous ones. For Penner addicts Millionaire Playboy will be required seeing. Others will appreciate the warning.

**RANCHO GRANDE:**

Produced by William Berke for Republic

*Director:* Frank McDonald

*Screenplay:* Betty Burbridge, Peter Milne

*Story:* Peter Milne, Connie Lee

*Photography:* William Nobles

*Editor:* Tony Martinelli

Gene .................................. Gene Autry

Frog .................................. Smiley Burnett

Kay .................................. June Storey

Patricia Fairfield Dodge ............ Mary Lee

Tom Dodge .............................. Dick Hogan

Effie Tinker ............................ Ellen E. Lowe

Emory Benson ........................... Ferris Taylor

Jose .................................. Joseph De Stefani

Tex .................................. Roy Acuff

Trevia .................................. Ed Laemmle

Standard Gene Autry western pacing action and music and pleasantly plotted: this time he's a ranch foreman made mad guardian of the old owner's spoiled heirs and has to save them from themselves and the ranch from the crooks.

(Adults & Young People)

This is the second in the current Autry series titled after popular songs. He's foreman of the Rancho Grande and already has enough on his hands — old John Dodge, now deceased, mortgaged all his property to get cash for a vast irrigation project which has to be finished by a date fast approaching — when the three Dodge heirs, Kay and Tom and young sister Patsy, arrive to increase his difficulties. Old John knew what pleasure-mad nitwits they were, so he made Gene guardian of the estate. Since Gene is an honorable man who wants to carry on the old man's plans and since Kay and Tom want to turn the ranch into a vacation haven for their high-toned eastern friends, there is trouble aplenty. And lawyer Emory Benson, the family attorney, is no help. He's secretly in league with the mortgage holders, who hope to foreclose, and he urges Kay and Tom to ignore Gene's advice. But Gene's courage wins Tom after a rescue from stampeding horses and his masculine charm conquers Kay. Foiled on that count, Benson's villains dynamite the irrigation project, then try to wreck the train bringing pipe to replace it. But Gene, pal Frog and the faithful cowboys defeat them and make the date deadline. Benson is exposed and happiness reigns over Rancho Grande.

Gene Autry, playing himself as always with easy assurance, is a typically stalwart hero, ever ready for a fight, a rescue, a romantic moment or a song. Smiley Burnett supplies his usual comedy assistance, this time hard put to escape the feminine wiles of a society reporter. June Storey is a decorative story-book heroine and Ferris Taylor is a properly suave and sinister villain Benson. The Pals of the Green Range, the St. Joseph's Boys Choir help with the music and the open-space scenery is up to par. It's a pleasantly dependable western done in the modern style.

**ROAD TO SINGAPORE:**

Produced by Harlan Thompson for Paramount

*Director:* Victor Schertzinger

*Screenplay:* Don Hartman, Frank Butler

*Story:* Harry Hervey

*Photography:* William Mellor

*Songs:* Victor Schertzinger, Johnny Burke, James V. Monaco

*Editor:* Paul Weatherwax

Josh Mallon ......................... Bing Crosby

Ace Lanigan ............................ Bob Hope

Mima .................................. Dorothy Lamour

Joshua Mallon IV ..................... Charles Coburn

Gloria Wycott ..................... Judith Barrett

Cesar .................................. Anthony Quinn

Achilles Bomba交通不 .......................... Jery Colonna

Timothy Willow ..................... Johnny Arthur

Morgan Wycott ..................... Piero Watkin

Gordon Wycott .................. Gaylord Pendleton

Sir Malcolm Drake .................. Miles Mander

Zato .................................. Pedro Regas

Habe .................................. Greta Granstedt

Bill .................................. John Kelly

Sailor .................................. Ed Garson

Sailor's Wife .......................... Kay Kelly

High-handed hijinks, gags in both leisurely and rapid tempo, and well-spotted songs feature this Bing Crosby-Bob Hope combine; the framework story has the boys escaping the belles at home because they are women haters only to fall for (and to fall apart over) an island beauty who sports a sarong. (Adults & Young People)

(Running time, 83 minutes)

One of the first things you will note with approval about Road to Singapore is the inspired pairing of Messrs. Crosby and Hope with the consequent blending of each gentleman's brand of humor into a harmonious, hilarious whole. Songs and sarongs enter into the picture, but even these, contributions to gaiety though they be, don't pack half the punch of the gag lines and situations at the disposal of the wholly twain.

Josh Mallon and Ace Lanigan love the sea with fierce devotion and hate matrimony with equal vehemence. Back on land after a long sea voyage they learn that the girls they left behind them conspire against their single blessedness. Josh's father wants him to quit being the mate of a freighthouse and settle down as assistant head of the family's shipping line. Gloria Wycott, comely society lass, wants him to settle down too and demands their engagement be announced. The boys mercifully escape their fates, vanish from their native shores, and turn up on the island village of Kaigoon just south of Singapore. They soon meet the town's torch singer in a cafe and both fall very much in love with her. After a lot of complications and gags over local customs, the boys find the grim time for a decision over Mima has come. Josh's father and fiancée arrive, take Josh back with them, but he changes his mind and goes back to Mima.

Road to Singapore is as lavish a production as it is light-hearted. The starring trio have been surrounded with a rather huge and obviously competent cast of fun makers, have been supplied with four good songs, and have not been tied down by a story that has to be taken with even a soupcon of seriousness.

Bing and Bob are aided in the love and rhythm-making by Dorothy Lamour who is back to a sarong and pidgin English, comics Jerry Colonna and Johnny Arthur, and Charles Coburn as an irate parent and Judith Barrett (not in a sarong, alas) as the determined fiance. Victor Schertzinger did a smooth job of directing and, himself a songsmith of no mean ability, dabbed in a song or two. For laughs and entertainment of the strictly tawny category Road To Singapore is a current winner.

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AFRICA SQUEAKS
Warners 7 mins.
Looney Tune. Porky leads a safari into the darkest jungle and encounters amazing and hilarious natives, animals and adventures.

AQUAPOISE
RKO Pathe 9 mins.
Sportscope. Aquaplaning and water skiing against background of Biscayne Bay and Miami Beach.

AUTO ANTICS
MG M 10 mins.
Our Gang comedy. Despite the menace of Butch, the local bully, the youngsters win a juvenile auto race and with the prize money rescue their dog from the city pound.

BOWS AND ARROWS
Columbia 9½ mins.
World of Sports. Howard Hill, champion archer, demonstrates his almost incredible accuracy and a series of trick shots.

BUSINESS PULSE of the NATION
Emerson Yorke 22 mins.

COMMUNITY SING No. 5
Columbia 10 mins.
Donald Grayson and troupe of balalaika singers presenting gypsy folk songs.

COUNTY FAIR
Central Films 10 mins.
Thorough coverage of the famous Danbury Fair, including trotting races, ox-team contests and special exhibits.

DAVE APOLLON and HIS ORCHESTRA
Warners 10 mins.
Popular numbers with incidental dialogue. Ruth Petty, vocalist; Gloria Rich, dancer.

DOG in a MANSION
20th Century-Fox 7 mins.
Cartoon. pampered pup finally gets loose and has grand time hobnobbing with street mongrels.

EDGAR RUNS AGAIN
20th Century-Fox 7 mins.
Cartoon. Extrave horse Edgar is befriended by a junkman and repays him by winning the big race.

FINLAND SPEAKS
Hoffberg Productions 10½ mins.
Produced with cooperation of Finnish government. Shows the daily work and play of the Finnish people and the advent of war destruction.

FOLLOWING THE HOUNDS
20th Century-Fox 7 mins.
Sport Reel. The training of a hunting horse from first steps to the chase itself, superbly filmed in technicolor.

HARVEST TIME
20th Century-Fox 7 mins.
Color cartoon. The autumn countryside and the busy bugs getting in their supplies — with a pay idler grasshopper for contrast.

THE HECKLER
Columbia 17½ mins.
Charley Chase comedy. Charley is such an expert heckler that two gamblers hire him to ruin a baseball game with dire results for them and him.

HOME MOVIES
MG M 9 mins.
Robert Benchley demonstrates what not to do when making movies at home and using himself as the horrible example.

INFORMATION PLEASE No. 6
RKO Pathe 10 mins.
The usual pundits, aided this time by Gene Tunney, spontaneously answering questions on birds, music, poetry, and prize-fighting.

JIMMY DORSEY and HIS ORCHESTRA
Paramount 10 mins.
Swing numbers with the assistance of singer Helen O’Connell and Bob Eberly.

KITTEN’S MITTENS
Universal 9 mins.
Color cartoon. Three little kittens lose their mittens and insist a robber took them. Finally confess when an orphan kitten is accused.

LITTLE LAMBKIN
Paramount 7 mins.
Color cartoon. Little boy who likes animals is moved to city and causes so much trouble that his family goes back to the country.

THE MAD MAESTRO
MG M 8 mins.
Color cartoon. Snatches of fine music — and sour notes — while the maestro caricatures famous orchestra leaders.

MARCH OF TIME No. 7
RKO 18 mins.
Motion picture story of the Vatican, its spiritual significance, its art treasures, library, crypt, etc., and its governmental system.

MARCH OF TIME No. 8
RKO 19 mins.
Story of Canada at war, its civilian, agricultural, industrial and military resources.

MIRACLE at LOURDES
MGM 11 mins.
The famous French shrine presented by means of a fictional case history, the story of a visit by a young English doctor and his paralyzed wife.

NEW HAMPSHIRE
Columbia 10 mins.
Fine travelogue, recording all important historical sites in state and some magnificent scenery.

NOTHING BUT PLEASURE
Columbia 17½ mins.
Comedy. Buster Keaton and his wife try to save money by going to Detroit and driving a new car home; repairs and accidents finally wreck it completely.

THE PAPERHANGER
King of Comedy Corp. 19 mins.
Chaplin reissue. Originally made in 1917, this has been speeded up and orchestral music and sound effects have been added.

POUND FOOLISH
MG M 20 mins.

ROMANCE of the POTATO
MG M 9 mins.
Pete Smith specialty. The story of the potato from the time of the Spanish conquistadores to its return to this country with Irish immigrants, told in the antic Smith manner.

SHAKESPEAREAN SPINACH
Paramount 7 mins.
Cartoon. Popeye and Pluto battle to play Romeo to Olive Oyl’s Juliet.

SIEGE
RKO Pathe 10 mins.
Documentary presentation of the siege of Warsaw showing in grim detail the death, destruction and accompanying despair of modern warfare. Filmed and narrated by Julien Bryan.

TEDDY, the ROUGH RIDER
Warners 19 mins.
Historical featurette. Career of Theodore Roosevelt from 1895 to the time of the World War, done in brief outline style, with careful and handsome mounting, and with Sidney Blackmer giving a convincing characterization.

WORLD of 1960
Columbia 10 mins.
Camera coverage of the General Motors Futurama at the World’s Fair of 1933....

YOU NAZTY SPY
Columbia 18 mins.
Comedy. The Three Stooges satirizing Hitler and Nazism. Paperhanger Moe becomes dictator of Moronica and with his pals leads in goofy burlesques of events in the Hitler saga.
THE BLUE BIRD:
Produced by Gene Markey for 20th Century-Fox
Director: Walter Lang
Screenplay: Ernest Pascal
Play: Maurice Maeterlinck
Photography: Arthur Miller, Ray Rennahan
Music Score: Alfred Newman
Editor: Robert Bischoff

Mytyl .................................. Shary Temple
Mynty Tyl .................................. Spring Byington
Mr. Luxury .................................. Nigel Bruce
Tyl .................................. Gale Sondergaard
Tyl .................................. Eddie Collins
Angela Berlingot ... Sybil Jason
Faity Berlingot ..................... Josie Home
Light .................................. Helen Ericson
Tyl .................................. Johnny Russell
Mrs. Luxury ......................... Luiza Hope Creeks
Daddy Tyl .................................. Russell Hicks
Granny Tyl ......................... Cecelia Loftus
Grandpa Tyl ......................... Al Shean
Studious Boy ...................... Gene Reynolds
Mrs. Berlingot .................. Leonie Roberts

Handsomely mounted and photographed adaptation of Maeterlinck's fantasy about the dream-search of two children for the blue bird of happiness; probably too pretentious in tone and occasionally plodding in treatment for full adult satisfaction, but a sure Shirley Temple attraction for youngsters. (Family)

(Running time, 85 minutes)

Adaptor Ernest Pascal has here revised the Maeterlinck original by adding a Land of Luxury to the dream itinerary of Mytyl and Tyltyl and a flaming forest which is pictorially striking, and by eliminating such companions as Blandire, Milk and Water. Otherwise, with the exception of a few dialogue additions, the film follows the play quite closely. The physical production is rich and colorful and there are sequences of imaginative imagery which catch the true flavor of fantasy. But much of it, in adult eyes, will seem simply ornate and literal transcriptions of stagey stuff.

Mytyl is a discontented and selfish little girl who is unkind to a playmate who is ill, and who talks back to her father and mother. Younger brother Tyltyl might be inclined to follow her example, so the two of them are sent early to bed. Then the Fairy Berylune appears to tell them that Mytyl will find happiness only when she finds the bluebird. With her brother, the cat Tyltyl and the dog Tyl, she sets out in search. It is not to be found in the Past, which is reached via the graveyard where her grandparents live again when she thinks of them, nor in the Land of Luxury where palatial surroundings, too many expensive toys and too much attention with not real love behind it make her more discontented than ever, nor in the great forest where the trees, driven by Wind and Fire, frighten them all. In the Land of the Future, where children of all ages work and play while waiting to sail on the spacecraft to the worldly life, they are led by the fate of Mytyl's experience, but not the bluebird. So Mytyl and her companions return empty-handed to the cheerful cot-tage where Daddy Tyl at home has found for his family and his bluebird just where they left it — only now it is hopping briskly about the cage Daddy Tyl has fashioned for Mytyl's pleasure.

Shirley Temple plays Mytyl with the assurance of long camera experience and the grave charm that has kept her a top favorite. Johnny Russell is an attractive brother Tyltyl, Gale Sondergaard is appropiately feisty as Tyltyl and Edwin Collins draws upon his burlesque past to caricature the dog Tyl. Spring Byington and Russell Hicks as the father and mother and Cecelia Loftus and Al Shean as the grandparents are pleasant and endearing in turn.

Despite the able performances of these and other players and the opulently eye-filling spectacles expertly handled, the production as a whole is vaguely unsatisfactory. The magic touch of fantasy is too often lost. Younger children will not be critical of such things, but their sophisticated older brothers and sisters can be expected to laugh at times when no laughter was intended. All in all, however, the film's assets outbalance its liabilities and it is an earnest, expensive, eye-filling attempt to accomplish a rare screen miracle, capture on the screen with flesh-and-blood characters the fine fancy of an imaginative writer.

HIGHLY IMPROBABLE STORY OF PRISON REFORM GIVEN A HOLLWOOD TREATMENT

Highly improbable story of prison reform given a Hollywood treatment has an alternately grim and sunny little drama of the lives of women behind prison walls. Betty Andrews is arrested in a department store and wrongly accused of theft. Despite the fact that a prominent and brilliant social worker makes the prison look like a well-conducted boarding school, Betty Andrews is sent to a year at the Curtis House of Correction, a gloomy institution glamorized and provided over by a stern-faced matron. Betty soon learns to despise the chet matron and the two tale-bearing inmates who assist in her iron-handed rule. When an inmate commits suicide, Betty uncovers the story of a girl's death to a newspaperman who befriended Betty during her trial and who believes in her innocence. The story upsets the crooked prison régime and a brilliant social worker Mary Ellis is put in charge. Sweetness and light become the order of the day. The girls are allowed a spring dance with rows of handsome, smiling coppers for partners, and even Thanksgiving holidays. The girls on the vacation parole come back late, all but Betty. Betty, it appears, has been kidnapped in an attempt to discredit the sweetest and light school of criminology. But the faithful and bedimmed newspaperman takes care of that little complication, you may be sure.

Rochelle Hudson is the innocent Betty Andrews who is railroaded to prison on a domestic charge and contrives a steady performance despite the rather silly part. Freda Inescort does a capable job with the reformer's role and makes all the innovations into a credible June Lang and Lola Lane are among the better-etched inmates. As a serious essay in sociology, Convicted Woman fails to achieve anything but unintended laugh-material, but it has moments of mild melodrama that pack some audience appeal.

THE SAINT'S DOUBLE TROUBLE:
Produced by Cliff Reid for RKO Radio
Director: Jack Hively
Screenplay: J. L. Rosenthal
Stunt: Leslie Charteris
Music Score: Roy Webb
Photography: J. Roy Hunt
Editor: Theron Warth

The Saint: George Sanders
Anne ... Helene Whitney
Fernack ... Jonathan Hale
Partner ... Bida Bruce
Bolitho ... Donald MacBride
Lomax ... John F. Hamilton
Professor Bitts ... Thomas W. Ross
Mong ... Elliott Sullivan

Rather complicated item in a popular melodramatic series; the Saint is on the trail of a murderous jew smuggler who looks exactly like him and goes about laying crimes at his door. (Adults & Young People)

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COMPETENT PRISON MELODRAMA IN WHICH A TOUGH, ARROGANT GANGSTER MAKES GOOD IN PRISON, IS RELEASED ON HIS HONOR TO SEE HIS DYING SWEETHEART AND KEEPS HIS PROMISE TO THE WARDEN EVEN THOUGH IT MEANS HIS DEATH. (Adults)

(Taking time, 76 minutes)

This is another of Warner Brothers’ strictly patterned melodramas minted from Lewis F. Lawes’ “20,000 Years in Sing Sing” and aimed frankly at audience emotions. It has been produced with the usual all-round competence, presents familiar material with a few new twists and in crisp, convincing style.

Tommy Gordon is another of those East Side graduates who have risen from petty thievery to big time crime and he is a particularly tough and rebellious specimen. Convicted of robbery of a jewelry store, he is sentenced to a 25-30 year term at the proverbial “castle” on the Hudson. While he is putting his hardened head against prison discipline and undergoing specialized treatment by the experienced Warden Long, his girl friend, Kay, is working for his release. The warden at last wins him over and when a desperate break is led by convict Rockford, Tommy refuses to take part. Then word comes that Kay has been injured in an automobile accident. Warden Long releases him on his honor to see her. But Tommy gets into a fight with Crowley, the man responsible for Kay’s trouble, and in the melee Kay shoots Crowley. Tommy hides out and might make good his escape. But Warden Long is in danger of losing his job for his kindness and Tommy returns to make good his promise and to lose his life in the electric chair.

John Garfield is cast to type as Tommy and makes him a full and vigorous characterization. Anne Sheridan matches him as Kay. Kay’s prove Pat O’Brien is his reliable self as the warden. Burgess Meredith provides effective contrast with a brief but brilliant performance as Rockford, the scholarly but dangerous leader of the tragic escape plot. The mounting is careful and complete. It’s a straightforward example of sound screen craftsmanship applied to formulaized melodramatic material.

TOO MANY HUSBANDS:
Produced and distributed by Columbia
Director: Wesley Ruggles
Screenplay: Claude Binyon
Play: Somerset Maugham
Photography: Joseph Walker
Editors: Otto Meyer, William Lyon
Vicky Lowndes ———— Jean Arthur
Bill Cardew ———— Fred MacMurray
Henry Lowndes ———— Reginald Owen
George Brent ———— Harry Davenport
Gertrude Houlihan ———— Dorothy Peterson
Peter ———— Melvin Cooper
McDermott ———— Edgar Buchanan
Sullivan ———— Tom Dugan

Light and frothy comedy of marital misadventures done in a dazzling and light-hearted way; starts off strong but a publishing firm was reported “lost at sea” his “widow” six months later marries his partner, only to have Husband No. 1 turn up in another six months. (Adults)

(Taking time, 80 minutes)

The three stars concerned help mightily to give at least humorous consequence to the Somerset Maugham play which inspired the screen play of Too Many Husbands. The film is an admittedly light-weight affair with everybody being debonair and airy about the central situation and helpful during it from degenerating into broad farce.

The firm of Lowndes and Cardew, Publishers, has become simply Henry Lowndes, Publisher. And the former Mrs. William Cardew has become Mrs. Henry Lowndes. The reason a loving Bill Cardew went off on a cruise and was reported lost at sea. Six months after Bill’s supposed death his “widow” marries Lowndes. A variation on the theme of Cardew’s disappearance when lo, like Enoch Arden of old, Bill, hearty and very much alive, lands in New York eager to see the “little wife” and his partner pal. When Bill discovers the impasse he has created he at first decides to leave, but Lowndes’ arrogance makes him change his mind. Vicky’s two “husbands” occupy the guest rooms and Vicky thinks over her problem. The rivals try to out wit one another and each tell her what a dope the other is. Then the two of them lead Vicky to give the game up altogether. Finally the law takes up the matter and decides that Bill Cardew is Vicky’s legal husband. But at the film’s close Lowndes is still hanging around hopefully.

The material of Too Many Husbands would be far less scintillating, to say the least, in less capable hands than those of the leading trio. Messrs. Arthur and Messrs. MacMurray and Douglas interpret their roles in a gay and innately light-hearted way, although at times the whole business seems almost too bubbling and ever-so-often a shade pointed. Harry Davenport is fine as Vicky’s father, while Melville Cooper makes an amusing butler. Taken in the right spirit, Too Many Husbands is gay and amusing entertainment.

CASTLE ON THE HUDSON:
Produced by Hal B. Wallis for
Warner Brothers
Director: Anatole Litvak
Screenplay: Netton Miller, Brown Holmes, Courtney Terrett
Story: Lewis E. Lawes
Photography: Arthur Edeson
Editor: Thomas Richards

Tommy Gordon ———— John Garfield
Kay ———— Anne Sheridan
Warden ———— Pat O’Brian
Sheriff ———— Burgess Meredith
District Attorney ———— Henry O’Neill
Ed Crowley ———— Jerome Cowan
Mike Eagle ———— “Gum” Big Boy ———— William Chaplin
John Latul ———— Anne Reckford
Margarie Stevenson
Regan ———— Willard Robertson
Black Jack ———— Edward Pawley

Ann Sheridan ———— John Garfield

“CASTLE ON THE HUDSON”
SEVENTEEN:
Produced by Stuart Walker for Paramount
Director: Louis King
Screenplay: Agnes Christine Johnson, Stuart Palmer
Story: Booth Tarkington
Photography: Victor Milner
Starring: Arthur Schmidt
**THE MOVIES . . . 1940**

Traditional Laurel and Hardy hijinks replete with the time-tested gags of the pie-slinging variety; the latter half of the film shows what happens to them when two ex-tramps they take up higher education dressed in Eton hats and jackets.

(Adults & Young People)

(Running time, 63 minutes)

Lovers of the slapstick art will gurgle appreciatively over the antics of Messrs. Laurel and Hardy who in A Chump at Oxford combine a few relics of their familiar routine with an equal amount of unusual and unusually good fun making.

In the early and not too logical stages of their present offering the boys are seen as the most efficient servants in a wealthy man's home. Stan is a maid and his rotund partner is butler. The dinner party served by the pair is a nightmare (or masterpiece, perhaps) of cork-popping and pandemonium. But this sort of thing ends when they trap a bank robber by the simple and convenient means of providing him with all friendly interest with a banana peel, a Billie, the psychiatrist's medicine-bottle and a purse. For their deed of valor a grateful bank president sends them to Oxford. In no time at all, the boys, most inappropriately dressed as Etonians, turn the staid university upside down. The sequences of the elaborate hazing the boys are subjected to and the scene in which they take over the dean's quarters in mistake for their own are the film's high points.

Cast as themselves of course, Stan Laurel and Oliver Hardy turn in their accustomed job of being Laurel & Hardy. In the latter half, however, Laurel steps out of the most popular category and out of a Hardy round, rather an improvement on the formula. Chief among the aiding fun makers are Forrester Harvey who plays a gentleman's gentleman, and Wilfred Lucas who is too busily delighting Laurel & Hardy addicts A Chump at Oxford is one of their best.

**THE MAN FROM DAKOTA:**

Produced by Edward Chodorov for MGM

Director: Leslie Fenton
Screenplay: Laurence Stallings
Book: Mackinlay Kantor
Music Score: David Snell, Daniele Amfitheatrof
Photography: Ray June

Editor: Conrad A. Nervig

Sergeant Barstow .................. Wallace Beery
Oliver Clark ...................... John Howard
Deputy Joe Del Rio ................. Donald Meek
Ventry .................................. Donald Meek
Provost Marshal .................. Addison Richards
Camp-Bell ......................... Frederick Burton
Union Soldier ..................... William Haude
Mr. Carpenter .......................... John Wray

MacKinlay Kantor's "Arouse and Beware," the novel from which this film is supposed to have been made, is a grim and driving tale of two desperate Union officers who escaped from the Confederate prison camp at Belle Island and made their way through constant peril to bring important military data to General Grant. The film follows the same general outline, yet beyond that bears no relation to the book at all. It is trimmed to the action pattern and has a full quota of action which should provide suspense and excitement. But the title shift is appropriate, it is the Man from Dakota who dominates the show and he is Wallace Beery, taking bravely in and upon his customary comedy antics and his customary tricks than upon creating and holding to a direct and tense narrative line. The script helps are up tided by Campbellites who think them, provides him with wisecracks to puncture scenes that otherwise might grip with suspense. So completely does the picture become a field day for him that one wonders why MGM bothered with the book — that it was purchased under the influence of the Civil War cycle sure to develop from The Gone With the Wind success seems the obvious explanation.

Sergeant Barstow, a tough and thieving and always complaining, and nonetheless first rate soldier, was an Indian scout out in the Dakota territory before the war. Lieutenant Clark thinks be will be useful and takes him along as he comes for an escape from Belle Isle. Thereafter adventures crowd upon them. They meet a lovely young woman who has just shot a Confederate officer in self defense and take heavy and attendant map found on the officer with them. Then an encounter with a crazed and murderous Union soldier follows, and soon after they find themselves in a threatening situation. A crowd of Union soldiers are on the way, threatening the lives of several women in the neighborhood. They prove their innocence and obtain help northward, but run into further dangers adventures before last slipping through the lines and reaching the Union camp. There they are able to turn over the map to General Grant himself and thus warn him of an ambush the enemy has prepared.

Wallace Beery accepts that tale as one designed for clowning melodrama and plays it for almost continuous comedy. The others offer hints of seriousness but cannot compete with his antics. John Howard manages to impart a realistic flavor with a convincing performance as Lieutenant Clark. Dolores del Rio, faced with a role whose very presence in the story defies analysis, is content to look romantically beautiful throughout. The staging is elaborate and technically expert.

The Man from Dakota is Wallace Beery and one's opinion of him will determine one's opinion of the picture.

(Adults & Young People)

(Running time, 74 minutes)

**THREE CHEERS FOR THE IRISH:**

Produced by Hal B. Wallis for Warner Brothers

Director: Lloyd Bacon
Screenplay: Richard Macaulay, Beverley Wyler
Photography: Charles Rosher
Editor: William Holmes

Peter Casey .......................... Thomas Mitchell
Maureen O'Sullivan .......................... Priscilla Lane
Patricia Casey .......................... Jane Darwell
Helena Casey .......................... Irene Hervey
Ed McGowan ............................. Frank Jenks
Angus Ferguson .......................... Dennis Morgan
Gallagher .............................. Wm. Tracy
MacKean ............................... Alan Hale
Flaherty ............................... William Tabbert
Joe Niklas .............................. Robert Land
Morgan Conway .......................... John Hull
Terry Moore ............................. William Allen
Marie ................................. Claire Clark
Scanton ............................... M. Kerwin
Tenement Woman ....................... Ferike Boros
Police Commissioner ............... Wm. Davidson

Amusing and likable human interest tale, replete with Irish and Scotch brogues, the story of an Irish policeman forced to retire, of the young Scot who takes his place and wows one of his daughters and of the subsequent developments that resolve the sexual feud.

(Adults & Young People)

(Running time, 100 minutes)

Thomas Mitchell, currently one of the busiest character actors in Hollywood, here returns to the brogue of his Gerald O'Hara in Gine With the Wind to create a hearty, clean-cut characterization of a blushing, thoroughly honest and likable Irish policeman. With this film, despite the ebullience and exaggeration required to live up to its title, reflects the sincerity of his performance and has the realistic flavor of real people bustling busily about their daily affairs.

Peter Casey is his name and he has just completed twenty-five years on the force and is expecting a promotion when he is retired and forced to turn over his badge to a forlorn young Scot named Angus Ferguson. Adding insult to this injury, young Angus has the temerity to come a-courting one of Casey's three daughters. The family decides something must be done to get Casey out of the house and back at some kind of work and the coming election provides an opportunity. Aided by the boisterous Gallagher who wants a city job, they push Casey into an Aldermanic candidacy. Meanwhile Angus and daughter Maureen are married without her father's knowledge. There's excitement and amusement and a big election scandal, but when the action quiets down all problems are solved. Casey is the new Alderman and the birth of twins convinces him that Angus is the proper kind of man after all.

Dennis Morgan supplies stalwart support as the determined young rookie, Angus, and Priscilla Lane sets the pace for the trio of daughters. Alan Hale livens the proceedings as Gallagher by tossing furniture about and distributing expensive cigars. The election includes some amusing sequences of campaign tactics and director Lloyd Bacon has kept the action moving briskly along. It's hardly exaggerated topical entertainment.
I TAKE THIS WOMAN:
Produced and distributed by MGM
Director: W. S. Van Dyke II
Karl Decker ......................... Spencer Tracy
Georgi Gragore ..................... Hedy Lamarr
Madame Marouza .................... Verree Teasdale
Bill Mayberry ...................... Kent Taylor
Linda Rodgers ...................... Larsen Day
Sandra Mayberry .................. Mona Barrie
Joe .................................. Jack Careen
Bill Rodgers ....................... Paul Cavanagh
Dr. Duvene ......................... Louis Calhern
Lola Extermont ..................... Frances Drake
Gertie .............................. Marjorie Main
Sid .................................. George E. Stone

A patchwork romantic drama in which a lame and sticky story is glossed over by valetudinarian performances and a handsome production; an idealistic young doctor running an east side clinic marries a glamorous model who yearns for another man and almost ruins his life trying to win her love. (Adults)

(Running time, 95 minutes)

This was originally intended to be Hedy Lamarr's American debut, was begun by Josef von Sternberg, taken over by Frank Borghae and then, after a session on the shelf, patched up and completed by W. S. Van Dyke. It's a semi-theatric job from start to finish and a much more than twice-told tale which needs all the drawing power of its two stars to pull it through to average entertainment.

Dir.: Karl Decker is devoting his life to fighting the crooks of New York city district and his vacations to microbe-hunting in far-off places. While in Yucatán he saves the glamorous Georgi Gragore from suicide; she has eloped with handsome Phil Mayberry who has finally remembered that he already has a wife. Karl and Georgi return together to New York and soon after are married. Trying to give her every luxury, he leaves his clinic and goes after a wealthy practice. But she still thinks she loves the handsome Phil. Then the usual emotional cross-overs develop. Husband Karl at last believes the worst just as she at last discovers that she does not love Phil after all. Karl throws away his swanky practice and is preparing to depart again when Georgi raffles his east side patients and persuades him to stay with her and the clinic.

Spencer Tracy and Hedy Lamarr labor loyally under the obvious script handicaps, he stalwart and sincere as always, she obediently facing the camera for glamorous shots and simple domestic scenes. Verree Teasdale injects some comedy as a wise-cracking proprietress of a dress shop. W. S. Van Dyke contributes his customary adroit staging and the physical production is handsomely polished. Player appeal and technical pretension may persuade those who revel in symphony of romance and synthetic emotional tribulations to rate it the tense romantic drama it tries to be.

WOLF OF NEW YORK:
Produced by Robert North for Republic
Chris Faulkner ...................... Edmund Lowe
Peggy Nolan ......................... Rose Hobart
Hiram Rogers ...................... James Stephenson

Courtroom melodrama with a former criminal lawyer turning district attorney to bring to justice a crooked bond-selling ring and avenge the death of an innocent man executed for a crime committed by the ring. (Adults & Young People)

(Running time, 69 minutes)

Christopher Faulkner enjoys a lucrative practice with not the least of his clients being the Wall Street firm of Hiram Rogers. Rogers and his pals are airily engaged in selling gold-bricks in the form of bonds to an unsuspecting public. Equally unsuspecting is their legal representative who has nary a notion that the boys aren't really playing fair. He gets a job with the firm for the son of an old friend when the boy reappears on the scene after doing time for a minor crime. All goes well until a police inspector is murdered. In no time at all the crime is pinned on young Mason who goes back to jail and is framed by the murder of an important witness. Faulkner, certain that the lad is innocent, cannot save him from the chair. Thoroughly disgusted and suspicious, Faulkner abandons his practice, becomes a district attorney upon the convenient resignation of a crooked incumbent of the office, turns his keen legal brain against his former clients. With the help of the murdered inspector's daughter he is able at last to convict the crooks.

The plot of Wolf of New York is lacking in even elementary conviction, and its courtroom scenes offer little that is either new or exciting. Edmund Lowe as the crusading district attorney makes his usual debt contribution to a not too promising part. James Stephenson is smooth and menacing enough as the crooked broker. A very perfunctory note to romance is handled by Rose Hobart who makes the model of the crooked bond-selling ring. It's a routine run for the Saturday matinees.

PIONEER DAYS:
Produced and distributed by Monogram
Director: Harry Webb
Screenplay: Bennett Cohen
Photography: Edward Kull
Editor: Robert Goldin

Dunham ....................... Jack Randall
Mary ............................... June Wilkins
Manuel .......................... Frank Yaconelli
Judge ............................. Nelson McDowell
Slater ........................... Ted Adams
Saddles ........................... Bob O'Bannon
Trigger ....................... Robert Walker
Roper ............................ George Cheesbro
Sheriff .......................... Glen Strange

Stereotyped western about an express company sleuth who poses as a stage robber, loves a girl who owns a half interest in a saloon, and gets himself suspected of murder. (Adults & Young People)

(Running time, 53 minutes)

Familiar and homely in its plot ingredients, Pioneer Days, for all its gung-ho play and hard-riding, is barely an average tale of the old West. Mary Leeds is coming into town to take over her share of the Palace Saloon, a half interest in which she has inherited from her uncle. Jack and his pals, Manuel and the Judge, plan to hold up the stage on which Mary is riding. However, Slater and his gang get there first and Jack is put in the position of rescuing the fair maiden and her fellow passengers for which she thanks him prettily. Mary defends Jack and his buddies against the sheriff's antagonism. When Mary is cheated out of her share of the saloon she builds a new one across the street and uses the liquor stolen from Slater's place. When the express agent gets murdered it looks bad for Jack; the evidence points to him. But any Western fan worth his stirrups can figure it out from there.

The script of Pioneer Days provides neither surprise nor climax at all out of the ordinary. The lines are stagey and even an old hand like Jack Randall can't make them or the action seem very plausible. June Wilkins is pretty to look at as the lass who owns a saloon and later a ranch for herself and the hero to live on after they're wed. Frank Yaconelli and Nelson McDowell do all right by the comedy assignment. It's a routine run for the Saturday matinees.
DOUBLE ALibi:
Produced and distributed by Universal
Director: Philip Rosen
Screenplay: Harold Buchman, Roy Chodorov, Chas Grayson
Story: Frederick C. Davis
Photography: Elwood Breddell


Complicated murder drama telling the improbable, engaging story of a young man who didn't really commit the three murders in which he is implicated; a girl reporter helps him clear his name, getting her "scoop" of course.
(Adults & Young People)

Appearances are stacked rather heavily against Stephen Wayne at the start. Nadine Wayne, his former wife, is found dead in the basement of her home. Wayne runs away from the scene of the crime, receiving at the same time a bullet wound in the arm. With rather startling foresight he rushes to the office of the "Chronicle," passes himself off as an ace crime reporter, and dashes back to his ex-wife's home not suspecting that he has been followed by the "Chronicle's" star girl reporter. The late Mrs. Wayne was infatuated with a Lennie Nolan, a thief, who, it appears, was paroled that very day. Nolan is shortly found dying as the result of a beating, and very soon afterward Wayne disappears with Nolan's stolen loot. There's another murder before Wayne thinks to send the bullet which was lodged in his arm at the very beginning of his troubles to the police ballistics experts. The bullet is fitted to the proper gun, and the murderer, whose alibi seemed so air-tight, is confronted with irrefutable evidence.

Double Alibi offers nothing unusual in story or character. The stalemate plot is not conspicuously alleviated by the dubious double alibi established by the killer. Some relief is offered by Roscoe Karns as a stooge newspaper photographer, Roscoe Morris, Margaret Lindsay, and William Gargan handle the principal roles satisfactorily, and James Burke essays his first serious characterization with some success.

EAST SIDE KIDS:
Produced by Sam Katzman for Monogram
Director: Bob Hill
Screenplay: Robert Lively
Photography: Art Reed
Editor: Earl Turner


Further melodrama of the slum kids uplift cycle with the boys rehabilitated by a young cop who organizes them into the boys' state running counterfeit money, but they are eventually saved for society. (Adults & Young People)

(Running time, 62 minutes)

A tough-kids picture which uses all the cliches of rehabilitation heroics, East Side Kids would seem to indicate that this particular film cycle has, or should, come to a very dead end indeed. Nobody will be for one minute fooled by the hashed-over slum reform material, the rough diamond in the diamond, or those showing the boys chin-up and genteelly; it's the same old story only thinner and more patronizing unbearably.

Lieutenant Pat O'Day is a former slum product who made good when he grew up and thus he has a kindly eye for the young hoodlums on his beat. He particularly looks out for young Danny Dolan, who is left homeless when his older brother, Knuckles Dolan, takes a murder rap. Pat and his sweetheart Molly try to rehabilitate Danny. Lack of money stalls the project until "Mileaway" Harris, a shifty hunchbacked character, puts it on its feet. Danny and his pals refuse to join, though. Danny gets into trouble with a pawnbroker and gets Pat into trouble too. The boys start distributing counterfeit bills for "Mileaway." Implicating Pat as well as themselves. From then on Pat, a fugitive, with the boys' help tracks down "Mileaway" and his gang, getting his crime. Knuckles went to jail for on "Mileaway" himself.

By no means a social document or even a story with serious moments, East Side Kids is an unintentional parody of the cycle's hey-day. Leon Ames and Joyce Bryant are a remarkable team. A love interest. Five coxcomb gentlemen known as the "East Side Kids" play themselves with self-conscious affectation. Die-hards of the "Dead End" school of sociology may find something of interest here.

THE FATAL HOUR:
Produced by William T. Lackey
Monogram
Director: William Nigh
Screenplay: Scott Darley
Story: Joseph West
Photography: Harry Neumann
Editor: Russell Schoengarth


Strictly routine mystery melodrama in the "Mr. Wong" series; the Chinese clue-sifter breaks up a smuggling racket and takes his time solving a series of water-front murders.
(Adults & Young People)

(Running time, 65 minutes)

Mr. James Lee Wong, sleuth-worthy Oriental and as inscrutable as they come here helps the police unravel a tangle of intrigue and murder. Good Dan O'Grady, ace flatfoot, has been murdered while working on a smuggling case, and Captain Street, O'Grady's best friend, calls in the sage help of Mr. Wong. Wong gets right to work on some Oriental jewelry found in O'Grady's desk and traces the stuff to the jeweler's. Bobbie Logan a pert woman reporter, tips Wong off on O'Grady's last moments, most of which were apparently passed in a waterfront night spot appropriately known as "Club Neptune." The night club is run by an ex-gauntlet who turns out to be the jeweler's partner in the smuggling business. The jeweler is captured and then Tanya, an entertainer at the club, joins the growing ranks of the deceased. Wong's bloodhound instinct is aroused and the murderer has barely time to claim another victim before Wong upbrows him at the scene of an earlier crime.

The sole cheering distinction that The Fatal Hour can boast is the sinister presence of Boris Karloff, who saps most of his usual heavy make-up and contributes comparatively straight acting. Grant Withers is capable enough as Captain O'Grady, but certainly adequate as the wise guy reporter. Unrecognizable fans of the thudding corpse sagas will receive the present offering knowingly and in stride; others will find it too twisted and complicated and its people rather a bore.

MARINES FLY HIGH:
Produced by Robert Sisk for RKO
Director: George Nicholls, Jr.
Screenplay: Jerry Cady
Lt. Commander A. J. Bolton
Story: A. C. Edington
Photography: Frank Redman
Art: Richard Dis

Mediocre action melodrama in which two lieutenants in the U. S. Marines, rivals in romance and heroics, help a South American republic get rid of a villainous outlaw.
(Adults & Young People)

(Running time, 67 minutes)

A South American republic (unidentified) is having trouble with a notorious bandit who calls himself El Vengador and is seeking to overthrow the government. A detachment of U. S. Marines is on hand helping organize the local militia and Lieutenants Darrick and Malone are mutual rivals. Consistent rivals in everything, both are in love with plantation-owner Helen Grant and their romantic jockeying is complicated by a fiery, dances with each other. They accompany Helen to her plantation and find El Vengador there ahead of them. While Malone goes back to report, Darrick and the girl go ahead and tangle with the villain. Darrick captured and the girl is captured. Then Malone and the Nationals follow the trail, head-
ting into a trap. They battle the bandits until their ammunition runs out. And just in time the wounded Darrick swoops down in a plane to rescue the survivors, including the girl, and to pursue El Vengador until machine-gun fire from the air eliminates that menace.

Richard Dix and Chester Morris take to the When-Price-Glorby combination of Darrick and Malone with the ease of long experience in such heroes. Lucille Ball decorates the scenes as the romantic price and Steffi Duna adds further femi-
time interest as dancer Teresa. It's a standard story-book adventure done in standard style.

**HONEYMOON DEFERRED:**
Produced by Ken Goldsmith for Universal
Director: Lew Landers
Screenplay: Roy Chanslor
Photography: Elwood Bredell
Adam Farradene ........................ Edmund Lowe
Janet Payne ........................ Marguerite Lindsay
Sarah From ........................ Elizabeth Risdon
Kitty Kerry ........................ Joyce Compton
"Hag" Magistretti .................. Chick Chandler
Cecile Blades ........................ Anne Gwynne
Jimmy Blades ........................ Jerry Macko
Mathews ........................ Chiff Clark
Eve Blades ........................ Julie Stevens

Mystery and banter break even in another of those suave, determinedly dashing murder comedies; an insurance company investigator, just married, has to postpone his honeymoon while he and the bride gallop determine whether the company's president was done to death by his own hand or by another's.

(Adults & Young People)

(Running time, 59 minutes)

Whimsy runs rampant in Honeymoon Deferred, which offers another husband-and-wife detecting pair. True to type, everything is all very cosy one minute and then all hush-hush and mysterious and fraught with peril.

The Adam Farradene are on their boat bound for Bermuda on their honeymoon. They disembark when word is brought that Adam's boss, wealthy old Stephen Bludes, president of an insurance company, is dead. A big question is of course, is it suicide or murder? The police insist it's suicide, but the heirs are certain that it must be murder. If it can be proved to be suicide, nobody will be able to collect on the half-million dollar insurance policy. The heirs start to bicker among themselves: Cecile Blades has found Stephen's suicide note and she uses it to blackmail the other members of the family. Things are complicated further when one sister attempts the murder of another and when a third sister disappears. Adam, who's been doing this sort of thing for years, eavesdrops around, proves that Stephen's death was a suicide, and pins the crime on the would-be perpetrator of an insurance fraud.

Honeymoon Deferred was the first of the sophisticated murder mystery cycle it could be viewed with more enthusiasm, perhaps even by the cast. Edmund Lowe is very sleek and suave, of course, but he cannot quite down the thought that he (or someone else) has been through all of this before. Margaret Lindsay plays the sleuth's wife with dignity and charm. Elisabeth Risdon is easily outstanding among the supporting cast. The "mystery" of the piece will be push-over for most addicts of the genre, but they will find its unfolding pleasant and intriguing enough.

**UNTAMED:**
Produced by Paul Jones for Paramount
Director: George Archainbaud
Screenplay: Frederick Hazlitt Brennan & Frank Butler
Novel: "Mantrap," by Sinclair Lewis
Photography: Leo Tovar
Dr. William Crawford ............... Ray Milland
Alverna Easter ........................ Patricia Morison
Joe Easter ............................ Akim Tamiroff
Les Woodbury ........................ William Frawley
Sarah McGavity ........................ Ely Malyon
Angus McGativity ........................ J. M. Kerrigan
Mrs. Smith ........................ Esther Dale
Mrs. Mortarity ........................ Jane Darwell

Interesting north woods drama of romance and sacrifice in which a rather tripe triangle tale is competently presented against a superb scenic background of the Canadian Rockies, beautifully photographed in colors.

(Adults & Young People)

(9 reels)

The Sinclair Lewis story, originally called "Mantrap," acquires for its screen debut a more provocative title. It has to do with Dr. William Crawford, who, accompanied by Les Woodbury, a solicitous friend, leaves his lucrative city practice for a vacation in the Canadian backwoods after drink has wrecked his nerves and endangered both his patients and his career. Few months in the open air at

Lost Lake with a French-Canadian guide named Joe Easter makes a new amy of him. Then a broken leg incapacitates him, and he becomes the patient of Jo's young wife, Alverna, while Joe rejoins Woodbury and continues the hunting trip interrupted by Crawford's accident.

Local gossips have been busy with Alverna for a long time because she is young and gay and daringly out of place in the surroundings natural to the man she married out of gratitude. The presence of a handsome young doctor in her home in Joe's absence sets tongues wagging more rumously than ever. Soon they are really in love, but a cure is not to be done, for both young people are determined to be loyal to Joe, though the doctor, who is fascinated by the country as well as by Alverna, decides, when the local physician sees suddenly, to take over his practice and settle permanently at Lost Lake.

An epidemic breaks out which can be conquered only with sulfanilamide and the messenger bringing it is lost in a raging snowstorm. In search of him goes the doctor, followed by Alverna, who fear he, too, will lose his way. She overtakes him and they are lost together after salvaging the precious drug, though the unfortunate messenger is beyond help. They in turn are rescued by Joe, who arrives with hate in his heart because he has been told that his wife and his friend have eloped. The messenger's bag containing the sulfanilamide convinces him of the innocence of the expedition, but he learns that Alverna and the doctor are hopelessly in love. He then makes a grand melodramatic sacrifice in order to leave them free to marry.

He who considers that story too trite and therefore passes it by will be missing some magnificent use of Technicolor combined with expert photography and a superb natural background which have so much of visual beauty to offer that the merits of the story as such do not seem to matter, especially if the direction is good and the cast capable. The three principals are more than equal to anything they are called upon to do, and excellent work is done by Jane Darwell as Maggie, by Darryl Hickman as a blind man, by Ely Malyon as the unpleasant Mrs. McGativity and by J. Farrell MacDonald as Dr. Biller. But the breath-taking beauty of the locale photographed during the changing seasons is the film's chief claim to consideration, and on this score it earns a high rating. It becomes difficult to understand how littleness and malice could flourish in such surroundings, but even Eden had its serpent, and Lost Lake has several. They are unable to keep true loves apart, or cheat the romantically inclined of a happy ending.
16mm. FILMS

New productions and releases for 1940
selected by
The American Film Center, Inc.

January and February

Alaska’s Furry Giants
Story of the Kodiak bear. (For elementary grades). 1 reel, silent. Rental $1.50, sale $24.
D—Bray Pictures, 729 Seventh Ave., N. Y. C.

Beautiful Granada
1 reel. Sound.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Conquest of the Air
History of Aviation from pterodactyl to transport plane. 40 min. Sound. Rental $10 a day.
D—Films Inc. 310 West 42nd St., N. Y. C.

Consumers Cooperation
The need for the operation of cooperatives. 12 min. Silent. Rental $2.
P—Donn Marvin
D—Garrison Film Dist., Inc.
1600 Broadway, N. Y. C.

Dr. Knock
Comedy on certain aspects of the medical profession, starring Louis Jouvet. French dialogue, English titles. 82 min. Sound.
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Freedom in My Song
Comedy drama with background of French history. French dialogue, English titles. 85 min. Sound.
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Frogs—The Wiggle Babies
Life cycle of the frog. (For elementary grades). 1 reel. Silent. Rental $1.50, sale $24.
D—Bray Pictures. 729 Seventh Ave., N. Y. C.

Impressions of Seville
1 reel. Sound.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Janosik
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

La Maternelle
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Louis Pasteur, The Benefactor
Complete résumé of the life and accomplishments of the great scientist. 2 reels. Sound. (with study guide). Sale $72 list.
D—Pictorial Films, Inc.
1650 Broadway, N. Y. C.

Madame Bovary
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Men and Dust
Living and working conditions of the people of the tri-state area, Kansas, Missouri, and Oklahoma. 17 min. Sound. Rental $5.
P—Lee Dick Inc.
D—Garrison Film Dist. Corp.
1600 Broadway, N. Y. C.

Newsreel Highlights of 1939
1 reel. Sound.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

New York
A study of the Empire State. 2 reels. Silent.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Philippine Islands
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Rice
Rice culture in Japan. 2 reels. Silent.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Souvenir of Naples
1 reel. Sound.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

Stroll Through Holland
1 reel. Sound.
D—Walter O. Gutlohn, Inc.
35 West 45th St., N. Y. C.

The Yellow Cruise
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

Two French Musical Cartoons
Songs sung by the famous French singing comedienne, Yvette Guilbert. Sound.
D—French Motion Picture Corporation.
126 West 46th St., N. Y. C.

United Action
Story of the victorious strike at the General Motors plant during the summer of 1939. 33 min. Sound. Rental $10.
P—United Automobile Workers, CIO.
D—Garrison Film Dist. Corp.
1600 Broadway, N. Y. C.

(All inquiries for further information on the films listed above and others in the 16mm. field should be sent to The American Film Center, Inc., 45 Rockefeller Plaza, New York City)
A powerful and sombre and compelling transcription of the book and play which tames the strong language but retains all the virility of the originals; a drama of man and murder, of a struggle of two of the men who dream of a ranch of their own, and of the fate which overtakes them, filled with pity and terror and tragic irony.

(Running time, 104 minutes)

John Steinbeck is said not to like Hollywood. That is of little importance, as in any discussion of whether Hollywood likes John Steinbeck. What is important is that Hollywood has had the vision to see the dramatic power of the Steinbeck novels, the courage to purchase production rights and the wisdom to meet the challenge of his material with thorough and honest craftsmanship and the further flair of superlative skill. Hal Roach, busy lately with the mannered nonsense of The Housekeeper's Daughter, has here matched The Grapes of Wrath with a grim and savagely realistic yet strangely compassionate motion picture. It is not an entertainment in the usual meaning of those words. It is not a show to make audiences relax into enjoyment. It is a film to give the subter and more abiding satisfaction of deeply felt human experience interpreted with clarity and understanding and artistic integrity.

Of Mice and Men, like The Grapes of Wrath, offers a story of fate-ridden individuals, beaten by circumstances and social conditions, and suggests that, but his typical of a fate-ridden and beaten class. Argument over this thesis can be bitter and almost endless. Decision there is a matter of individual concern. But agreement can be general that as powerful motion pictures, as examples of magnificent use of the medium, they are memorable productions.

In outline, Of Mice and Men is a simple story of two bindle stiffs, migrant workers in the barley fields; shrewd little George, guide and protector of his hulking companion, and Lennie, huge and half-witted, often unaware of his own strength or of a place of their own, a small ranch where they can live off "the fatta the lan" and where Lennie can soothe his inner blankness by stroking the soft fur of rabbits. George talks about it and Lennie listens and George's talk stirs similar yearnings in the other migrants. But tragedy is implicit in Lennie's liking for soft things. He is filled with tenderness towards them but his strength kills them: a struggling bird, a mouse, a little puppy — and at last the foreman's wife, whose silky hair has drawn his hand. The sheriff's posse is hunting for him. There is literally nothing for George to do but talk again of their dream and to put a bullet through the back of Lennie's head.

This film version follows its originals with consistent fidelity, eliminating only the worst portions of the dialogue and the four-letter words which Steinbeck uses so profusely and making the single concession of changing the ending slightly to have George taken into custody. Nothing has been added, nothing removed which really contributes to the story and its honest telling. Even the photography has not been permitted to take advantage of wider possibilities and present panoramas of the countryside, instead is concentrated upon the immediate scenes to maintain the intimacy of the treatment.

The cast represents skillful selection at its best. Burgess Meredith as George, and Lon Chaney, Jr., as Lennie lead the way with characterizations eminent right in every respect. Betty Field as Mae, the day-dreaming wife of the foreman who encourages advances from the workers, gives depth and understanding to the role, raising it above the stereotyped schema of the stage version. Bob Steele as the jealous husband and Charles Bickford as a mute skinner Slim supply vigorous performances to set the pace for all other supporting players. Director Lewis Milestone has endowed the entire film with an unhurried but relentless rhythm, has handled such scenes as that in which Lennie kills the puppy with a suggestive power that is more effective than direct and visible action, and has created and maintained a mood of tragic inevitability.

(Those interested in technical novelty will note the beginning which jumps directly into the story, showing George and Lennie escaping from a posse and hopping a freight train. Then, as the train moves ahead, the cast and credits are shown on the side of a box-car, scarcely interrupting the forward flow of the action.)

CHASING TROUBLE:

Produced by Scott R. Dunlap for Monogram

Director: Howard Betherton
Screenplay: Mary McCarthy
Photography: Harry Neumann

Capita ................................................. Frankie Darro
Sue ................................................. Marjorie Reynolds
Lester ................................................. George Cleveland
Morgan ................................................. Alex Callam
Jefferson ............................................. Marlan McDowell
Mrs. O'Brien ....................................... Lillian Elliott
Callahan ............................................. Milburn Stone
Phillips .............................................. Trottam Coffin
Mostoff .............................................. Stanford Jolley
Kurt ..................................................... Willy Costello

Far-fetched melodrama in which a florist's delivery boy who fancies himself as a judge of character does a little ill-advised matchmaking and then discovers

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OF MICE AND MEN:

Produced by Hal Roach, distributed by United Artists

Director: Lewis Milestone
Screenplay: Eugene Solow
Book: John Steinbeck
Photography: Norbert Brodine
Editor: Bert Jordan

George ......................... Burgess Meredith
Mae ........................................ Betty Field
Lennie .............................. Lon Chaney, Jr.
Slim ................................. Charles Bickford
Candy .............................. Roman Bohrmen
Curley .................................. Bob Steele
What ............................... Noah Beery, Jr.
Carlson .............................. Granville Bates
Jackson .............................. Oscar O'Shea
Crooks ................................ Leigh Whippey

Betty Field
Lon Chaney, Jr.

"OF MICE and MEN"
that foreign spies are sending messages and bombs concealed in bouquets.

(Adults & Young People)

(Running time, 64 minutes)

They've been calling Frankie Darro "Cupid" on the Monogram lot and have built a story around the adventures that could be supposed (by script writers) to befall an earnest young florist's delivery boy with a bad habit of0 ignoring handwriting. The net result is another in a proposed series of films which will tide young Mr. Darro over his adolescent years.

"Cupid" O'Brien is a one-man riot at the flower store where he works as a delivery boy because he goes around pretending to be able to judge character through handwriting. He picks out a boy here and there through his analysis of the handwriting on a card. "Bill Jones" says that he is a G-man on the look out for spies and gets "Cupid" to assist him in counter-spying on Callahan, a news-paperman. Despite "Cupid's" confident analysis it is revealed that his pal owns the flower shop and is a spy for an un-named foreign government. The villagers have been sending out messages with innocent-looking postes, too. "Cupid" then reads the second volume in his corres-pondence course in graphology and finds that his previous analyses have erred and he tells Callahan. From then on it's a cinch that the real Calahan will go ahead and clean up the plot to blow the heroic sky-high as she arranges a floral decora-tion at a luncheon given for a bunch of aircraft executives.

Chasing Trouble is a fast-moving story, to be sure, but its events and incidents fail to add up to probability. Frankie Darro goes through his earnest young man paces with accustomed exuberance.

Miss Cushing is an excellent foil for Darro and supplies some much needed comedy bits. Taken as frankly story-magazine adventure, Chasing Trouble affords its fair share of laughs and thrills.

Slightly Honorable

Produced by Tay Garnett for Walter Wanger Pictures, distributed by United Artists.

Director: Tay Garnett
Screenplay: Ken Englund
Novel: "Send Another Coffin" by F. G. Presnell

Music Score: Werner Jannsen
Photography: Merritt Gerstad

Editor: Dorothy Spencer

John Webb .................. Pat O'Brien
Cushing .................. Edward Arnold
Russ Stamp .................. Rocheford Crawford
Ann .................. Ruth Terry
Alma Brehmer .................. Clare Dodd
Commissioner Joyce ............. Alan Durnerth
Martha Murey .................. Janet Beecher
Sarilla Cushing .................. Phyllis Brooks
George Taylor .................. Douglas Dumbrille
Connie .................. Bernard Neill
Miss Ater .................. Eve Arden
Miss Vosgien .................. Evelyn Keyes
Commissioner Fromm ............. Addison Richards-
Brady .................. Douglas Fowley
Mike Duky .................. John Sheehan

Another whacky and hilarious murder mystery with everybody, even the prospective victims, wisecracking and having a good time; a very gay young lawyer falls in love with a night club entertainer, breaks a crooked political ring, and is continually found bending benignly over a fresh corpse. (Adults)

(Running time, 83 minutes)

Slightly Honorable is well stocked with an impressive cast, a lot of gags which are unkind to movie Murderers, and a blase attitude toward sudden death which is very much in the approved mood for the present nothing-like murder-for-a laugh cycle.

John Webb is always cleaning up rackets based on state-wide graft; it's his hobby. He and his partner Russ Simpson go to the state capitol to enlist the services of an honest state senator. They actually find one, too. At a party given by Vincent Cushing, the man who pulls the political strings, they see Alma Breh-
mer, whose life is threatened by an ex-husband, and Webb meets Ann Seymour, a floor show artist. After first passing her up because she seems to be a mere kid, Webb becomes interested in Ann when he seizes a man who molested her. The next day a knife whizzes past Webb's ear as he is telephoning in his own office. Shortly afterward he goes to Alisa's apartment after talking with her on the telephone. She is dead when he arrives and it certainly looks bad for Webb. Later Webb's secretary, a wise-cracking gal, is found knifed in the back, and with the same knife. There's more knife sling-ing until Webb, who is certainly under suspicion by this time, discovers the mur-derer's identity, has a terrific battle with him, and settles the case by killing him. The film hoists plenty of action, but there is a tendency at times all to notice-able for the direction to lag and the script to become talky. Pat O'Brien with a new mustache is good as the wise-cracking, anorius attorney. Edward Arnold seems to have stepped out of Mr. Smith Goes to Washington to play Cushing, the crooked politico. Ruth Terry is a peppy new personality who plays the entertainer with plenty of sparkle. Rocheford Crawford, Clare Dodd, and Alan Dinehart are right in the center of things with vigorous and capable support. The story doesn't make too much sense and is rather weak on motivation, but taken in the right spirit, Slightly Honorable is par for the course as a laugh-and-chill combination.

DR. EHRLICH'S MAGIC BULLET

Produced by Wolfgang Reinhardt for Warner Brothers.

Directors: William Dieterle
Screenplay: John Huston, Heinz Herald, Norma Bursinde
Photography: James Wong Howe

Editor: Warren Low

Dr. Paul Erhlich .................. Edw. G. Robinson
Mrs. Ehrlich .................. Ruth Gordon
Dr. Emil von Behring ............. Otto Kruger
Minister Althoff .................. Donald Crisp
Franziska Snoyer .................. Maria Ouspenskaya
Professor Hurrmann ............. Montagu Love
Dr. Hans Wolpert .................. Sig Rumann
Mittermeier .................. Donald Meek
Dr. Lents .................. Henny O'Neill
Dr. Robert Koch .................. Albert Basserman
Dr. Morgenroth .................. Edward Norris
Judge .................. Harry Davenport
Dr. Brockoff .................. Louis Calhern
Dr. Kunze .................. Louis Jean Heydt
Sencenbrenner .................. Charles Halton
Beccher .................. Irving Bacon
Spraul .................. Douglas Wood
Dr. Kraun .................. Theodor von Eltz
Miss Marquardt .................. Hermine Sterler

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An honestly factual, soundly dramatic and thoroughly engaging screen biography has been given to Abe Lincoln in Illinois a fine and partly novel interpretation of the patient and quietly inspiring Mrs. Ehrlich. Albert Basserman is a splendid and dignified Dr. Koch, the man who gave Ehrlich the diphtheria shot. The others are sidekicks and experienced plays all, caught up in a production which stirs them to sustained excellence. Director William Dieterle has marshaled his material in a shrewdly effective style, has given every scene the urgency of dramatic movement. It is at once a courageous expression and engrossing entertainment.

Inevitably Dr. Ehrlich's Magic Bullet must be compared with The Story of Louis Pasteur, not merely because that too was a screen biography of a chemist who made outstanding contributions to medical history, not merely because that too was directed for Warner Brothers by William Dieterle, but because that is the only film within a movie-goer's memory which can match this one and which can serve as an index to the tone and the treatment and the type of material. Dr. Ehrlich's Magic Bullet takes its title from Ehrlich's own name. The Magic Bullet was a specific bullet which would destroy syphilitic germs in the bloodstream without harming the living cells of the body. In direct, almost documentary manner it tells the fact of the man, his work, avoiding the sensationalism which the subject could easily rouse yet present it honestly and completely. There is no attempt to twist the material into a conventional dramatic pattern; the straightforward story itself has immense dramatic power. And as here told, richly human and both emotionally and intellectually exciting, it is a film long to be remembered and cherished among the best of this or any year.

Young Dr. Paul Ehrlich, stationed at the Kaiser Wilhelm hospital in Berlin, neglects his medical studies for his experiments with aniline dyes. He is convinced that a dye can be found which will stain the tubercular germs and thus make it easy to observable under the microscope. At last he is dismissed, but resolutely continues his experiments at home. Then he himself contracts tuberculosis and goes to Egypt for a year to recuperate. There he develops the "magic bullet" theory of immunization. Back in Berlin he moves ahead to the major problem, the treatment of syphilis, but halts for that time to join Dr. Emil Von Behring in a search for a diphtheria antitoxin. Success here achieved, dramatized with human experiments that stop an epidemic, establishes him as a famous bacteriologist and he returns to his attack upon social disease under a government subsidy and with a staff of assistants. Years of patient but driving work are needed before number 606 promises success. The Medical Society insists that it be released to the public immediately. Many patients are treated and some of them die. Attacks on Ehrlich come from his own colleagues. He soon meets and gains the interest and friendship of the machiavel's granddaughter, a comely lass named Betty. Betty is being rushed by James Rutherford, a leader in a milk projects tycoon. Rutherford, S.R., plans to set up a plant in Lyndale, a pet project of Miss Minerva's, if the town will put up a new power plant. Junior has consented to be manager of the new Rutherford unit if Betty will marry him. Through Betty's grandfather, long estranged from Minerva, gets together a gang of local talent. So his pals dash over to a nearby town, put on a hambinger of a radio program (advertising Rutherford's plant) and save a water plant. It also saves Betty's romance, too, for she is on the justice of the peace's doorstep and out to marry young Rutherford when she learns about the show. She "borrows" her erstwhile fiancé's car to drive straight to Dan Martin, her civic duty now being less important than the urge of her heart.

The "original" players of this little musical opera are, of course, less interesting than the specialty people. The plot calls for routine romancing from Doris Day and Richard Cromwell — and gets that from "Uncle Si," Minerva's estranged husband. More interesting are the radio personalities of whom Don Wilson is easily the most outstanding and personable. Barbara Jo Allen goes through her flighty "Vera Vague" routine for a lot of laughs and good musical entertainment is supplied by the two veteran hoedowners, Dinah Shore and Scotty, the Kidoolers, the Texas Wanderers and Frank Cook who performs amusingly on a mouth organ.

For those who, like the radio performers concerned, "Village Barn Dance" will have its moments.

**Parole Fixer**

Produced by Edward T. Lowe for Paramount

Director: Robert Florey

Screenplay: William Lipman, Horace McGoy (Based on J. Edgar Hoover's "Persons In Hiding"

Photography: Jesse Barnes

Editor: Harvey Johnstone

"The MOVIES . . . 1940"

G-man melodrama based on J. Edgar Hoover's "Persons In Hiding" which exposes the parole fixing racket and shows the approved G-man technique in bringing the fixers to Justice (Department of). All very exciting and instructive.

(Adults & Young People)

(Running time, 57 minutes)

Parole Fixer is the second film to be made from J. Edgar Hoover's book, "Persons In Hiding," and as nice a document on the crime-does-not-pay theme as a B product could be expected to produce. There are no real "names" in the cast, though there is nowhere else to detract from the lesson in hand.

Scott Britton and Ross Waring are two clean-cut and grim young G-men who are out to revenge a pal as well as to end the racket. Fred and Scotty are partners of a crooked lawyer. This lawyer gets a society woman to sponsor the parole of Steve Eddison, a notorious criminal, and to take him on as her chauffeur. To pay for his license he puts up parole. Eddison, believing a double cross, and to fall in with the lawyer's plot for the kidnapping of wealthy Mrs. Casserly's daughter. The G-men pitch right in on Betty's case. They will prove an interesting and satisfying thesis for G-man addicts and action fans.
Some mention of Jean Renoir's remarkable new film, The Human Beast, (La Bête Humaine) was made in this column a year ago. It was running in France at that time and, to me, seemed fated never to reach these shores without becoming incoherent pieces. For its material is far more censorable than the notorious Harvest and few censors have a deep love for pathological studies, seductions and suicides, particularly when presented.

Somehow The Human Beast has made a New York theatre without having suffered anything but the slightest scissors at the hands of the censor and, I understand, without even that in the prints which are nationally released. It seems to be just as it was in France — a deeply serious, highly unusual study of mental conflict, beautifully directed and beautifully acted.

The original story was Emil Zola's and formed part of the great 20-vol. tale of the Rougon-Macquart family in which he portrayed the ruthlessness with which the sins of the fathers are visited on the children. He was particularly certain characters for his film and built his drama of inherent madness around the tortured figure of the famous Nana's half-brother, Jacques Lantier, (Jean Gabin) a simple carpenter. In the Paris-Le Havre express run, who is seized from time to time with homicidal frenzies. He becomes witness to a murder on the train when a powerful station-master kills a wealthy old company director who has been carrying on with his wife, (Simone Simon). It then becomes the job of the latter to keep the engineer's mouth shut by using maximum of feminine persuasion upon him.

There are, then, these three hunted characters: the engineer, the station master, the station-master's wife — all caught in the toils of their own acts and frenzied formed part of the brilliant unfolding of the drama lies in the fact that Renoir presents it against a background of everyday working life; his people are therefore, both bread and strive to follow their normal routine even while they are torn by jealousy, suspicion and hatred. For all of them this normal routine is associated with the coming and going of the big, fast trains that flash in and out of the harbor on the Paris run, and with consummate skill Renoir has managed to weave the rush and roar of the trains not only into the telling of the story but into the tempo and tumult of his people's thoughts. Gabin, at the throttle of his huge engine, letting the rush of wind and the thunder of wheels sweep the torments from his mind; Simone, in her dull little station home, using her poor, brainless little head only to torment her husband and lover and, finally, to save her own grave; the station-master (Leduix) with his satirically bald head and passionate jealousy — all are revealed to us with a clarity for which actors and directors have all too often been heartily condemned.

Gabin, of course, is always popular with those who see French films, but Simone Simon has not been rated much of a draw here in recent years. The Human Beast will put her back where she belongs. The picture is splendidly mounted and unspoiled by miscasting and bad direction.

The murder and suicide which end the film are but the logical climax to a train of suspense and realism. This is not a picture to bring sunshine into your life, but I would not want to send anyone away from it. Realistic pictures are apt to arouse the most unexpected reactions which the critic cannot forest.. . . When I saw The Human Beast in Paris there were two respectable old ladies sitting near me who gave disapproving tsk-tsk's almost every five minutes. I thought they must be shocked or worried out of their wits. But when I moved closer to hear their comments — "Mon Dieu!" muttered one of them, "when will they cease to show us these senseless locomotives and continue with the romance?"

THE LION HAS WINGS

The English have jumped suddenly into the propaganda field with both feet—bluntly, excitingly and with a good deal of novelty to their offering. The Lion Has Wings is likely to have considerable curiosity appeal wherever it goes, since it is not every day that a completely frank anti-Nazi document is based on such topical, cinematic material as the workings of the British air-force. Briefly the picture presents an essentially British aspect of the present war and the events that led up to it, with a commentary by Lowe Thomas. It opens with some highly satirical, amusing comparisons between life in Britain and in Germany prior to the outbreak of war, and slips in the laughs by such tricks as running the bleating of distracted sheep on the soundtrack that accompanies shots of Hitler making a speech. It soon switches to the question of the offensive and defensive powers of Britain's air-force and stages a dramatic re-make of the raid on the Kiel Canal by British bombers in the early days of the war, using as actors the pilots and the crew of the pilots who took part in the actual raid. Finally it shows the means by which fighting-planes and anti-aircraft batteries repel similar raids from the German side, and this is possibly the most interesting part of the film. We are given a free view into one of the big control-rooms from which the air-raid defense is organized: large-scale maps of the surrounding country are spread out on wide tables and tiny model planes, representing the invading Germans and the defending British, are pushed around on them to mark the course of the battle. Then we see the "real" fighting going on in the clouds and, by smart cutting back and forth, between clouds and control-room, are shown a most life-like picture of the whole complicated mechanism of air-defense. To make film-fans feel more at home our old friend Ralph Richardson plays the guiding hand in the control-room, while Merle Oberon, as his pretty wife, sits at home in a smart Red Cross uniform listening to a broadcast by Mr. Chamberlain. Her acting is limited to such brief appearances and it is not hard to see that

she is there simply for her value as a name in marquee lights outside the theater. As Alistair Cooke remarked, "The Lion Has Wings contains, rather than stars, Merle Oberon..." The whole attraction of the picture lies, of course, largely in the vivid shots of planes in action and it is not surprising to find that Michael Powell, director of U-Boat 29, is also one of the three directors of The Lion Has Wings.

ENTENTE CORDIALE

The French have decided it's about time they, too, put in a good word for their friends across the Channel and have obliged with Entente Cordiale, a story of the building-up of Anglo-French friendship in the Nineties and the reign of Edward VII. Andre Maurois wrote the story and it suffers considerably from the stiff-necked solemnity that goes with silk knee-pants and diplomatic exchanges. When these are dropped some pleasant qualities shine through, particularly in the travels of the hero of the piece, Edward VII., played with easy dignity by Victor Francen. Edward's journeys to Paris, his fondness for Paris nightlife and for the French scene in general, and the mestimable value of his little confidential chats with his nominal enemies in France — these are expanded and built up into an instructive, if superficial, survey of the period. For all its stiffness and pomposity the picture often builds up quite a sense of dignity.

I think, that is more likely to be appreciated by older people. Any special value the picture has is for schools. Not only does it instruct in the period, but its French dialog is completely unhampered and very clear, as well as being translated with almost literal accuracy by the subtitles.

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NORTHWEST PASSAGE:  
Produced by Hunt Stromberg for MGM  
Director: King Vidor  
Screenplay: Laurence Stallings, Talbot Jennings  
Book: Kenneth Roberts  
Photography: Sidney Wagner, William V. Skall  
Art Director: Cedric Gibbons  
Music Score: Herbert Stothart  
Editor: James Algar, A. Newell  

Major Rogers ...... Spencer Tracy  
Langdon Towne ...... Robert Young  
“Hunt” Martin ...... Walter Brennan  
Elizabeth Browne ...... Ruth Hussey  
“Cap” Hull ...... Nat Pendleton  
Rey. Brown ...... Louis Herter  
Humpty Dumpty Towne ...... Robert Barrat  
Lord Ambrose ...... Lumsden Hare  
Sgt. McNutt ...... Donald MeBride  
Jennie Cost ...... Isabel Jewell  
Lieut. Avery ...... Douglas Walton  
Lieut. Croton...... Addison Richards  
Jesse Beacham ...... Hugh Sothern  
Webster ...... Regis Toomey  
Wiseman Chaggott ...... Montagu Love

A superb screen epic of early American history filled with heroic drama and exciting action against magnificent and magnificently photographed backgrounds; the story of the daring expedition of Rogers’ Rangers to attack a hostile tribe in the French and Indian War. Filmed in technicolor. (Adults & Young People)

(Running time, 125 minutes)

Readers of Kenneth Roberts’ “Northwest Passage” should be well aware that his book is more than mere material that could possibly be crammed into one film without making it an episodic and structurally disjointed production. With the blessing of MGM, producer Hunt Stromberg has here filmed the first half of the book, the portion presenting the expedition into the St. Lawrence valley against the Abenaki tribe, and the picture ends with the second expedition in search of the “northwest passage” of the title. It seems obvious that a sequel will be made. If it can be done with the same vigour and feeling for competence of this film, it most emphatically should. For this is as fine a combination of historical narration and stirring entertainment as has yet been produced. It has been planned with meticulous care and executed with unfailing skill. There is little attempt to dress up history in fictional romance and to juggle events to meet a familiar formula. The method is straightforward factual narration and the material itself drives to dramatic climaxes.

For five years the Abenaki Indians have been constantly threatening and frequently raiding the settlers in the vicinity of the village of St. Francis. Major Rogers and 160 Rangers set out from Portsmouth, N. H., to remove this menace. Their dangerous trip to the Indian camp and return is one long battle against nature, the peril of sudden ambushes and the slow but unavoidable weakness of starvation. They portage their boats over all obstacles, are forced to cross the St. Francis river by the “human chain” method, push forward for days through swamps and forests, struggle onward day after day with only handfuls of corn for food. It is a grim journey during which weaklings must be left behind where they drop out of the march. And at last they reach Fort Wentworth where food and supplies can be obtained from the British.

The attack upon the Indian village is, of course, the major climax and it strikes with cumulative power created by the long struggle towards that goal. The suspense when the Rangers attain the hills overlooking the village and quietly prepare for their surprise rush is as brilliant an example of dramatic preparation as the light itself is of pulse-pounding excitement caught by a camera. For sheer dramatic intensity these scenes have rarely been equalled.

Spencer Tracy as Major Rogers dominates the picture as his role does the story with a clear, consistent and always credible characterization. Robert Young rejoices in a virile performance as a Harvard student who joins the expedition to make sketches of Indian life and under necessity and Rogers’ leadership becomes an able soldier. Walter Brennan adds another of his memorable supporting performances as an experienced Indian fighter who makes him both a shadow and friend of the young student. Ruth Hussey appears briefly at the beginning and at the end to supply minor romantic interest. Director King Vidor recaptures the mastery that was his in The Big Parade and displays again a memorable grasp of both intimate detail and overall sweep. The outdoor settings are superb and the photography takes admirable advantage of them.

Northwest Passage has the authentic feel of history in the making and at the same time the fascination of all-audience entertainment.

FIVE LITTLE PEPPERS AT HOME:  
Produced and distributed by Columbia  
Director: Charles Barton  
Screenplay: Harry Sauber  
Book: Margaret Sidney  
Photography: Allan G. Siegel  
Editor: Viola Lawrence  

Polly Pepper ........ Edith Fellows  
Phoebe Pepper ..... Dorothy Ann Sears  
Mr. King .......... Clarence Kolb

Mrs. Pepper .......... Dorothy Peterson  
Jasper .................. Ronald Sinclair  
Ben Pepper ............. Charles Peck  
Joey Pepper .......... Tommy Bond  
Davie Pepper .......... Bobby Larson  
Marty .................. Regis Toomey  
Mr. Decker .......... Herbert Rawlinson  
Aunt Martha .......... Laura Treadwell

Pleasantly appealing family film continuing in the same unpretentious style but with somewhat more attention to thrills the story started in the first film: the little old Mr. King and his money and his home but all or them pitch in together and a copper mine restores their fortunes. (Adults & Young People)

Some people might say that Polly Pepper made a mistake when, at the close of the first film in this series, she spurned a cash offer for her half interest in some mining property and went into partnership with Mr. King. For the family’s old friend is weakened by a heart attack, experts fail to locate copper on the property and the only way to repay the loans made by the bank is to sell the King mansion. The future looks dark, but the Peppers are equal to it. All of them, Mr. King and Mr. Decker, Mr. and Mrs. Peppers move into the little family cottage and Mrs. Pepper gets back her former job in the local factory. Even Martin, the King Butler, refuses to be discharged and comes home to help. Jack takes off to visit a wealthy aunt, but fails to obtain financial aid. Butler Martin, a one-time geologist, is convinced that the mine samples show traces of metal. He organizes a picnic and visit the property. While the others go deeper into the mine, brother Ben unwittingly causes a cave-in. There is much excitement accompanied by brave action and when the rescue is completed a rich vein of copper has been discovered. They can move again into the big house, but Mr. King has experienced true contentment in the cottage and decides to build a new house that will be a real home for them all.

Bobby Larson as Davie and Rex Evans as Martin are the only changes; the others simply continue in the same roles left by the previous Five Little Peppers, led by Edith Fellows as the sturdy and dependable Polly and Clarence Kolb as the mellow and now kindly Mr. King. Except for the background, the story is little modernized and retains the distinct and charmingly quaint atmosphere of the Margaret Sidney books. The mine disaster and triumph sequence adds, of course, melodramatic flavor, but does not destroy the total effect of unpretentious naturalness.

BRITISH INTELLIGENCE:  
Produced and distributed by Warner Brothers  
Director: Terry Morse  
Screenplay: Lee Katz  
Play: Anthony Paul Kelly  
Photography: Sid Hickox  
Editor: Thomas Pratt  

Valid ............ Boris Karloff  
Helena von Lohr ........ Dorothy Marion  
Dorothy ...... Maria Wrixon  
Frank Bennett ... Bruce Lester  
James Yeats .... Leonard Mudie  
Arthur Bennett ...... Holmes Henty  
Mr. Bennett ...... Walford Harris  
Thompson ........ Lester Matthews  
Crichton ................... Robert  
Mr. Decker .......... George Bennett  
Aunt Fairman ...... Austin Fairman  
Mr. and Mrs. Peppers . Clarence Derwent  
Miss Risdon .......... Louise Brien

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Espionage melodramas about British and German spies operating in London in World War II reflect the contemporary scene. Produced twice before as "Three Faces East," the story has been refurbished with some excellent (and apparently borrowed) shots of air raids and of course the latest and most approved villain-hunt seating.

Fraulein Helene von Lorbeer has been doing yeoman work in the spy business in France for the Fatherland and is recalled to Berlin to be decorated. Her next assignment is London. She becomes social secretary at No. 10 Downing Street and there, right at the Prime Minister's elbow, she exchanges cryptic glances and furtive hints of espionage with the Prime Minister's sister, a German spy. Herr Valdar is doing nicely in his post and is responsible for mounting British naval and military losses. His coup de grace is to be the assassination of the entire British cabinet. This attempt is nipped in the proverbial bud by none other than Fraulein von Lorbeer who turns out to be an ace British agent. And just in time, too. A mass air raid of German planes over London gives everybody a pretty nasty scare.

In the histrionic way British Intelligence can depend upon the talents of Margaret Lindsay, a stage star, no doubt means too sweet and fetching to be a spy for anybody, and the famous Karloff limp and stare. Even without the aid of elaborate and terror-striking make-up Mr. Karloff is somewhat of a menace, occasionally even to the suspense of the story. By no means a major effort, even for melodrama, British Intelligence, despite its pro-British bias, is just a lot of agreeable nonsense which can be awfully good fun. Karloff fans will consider it a must-try and shudder seekers will enjoy its intrigue and complications.

SIDEWALKS OF LONDON:
Produced by Erich Pommer for Mayflower, distributed by Paramount

Director: Tim Whelan
Story: "St. Martin's Lane" by Clemence Dane
Photography: Jules Kruger
Music Score: Arthur Johnston
Editors: Hugh Stewart, Robert Hamer

Charles Laughton, Vivien Leigh, Charles Laughton, Vivien Leigh, Charles Laughton, Vivien Leigh, Charles Laughton, Vivien Leigh, Charles Laughton, Vivien Leigh

An interesting drama of London sidewalk entertainers and a girl who relentlessly drives to stage fame; Charles Laughton, the pre-Scarlett Vivien Leigh and effective London types compensate for a weak plot. (Adults)

(Running time, 84 minutes)

American audiences here have the handicap of broad cockney accents which are at times difficult to decipher. Moreover, much of the talk bristles with allusions to the peculiarly British institution of busing, sidewalk entertaining, which are familiar to British audiences but quite foreign to American ears. But the film easily surmounts these hurdles. For it presents Charles Laughton in one of his richly realized characterizations and Vivien Leigh in one of the performances which helped her to win the role of Scarlett O'Hara. The opportunity for a preview of Miss Leigh's abilities is itself almost a guarantee of popularity. (And that this film, produced in 1938, should have held for American release until The Hunchback of Notre Dame and Gone With the Wind was shown in American screens is an example of showmanly wisdom.)

In general outline the story follows the familiar pattern of the backstage show. Busker Charles, who is ready to break into recitation with anything from Kipling's "If", up and down at the mere sight of a potential audience, is the leader of a group of sidewalk entertainers, musicians, singers and dancers, who perform for the pennies of people waiting at theatre entrances. He takes under his hearty young ward Libby street gamin addicted to petty thefts, gives her a place in his act and a start toward the fame she is determined to have. He is surrounded by a host of other patrons as she exploits every means towards her goal. She becomes a music hall star and at last seeks to repay him with a part in her new show. But a busker has pride in his art and hides an outdoor one. At the fade-out busker Charles returns to his busing and stage star Libby goes back through the stage door.

Charles Laughton wishes his wide acting repertory on entertainer Charles and makes him a full and engaging character. Vivien Leigh runs through the rise from a gutter-gamin to a famous performer in fine fettle, proving herself a persuasive and personable young lady and offering hints of the future Scarlett. Rex Harrison provides romantic interest as one of her sponsors and the rest of the cast sums a vivid and convincing cross-section of London types. Director Tim Whelan, a Hollywood product, has adopted the usual slow British pace but manages at the same time to achieve American thoroughness of staging and of clearly etched characterizations. The London atmosphere seems completely authentic and is a definite entertainment asset.

HENRY GOES TO ARIZONA:
Produced and distributed by MGM

Director: Edwin L. Marin
Screenplay: Florence Ryerson, Milton Selzer
Story: W. G. Tuttle
Music Score: David Snell
Photography: Lester White

Editor: Conrad A. Nervig
Sound Editors: Joseph C. Conklin Morgan, Virginia Weisberger
Judge Van Treece: Guy Kibbee
Seward Patron: Summerville
Ricky Dole: Dougha Fowley
Danny Regan: Owen Davis, Jr.

Amusing comedy western about a timid, rent-skipping vaudeville villain who inherits a ranch, a small but stimulating piece and plenty of trouble from the rent-hating crooks. (Adults & Young People)

(Running time, 66 minutes)

Henry goes to Arizona with high hopes but runs into a series of low tricks. He's a gentle but down-and-just-about-out old-time vaudeville performer worrying about room rent in New York when he receives a letter telling him he has inherited the Bar J ranch in Arizona from his brother Jim. The first thing he learns on his arrival is that his brother was murdered, which doesn't add to his general gun-shy comfort. Then he discovers that the ranch is hopelessly in debt to the local banker and the foreman have seen to that and have been plotting to take over the property by fraud. Along with the ranch goes young Molly, a ward adopted by brother Jim, and she and his dog Henry's heart prove to be his best asset. For she is the one who prods him out of his congenital timidity, uncovers evidence of the villainy and, by fixing it so he thinks he will have to save her, helps make him an accidental hero who rounds up the crooks and finds himself at the finish the mayor of the town. Henry is a neatly tailored role for Frank Morgan who offers his usual smooth comedy and makes good use of his vaude-
This is a new version of the old play which has long been a favorite of amateur theatricals and which provided Paul Muni’s first screen appearance back in 1929. Four scenarios have been written for it. The play is not a replica of the original. The new version sees the characters in their babyhood, and Muni’s character, as a new and fresh creation, is a sturdy but modest character to be played by a new star. The play is a romantic comedy, and the new version is quite different from the original. The new version is a more realistic and serious treatment of the same story.

A bookkeeper, bewildered and innocent, is on trial for the murder of financier Frederick Keller when a man who gives his name as Joe Monday walks into the courtroom and insists that he is the murderer. He will give no further information, resolutely refuses to divulge anything more about himself or his past. The case is then handed over to the district attorney, and Alice Stetson, who has seen her brother in two decades but hopes to identify him through common childhood memories, comes to try to solve the mystery. Lawyer Steve Phillips appointed defense attorney, is too glad to help her. As the trial progresses, events of twenty years ago are disclosed in strange story is gradually pieced together. But it is not until the final and surprise witness appears that Joe Monday’s real identity is certain and his real identity cleared of all charge which is responsible for his silence.

Lloyd Nolan sets the pace with a properly dour and almost fatalistic characterization of the man determined to keep his identity secret even at the cost of his life. Jean Rogers does a good job with the difficult role of his sister and Elizabeth Risdon brightens up several moments as a woman juror. The flash-back technique is at times clumsily handled, but on the whole the physical production is smoothly competent. It’s a dependable program picture.

**MARRIED AND IN LOVE:**

Produced by Robert Sisk for RKo Radio
Director: John Farrow
Photography: S. K. Lauten
Photography: J. Roy Hunt
Editor: Harry Marker

Leslie Yates. Alan Marshall
Helen Gay. Inga Francis
Barbara Real
Paul Wilding. Patric Knowles
Doris Wiland. Helyn Vivson
Hildegarde. Hattie Noell
Man in Bar. Frank Fryan
Woman in Bar. Carol Hughes

Pleasingly sincere and sensibly marital drama in which the familiar story of two married couples almost road to disaster with a college romance gains new interest and appeal by quietly honest and skillful treatment. (Adults & Young People)

(Running time, 59 minutes)
of the big pictures. But it has adroit use of the screen medium and it presents a sincere story about real people in a quietly convincing and unconventional style.

Leslie Yates, now ten years out of college and a successful doctor, encounters again the girl, Doris Wilding, now a well-known novelist, who had been his college sweetheart and whom he thinks he still loves. The two of them decide to tell Leslie's wife, Helen, and Doris' husband, learning of the meeting, claims the right to be present. There is nothing melodramatic about the affair; Helen simply has them stay to dinner and tells of her experiences with Leslie, thus reminding him of the enduring values they have achieved together through years of struggle and hardship. And at last all of them realize that they have made no mistake in their marriage.

That brief outline is illuminated by flash-back scenes recreating the events which have led up to this marital crisis. It is a logical and shrewd use of the technique and it gives substance to the problem posed. Barbara Reed stands out with a restrained and humanly convincing portrayal of Helen Yates. The other principals give steady, natural performances that maintain the mood of freshness and sincerity. The entire staging is simple and direct. It will break no box-office records, but it's a satisfying program addition.

MY LITTLE CHICKADEE:
Produced by Lester Cowan for Universal

Director: Edward Cline
Screenplay: Mae West, W. C. Fields
Photography: Joseph Valentine
Music Director: Charles Previn
Art Director: Jack Ottersen
Editor: Ed Curtiss

Flower Belle Lee, fresh from a complete course in Chicago dance halls, is en route to the frontier town of Little Bend. A masked bandit stops the stagecoach and departs with both the gold and Flower Belle. Later she appears in town with an unsatisfactory tale of her experiences. The Ladies Law and Order League is suspicious of her charms and when the masked bandit is seen visiting her, she is ordered out of town. Aboard a train she meets Cuthbert J. Twillie, snake oil and cure-all expert, who looks her over and immediately proposes marriage. A glimpse of his carpet bag bulging with money is sufficient persuasion and she gets a gambler pal to perform a fake ceremony. After their arrival at Greasewood City, she discovers that Twillie's cash is equally phoney and transfers her attention to Jeff Badger, boss of the town and owner of the Last Gasp Saloon, who thinks it great fun to make Twillie a sheriff. She also finds time to charm Wayne Carter, crusading editor of the town Gazette. Nonsense episodes pile up in confusion: the school teacher falls ill and Flower Belle takes her place to give the kids lessons in her own brand of mathematics; Twillie, learning that she likes the masked bandit, invades her room in disguise and is given away by his nose: the two of them are thrown into jail, she escapes, Badger kisses her and she thereafter recognizes him as the real masked bandit; Twillie is strung up for a hanging but Badger cuts the rope with a bullet then makes his escape while Belle holds off the mob. She is who points the virtue in this case of badness—Badger has left his loot behind and the town can now build a new church and school. And at the finish Twillie bids her a gallant farewell, reminding that he must leave to take care of his "oil interests" elsewhere and suggesting that she "come up and see me sometime."

The Westian wiggle and drawl and wisecracks are present in full quota and in typical but somewhat subdued form. The Fields' tricky routines and snappy comebacks are equally typical but funnier than ever. Joseph Calleia and Dick Foran as the romantic bandit and stalwart editor lead a capable supporting cast. The production is obviously designed to present its two stars in the styles their fans have regularly applauded and it meets that purpose perfectly. Taken in that spirit, it offers hilarious adult amusement.
Vigil in the Night:

Produced by Pandro S. Berman for RKO Radio

Director: George Stevens

Screenplay: Fred Guiol, P. J. Wolffson, Rowland Leigh

Novel: A. J. Cronin

Photography: Robert de Grasse

Editor: Henry Berman

Anne Lee: Carole Lombard
Dr. Prescott: Brian Aherne
Lucy Lee: Anna Shirley
Matthew Bowley: Julian Mitchell
Dr. Caley: Robert Goote
Nora: Brenda Forbes
Gladys: Rita Page
Joe Shand: Peter Cushing
Matron East: Ethel Griffies
Mrs. Bowley: Doris Lloyd
Sister Gibson: Emily Fitzroy

Interesting hospital drama, sincere and sombre, grim and gripping, splendidly produced and presenting with steady realism against a background of the British hospital system the story of a nurse's tragic effort to make her younger sister a loyal adherent to her profession.

(Adults)

(Running time, 95 minutes)

It seems reasonable to assume that if A. J. Cronin's The Citadel had not been made into such a distinguished and successful picture, his Vigil in the Night would never have been filmed. It is similar in many respects, but is even more a stark, uncompromising indictment of the inadequacy and abuses of the British hospital system. It is a bleak, remorseless tale, not pleasant nor supposed to be. The usual ingredients of routine entertainment films are conspicuously absent; comedy relief is consistently ignored and the romance is written and played down, has little bearing upon the drama itself. Having decided to do the job, its producers obviously took Dr. Cronin's book at its full value and gave it a courageous and faithful translation into a powerfully effective screen document.

Anne Lee is just finishing her training when her younger sister Lucy, who is more or less under her guardianship, neglects a child patient and permits it to die. To enable Lucy to finish her course, Anne takes the blame and is accordingly dismissed. She obtains a position in another city on the staff of a hospital where she labors endlessly in the routine and meets young Dr. Prescott, who is battling for improved standards and better facilities and who is first attracted by her efficiency and then gradually falls in love with her. Meanwhile the board chairman attempts to take advantage of his position and when she resists has her dismissed. But an epidemic of spinal meningitis crowds the hospital and Anne, bringing Lucy with her, returns to help Dr. Prescott in the isolation ward. They work bravely against odds and at last it is Lucy who saves the life of the chairman's young son. In so doing she contracts the disease herself and dies, happy that she has justified Anne's faith in her and has done her work well.

The performances are magnificently toned to the material. Carole Lombard, forsaking her recent whacky whimsical roles, provides a straight dramatic inter-

pretation of nurse Anne, austere and her victory in her profession. Brian Aherne is a fine and forceful Dr. Prescott. Anne Shirley advances beyond her previous parts with an excellent and understanding portrayal of the weak sister who rises to her emergency. Julian Mitchell as the mean and miserly chairman and Ethel Griffies as a bitter but hard-working head nurse lead thoroughly competent support. And the technical production is of high quality throughout.

High School:

Produced by John Stone for 20th Century-Fox

Director: George Nicholls, Jr.

Screenplay: Jack Jungmeyer, Jr., Edith Skouras, Harold Tarshis

Photography: Lucien Andriot

Editor: Harry Reynolds

Jane Wallace: Jane Withers
Slats: Roberts: Joe Brown, Jr.
Dr. Henry Wallace: Lloyd Corrigan
Miss Piggins: Claire Du Brey
Carol Roberts: Lynn Roberts
James Wallace: Jack Little
Jane Wallace: Paul Harvey
Bill: Cliff Edwards
Gadgets: Lillian Porter
Tommy Lee: John Kellogg
Miss Witherspoon: Margaret Clayton
Bill: Marvin步骤
Mrs. O'Neill: Mary McCarthy
Miss O'Neill: Emma Daniels
Specialty: The Brian Sisters

Lightweight comedy fare serving as an introductory vehicle in a new Jane Withers cycle; the slight, you-heard-it-before story is about a spoiled brat who is mildly hazed before her heart of gold wins her friends and understanding.

(Adults & Young People)

(Running time, 74 minutes)

In High School we are given the first of a projected series of films which will give Jane Withers a secondary school education and attempt to bridge the awkward years from child star to glamorous young lady. The setup provides a fresh background for the familiar tomboy antics and is reliable neighborhood entertainment as such.

Jane Wallace is far too interested in roping steers and in singing and dancing to suit her father, so he sends her to the high school headed by her uncle. (The Thomas Jefferson High School she attends is an actual institution.) Her reputation for having a swelled head has preceded her and she is hoaxed into believing that a mammoth R. O. T. C. reception staged by the students is in her honor. She proceeds in her coxsway manner, antagonizing almost everybody and being continually snubbed. When she is turned down by the Lasso Girls, an honor club, she has her grand awakening. Her first good deed is to coach "Slats" Roberts, the football team's white hope, in American history and to help him pass the exam which will qualify him to play in the coming big game. As though this were not enough (and it certainly is) she gets the school's R. O. T. C. unit to round up a gang of car thieves who have been victimizing the students. She proves her school spirit and is "roped" by the Lasso Girls.

Miss Withers, seldom given a story break, is in good, albeit subdued, form, but the tale, as witness its wildly melodramatic finish, simply doesn't give her the chance for an honest etching of secondary school life. Outstanding among the supporting cast is Joe Brown, Jr., a likable chap with plenty of personality. For all its unreality, High School, accepted as a Jane Withers romp, is pleasant and earnest enough to provide her typical entertainment.
BROADWAY MELODY OF 1940:
Produced by Jack Cummings for MGM
Director: Norman Taurog
Screenplay: Leon Gordon, George Oppenheimer
Starring: Jack MacGowran, Doris Schary
Music & Lyrics: Cole Porter
Photography: Oliver Marsh, Joseph Ruttenberg
Editor: Blanche Sewell

The best of the Broadway Melodies to date, big and brisk and bright, filled with snappy dance sequences by its top trio, Cole Porter music, comedy by Frank Morgan and a pleasant plot about two dance partners whose identities are mixed on the path to fame and romance.

(Adults & Young People)

(Running time, 100 minutes)

This latest addition to the calendared list of Broadway Melodies should revive the recent waning popularity of musical comedies. It’s big without being top-heavy, brisk without being simply hectic and bright without being too brittle. There is dancing and more dancing and then more dancing, some by George Murphy, Ian Hunter more by Eleanor Powell and even more by Fred Astaire, and all of it is good and some of it extremely clever.

There is a series of five songs in typical Cole Porter style. There are spectacular and eye-filling production spectacles. There are several novelty specialties. And there is a familiar backstage story, pleasantly inconsequential and treated as such.

Johnny Brett and King Shaw are hoover pair working in dance hall. Johnny’s footwork attracts attention, but through a mistake in names it is King who gets the lead in the new Broadway show opposite the lovely Clare Bennett. That mixup and the rivalry in romance of the two for the favors of Clare provide the fun. And on the opening night King has too many drinks and it is Johnny who goes on to protect his partner’s job. The film fan who can’t fall in the rest ought to be refused a ticket.

That simple tale is needed merely as an agreeable excuse for the performer’s pet performances. Fred Astaire contributes a satirical solo dance, then joins Eleanor Powell for a Pierrot and Pierrette duet and has the “Begin the Beguine” sequence. George Murphy taps out his share and appropriately acts honors as the unluckily lucky King. Frank Morgan enlivens the whole as an enthusiastic impresario who has recurrent trouble reclaiming an erstwhile from various feminine companions. Trixie Fischke takes over for a time with an excellent comedy ad and a singer, neglected in the credits, hilariously parodies Beatrice Lillie in a tryout scene. Cole Porter supplies, in addition to “Begin the Beguine,” four other contagiuous numbers — “Pillow Talk,” “Einmaleins with Broadway,” “Between You and Me,” “I’ve Got My Eyes on You” and “I Concentrate on You.”

Director Norman Taurog keeps the action moving briskly and smoothly along in a subtly rhythmic manner. And the studio technicians have polished the production handsomely.

MEXICAN SPITFIRE:
Produced by Cliff Reid for RKO Radio
Director: Leslie Goodwins
Screenplay: Joseph A. Fields, Charles E. Roberts
Photography: Jack MacKenzie
Editor: Desmond Marquette

Rampant and somewhat risqué slapstick comedy in which a Mexican spitfire marries an American advertising man, drives herself by jealousy into a Mexican divorce then quickly discovers in time that it is illegal.

(Adults & Young People)

(Running time, 67 minutes)

This is a throwback, real live custard pies and all, to the time and technique of Mack Sennett’s slaphappy and slapstick marvels. The plot is dizzy, the pace dizzy and the performers toss lines and pastry with equal abandon.

Advertising executive Dennis returns home from what must have been a hectic honeymoon with a bride, Mexican entertainer Carmelita, who meets the approval of no member of his family except whacky Uncle Matt. His former fiance, Elizabeth, aided by Aunt Delta, schemes to break up the marriage in short order. She fills Carmelita with high-powered drinks, then persuades her to pose as Dennis’ secretary — in costume which upset an important deal with client Lord Epping. Trying to smooth things out, Carmelita gets Uncle Matt to disguise himself as Epping — which in turn simply leads to more complications. In despair the two of them, Carmelita and Uncle Matt, go to Mexico and there she obtains a divorce. Lord Epping turns up conveniently and actually signs the much sought contract. Back to the big city goes Carmelita to discover Dennis about to marry Elizabeth. Just in time she learns that the Mexican divorce is not valid and in the final melee wins back her husband’s love via the custard pie route.

That weird yarn is simply a sufficient excuse for a field day for the explosive Lupe and the eccentric Leon Errol, who has the fun of Uncle Matt, as Lord Epping and an Uncle Matt looks up Lord Epping. The others in the cast, like the pies, are merely props. Those who feel nostalgic for the Keystone brand of comedy, for double entendres and for Lupe, will enjoy it all thoroughly.

THE EARL OF CHICAGO:
Produced by Victor Saville for MGM
Director: Richard Thorpe
Screenplay: Lew Le①n
Story: Charles DeGrande
Photography: Ray June
Music Score: Warner R. Heymann
Editor: Frank Sullivan

An unusual and distinctive melodrama of manners, well made and superbly played; the story of a Chicago liquor racketeer who inherits a British title and goes to London with ironic and tragic results.

(Adults & Young People)

(Running time, 85 minutes)

Like Night Must Fall, this is reported to be another story which Montgomery insisted MGM should buy for him. Certainly it does, in the same manner, provide him with another bizarre and distinctly different role at complete variance with his former playboy parts. Mont-gomery is depicted as a distillery by the familiar Chicago pressure methods. He is also the missing heir to the Earl of Denny’s. In real life, lawyer, who once served a prison term for which Silky was responsible but is now his trusted aide, persuades him, for his own smarter reasons, to go to England to claim the estate. While the slow process of British law delays matters until he finally learns he cannot sell the property, Silky gradually succumbs to the suggestion and the respectable Lord Denny’s aristocratic position. He is appalled at the prospect of being shut up in a gloomy old castle and of serving in the House of Lords, but the British way is to get him. True to his former background, he is enraged and shoots Doc. He is tried and convicted by his peers in the
"The MOVIES . . . 1940"

Engagingly frolicsome comedy showing the Jones family with their hair down again; Dad sells his drug store and tries the life of a slipped ease only to go to New York City with his family and "do" the Fair and the Broadway spots. (Adults and Young People)

(Running time, 58 minutes)

Though slightly winded by its now familiar exertions, the perennial Jones family series is feeling currently quite young and gay in Young As You Feel. The family remains intact and a new set of non-Joneses, ably headed by George Givot, provides the expected opposition.

Upon the urgent request of the various members of his family Dad Jones sells his famous Maryville drug store to his competitors and retires. Retirement does not sit well on Dad and he is in everybody's way, especially when he sets up a drug store in the basement where he can experiment with the new fad, "Build-Up," a compound of his own making. The compound explodes and Dad is back loafing again. Son Jack has been in New York covering the World's Fair for the Maryville paper and gets into financial trouble. Dad and the family decide that this is excuse enough for a visit to the Fair. On their arrival they are the guests of Jack's new-found "friends" and are posing as titled nobility and who promptly present Dad the bill for the party. Jack's next trick is to become a glamour girl's press agent and to stage a ride down Broadway on an ostrich. Dad, tired of all these antics, goes on a one-man riot of his own—after imbibing copiously of an "elixir," goes jitterbugging and finally lands in jail. He becomes a celebrity of a sort and outsells his family into thinking he is broke, whereas in reality he has bought back his drug store — and at a profit.

Some of the spring and bounce of earlier numbers of the series seems to be lacking in Young As You Feel and the story formula seems slightly worn. On the whole, though, the current offering compares well in laughs with the series in general. The familiar members of the family are seen to their usual advantage. George Givot is amusing as a bogy Russian singer who hopes to outsmart Dad Jones. Young As You Feel is convincing proof that the family saga stuff is still good for laughs and general audience entertainment.

CITY OF CHANGE:

Produced by Sol M. Wurtzel for 20th Century-Fox

Director: Ricardo Cortez
Screenplay: John Larkin, Barry Trivers
Photography: Lucien Andriot
Editor: Norman Grossman


(Adults)

(Running time, 83 minutes)

Green Hell is a "name" picture in which well known and experienced movie-makers go to work on synthetic and obvious adventure material reminiscent of oldtime thrillers. Scenarist Frances Marion is the author of a book on script-writing and has been concocting dependable screenplays for many years. Director James Whale has made many an interesting film and many an eerie thriller. And the two lead players are much in the contemporary news and on current theatre marquees.

Six white men, headed by Keith Brandon, depart from a Brazilian town to penetrate the jungle wilderness. A search of an ancient Inca city and its treasures both in gold and jewels and in archeological information. They reach their objective, but one of them is killed by enemy Indians. Then their native guide returns from their base town with new supplies — and with the lovely wife of the man now dead. Masculine jealousies stir trouble and quarrels and there in the jungle love comes to leader Keith and the lady. He is preparing to send her back to safety when head hunters attack.

Green Hell — and he goes to the gallows with the calm courage of a British lord.

Though he is at times addicted to man-nerisms carried over from Night Must Fall, Robert Montgomery delivers a thor-o, an interesting and a vivid performance. The character, a gentle Earl, Ed. Arnold gives him solid and dependable support as the double-crossing Doc. Edmund Gwenn supplies a fine portrait of a British butler and Reginald Owen the same of a British barrister. All the others and the entire production display a consistent completeness and competence. The British settings and photography are particularly good.

Originally scheduled for production abroad, The Earl of Chicago was transferred to this country after the outbreak of the war. It is thus Victor Saville's first Hollywood effort for a major American company. Like his The Citadel and Goodbye, Mr. Chips, it is an unusual effort, well off the regular run of screen entertainment.

GREEN HELL:

Produced by Harry Edington for 20th Century-Fox

Director: James Whale
Screenplay: Frances Marion
Photography: Karl Freund
Music Director: Charles Previn
Editor: Ted Kent

Keith Brandon, Douglas Fairbanks, Jr., Stephanie Richardson, Joan Bennett, Stephen Richardson, John Howard, Emile Lote, Alan Hale, Jim "Tex" Morgan, George Bancroft, Preston Foster, George Sanders, David Richardson, Vincent Price, Graham, Gene Gail, Graeco, Francis McDonald, Mala, Ral Mals, Santos, Peter Bromte

Jungle melodrama done in the adventure serial style with a fine cast, a stereotyped plot and stock situations; a tale of treachery mounting in the Amazon wilds and what happens when a beautiful woman invades a men's camp. (Adults)

(Adults)

(Running time, 83 minutes)
Passably intriguing melodrama about a girl reporter assigned to get the goods on a swanky gambling resort and who finds the man by a former sweetheart, whom she still loves; eight hours around a roulette wheel solves everything including attempts at blackmail and murder. (Adults & Young People)

(Running time, 56 minutes)

City of Chance takes the gambling vice and the reform thereof rather blearily, affording a pretty good clue for reaction to the film itself. Julie Reynolds is a brash girl reporter who is assigned to cover an exclusive gambling establishment and to get enough evidence to crooked dealing to force the place's closing. She goes to her task with a right good will, but is slightly miffed by the discovery that the club is being operated and is partly owned by a former sweetheart whom she still loves. It's the old posit - love or duty. Julie is no slouch when it comes to figuring out that one; she gets her boy friend to come clean and have the place very much on the up and up by the time the police burst through the door. Just as a sideline she saves him from being rubbed out by a mobster who wants to take over. The difficulties of a young wife who is being blackmail by a "baron" because of an indiscreet letter she had written him are taken care of, too. All this in eight swift hours.

The story of City of Chance has rather been left to chance itself for some of the plot developments, but the able direction of Richard Condon manages to minimize its potentialities for damage. Lynn Bari has had a similar role before and she is both pretty and credible as the girl reporter. C. Aubrey Smith is good as "The Judge" who is the gambling house's steadiest patron. Donald Woods as the reformed operator and Amanda Duff as the blackmail victim lend capable support. City of Chance has enough tough talk and fast-paced action to please those who require these ingredients.

TWO THOROUGHBREDs:
Produced by Clif Reid for RKO Radio
Director: Jack Hively
Screenplay: Joseph A. Fields, Jerry Cad
Story: Joseph A. Fields
Photography: Frank Rednak
Music Score: Roy Webb
Editor: Thorton Wirth

David ......................... Jimmy Lydon
Wendy ........................ Joan Brooke
Thad .......................... Arthur Hohl
Lornon ........................ J. M. Kerrigan
Haldgate ...................... Marjorie Main
Bill Conway .................. Selmer Jackson
Dr. Purdy .......................... Spencer Charters

Simple, unpretentious and sometimes moving tale of an orphaned boy, living with uncharitable relatives, who finds a thoroughbred colt and through it new happiness and friends. (Adults & Young People)

(Running time, 60 minutes)

When horse thieves raid the Conway Ranch and steal a valuable thoroughbred mare, a three-months colt tries to follow its mother and is soon lost. The colt wanders to the barn on the nearby Carey farm and there is found by young David, an orphan who is living there with his brutal and hate-stricken and aunt. David names the colt Sunset and does everything possible to keep it despite the objections of his miseric relatives. But it fails to thrive as it should and he goes to the Conway ranch to ask advice. Rancher Conway and daughter Wendy appear on the scene and poor David learns that his pet belongs to them. Thereafter both boy and colt suffer from mistreatment and misfortune, but, thoroughbreds both, they come through courageously and David wins the friendship of the understanding Conways.

That familiar material is here given freshness and appeal by the simplicity and straightforward manner in which it is presented. Young Jimmy Lyndon is a new and natural young performer. Arthur Hohl gives the film vigor and conviction with a telling portrayal of the brutal uncle and is ably aided by Marjorie Main as his bitter-tongued wife. The others, including the colt, are uniformly competent. There are no big names or flashy histrionics to get in the way of the direct and appealing narration and the entire picture has a quiet sincerity that avoids obvious sentimentality.

LAUGH IT OFF:
Produced and distributed by Universal
Director: Albert S. Rogell
Screenplay: Harry Cohn, Lee Loeb
Photography: Stanley Cortez
Music Director: Charles Previn

Stephen Hansan .................. Johnny Downs
Ruth Spencer .................... Constance Moore
Sylvia Swan .................... Marjorie Rambeau
Tess Gibson ..................... Cecil Cunningham
Elizabeth Rockingham .......... Hedda Hopper
Mary Carter ..................... Janet Beecher
Judge McGinnis ................. Edgar Kennedy
Red Barry ....................... Tom Dugan
Barney Cole ..................... William Demarest
Elliot August ................... Chester Clute
Phil Ferrante ................... Horace MacMahon
Linda Lane ..................... Paula Stone

Tepid musical comedy with much zest the comic story of elderly ex-actresses who go broke and save themselves from the poorhouse by running a night club show which calls for jitterbugging and swing. (Adults & Young People)

(Running time, 65 minutes)

The Spencer Home for Retired Ladies goes bankrupt and four charming old girls who packed them in during the gay nineties go to New York in search of jobs. The girls are not without help inasmuch as much of two of them are related to a couple of bright young men with ideas. One good lady has a nephew who is a lawyer but who would rather be a band leader. His efforts to save off the home's bankruptcy are as futile as those of Ruth Spencer, the last of the philanthropist Spencers, who is pretty and charming but flat broke. After not so hilarious adventures the ladies call on the gambling and racketeering doings of one of them. During their visit the place is raided and the foursome is brought before a kindly and whimsical judge who gives them two weeks to become either self-supporting or public charges. Barney Cole, the gambling in-law, puts them up in his penthouse apartment while he worries about how to pay for an I. O. U. for thirty thousand. Quick as a flash it is suggested that he put on a floorshow in his night club featuring the old trouper, the baton-swinging attorney and the cromming voice of the sweet young Spencer heiress. Although the show doesn't look like much, you are assured that everybody is happy and solvent henceforth.

The script of Laugh It Off is so weak that the not too inspired antics of the cast appear amiable and often brilliant by contrast. John Downes and Constance Moore supply the required cromone and spooning adequately enough. Edgar Kennedy is good in some fairly restrained comedy sequences as the long-suffering judge. Cecil Cunningham is an able leader of the hasbeen quartet, the others just so-so. The featured songs are tuneful enough but hardly worth the effort it must have taken to surround them with all those people and the story.
**THE LIGHT THAT FAILED:**
Produced by William A. Wellman for Paramount

**Director:** William A. Wellman

**Screenplay:** Robert Carson

**Novel:** Rudyard Kipling

**Photography:** Theodor Sparkuhl

**Music Score:** Victor Young

**Editor:** Thomas Scott

Dick Helder ............. Ronald Colman
Torpenhow ............. Walter Huston
Bessie ................... Muriel Angelus
Maisie ................... Ann Dvorak
Burnton ................. Ernst Courant
Benton ................... Francis McDonald
Dick ..................... Hottel Hobbs
Binat ................... George Regas
Madame Binat .......... Fereke Boro
Maisie's Son .......... Pedro de Cordoba
Dick (as a boy) .... Ronald Sinclair
Maisie (as a girl) ... Susie Wooten

Splendidly produced, brilliantly played and remarkably faithful transcription of the Kipling book; the story of a young war correspondent and painter who has gradually and courageously meets the loss of everything he has cherished, even life itself. (Adults & Young People)

(Running time, 98 minutes)

The Light That Failed is straight Kipling, a man's picture, with the tang of rough tweeds and well-mixed tobacco and redolent of very British stout-heartedness and taken-for-granted calm courage. Resolutely it defies the precedent set by the two previous screen versions and refuses to wangle a happy ending, instead giving Dick Helder the battle-charge death which he and Kipling knew was the only adequate answer to his fate.

Like the novel, Kipling's first and not very expertly put together, the film begins at Fort Keeling with Dick and Maisie as children indulging in target practice with a pistol purchased by Dick's pocket money. The result is an injury to his eye caused by Maisie's lack of skill. That prologue out of the way, the film plunges into its main action, sweeps into a colorful battle between a small British force and the famous Fuzzy-Wuzzies in the Sudan. Dick and his friend Torpenhow are special correspondents with the cavalry regiment. Rescuing Torpenhow, Dick is wounded over the eye. It heals in time and the two return to London, living in adjoining suites while Dick turns to painting for a career. He has become a successful artist when he again meets Maisie who is trying to paint but whose talent is not equal to her ambition. Loving the woman, Dick devotes himself to instructing the artist. She is intent upon her work, is not interested in marriage, and Dick's own work suffers accordingly. Off she goes to Paris to complete a picture she is sure will win her recognition. To teach her the truth Dick determines to attempt the same subject. The possibilities as a model of Bessie Broke, a waif whom Torpenhow has picked up, prompt Dick to engage her. He is a hard taskmaster and his lack of personal interest in her and later his interference in her affair with Torpenhow earn him vindictive hatred. Then he learns that he will soon be blind and by inhuman demands upon her and himself finishes his masterpiece. He collapses just as Torpenhow arrives and he does not know that Bessie has destroyed the painting. Torpenhow tells Maisie the situation and she, influenced by pity, offers to marry Dick. Completely blind now, he detects the sacrifice and refuses the offer. Torpenhow, sure he has arranged his friend's happiness, has departed for the Sudan. At last Dick discovers from the repentant Bessie the fate of his picture. His decision is final. By lavishly spending the last of his money, he reaches Saktin where Torpenhow is stationed. His friend obeys his impassioned command, leads him to a place with the cavalry and he rides to his death in the charge.

Ronald Colman plays Dick Helder with the authority of absolute mastery of his role and the charm that has kept him the screen's most gallant adventurer. His performance is superb and his restraint in the blind sequences is the measure of his skill. Walter Huston, stalwart always, keeps Torpenhow steadily in the Kipling tradition, helps bind the film into a driving unity. Ida Lupino is a vivid and completely credible Bessie, proves herself a dramatic actress worthy of more such real roles and supplies the finest performance of the many of the entirely admirable supporting cast. The battle scenes are magnificent, filled with shots which might have been taken from Remington canvases. Director William Wellman has averted the obvious and overrated theatrical situations and has concentrated upon a direct transcription of the original material. No Kipling fan could ask for more.

Sheriff Hartwell .......... Gene Lockhart
Mollie Malloy .......... Helen Mack
Murphy .................. Porter Hall
Bensinger ............... Ernest Truex
Endicott ................. Cliff Edwards
Mayor ................... Clarence Kolb
McCue ................... Roscoe Karns
Watson ................... Frank Jenks
Sanders .................. Regis Toomey
Louie .................... Alene Overman
Duffy ................... Frank Orth
Earl Williams .......... John Qualen

Fast, furious, hilarious and whacky comedy of newspaper life retelling with an ever swifter tempo the story of "The Front Page"; Hildy Johnson is a woman this time, but the main outlines of the story of the escaped murderer hiding in a desk at the "Morning Post" retains its familiar outlines and much of its zest and punch. (Adults)

(Running time, 92 minutes)

In His Girl Friday the most engaging and in some ways most damning story of newspaperdom on its lowest and yellowest levels, The Front Page suffers a sea-change (in the sex of its star reporter) and yet turns out to be not something new and strange but to be the same old and still valid story.

Hildy (or Hildegarde) Johnson, star reporter of the "Morning Post," has divorced Walter Burns, the paper's managing editor and plans to leave the newspaper swirl and settle down as the wife of an insurance salesman. Burns, not willing to lose Hildy either as star reporter or as possible recaptured wife, takes out a policy with Bruce Baldwin on condition that Hildy cover just one more story for the "Post." The story Hildy has to cover is that of Earl Williams, sentenced to hang for the murder of a policeman, but who is more a case for a psychiatrist than the hangman. The Mayor and Sheriff want to get Williams safely hanged before election day as they've been very lax in enforcing the law lately and need desper-

**HIS GIRL FRIDAY:**
Produced by Howard Hawks for Columbia

**Director:** Howard Hawks

**Screenplay:** Charles Lederer

**Play:** "The Front Page" by Ben Hecht, Charles MacArthur

**Photography:** Joseph Walker

**Editor:** Gene Havlick

Walter Burns .......... Cary Grant
Hildy Johnson .......... Rosalind Russell
Bruce Baldwin .......... Ralph Bellamy

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**THE MOVIES . . . . 1940**

Ronald Colman "The LIGHT THAT FAILED"  
Ida Lupino

Fast, furious, hilarious and whacky comedy of newspaper life retelling with an ever swifter tempo the story of "The Front Page"; Hildy Johnson is a woman this time, but the main outlines of the story of the escaped murderer hiding in a desk at the "Morning Post" retains its familiar outlines and much of its zest and punch. (Adults)
ABE LINCOLN IN ILLINOIS:
Produced by Max Gordon for RKO Radio.
Director: John Cromwell
Adaptation: Grover Jones
Screenplay: Robert E. Sherwood
Play: Robert E. Sherwood
Photography: Young Howe
Music Score: Roy Webb
Editor: George Hively

A deeply moving, impressive and superlative production, the Pulitzer Prize play, presenting in warmly human terms Lincoln's career from his New Salem days and trip down the Mississippi to his departure from Springfield for his inauguration as president.

(Adults & Young People)

Abe Lincoln in Illinois is, beyond question, an entertainment masterpiece. Its material, its thematic development and its performance within the best of the screen has ever offered. But it is not, in one sense, a motion picture masterpiece. Produced by Max Gordon, stage producer, guided by Robert E. Sherwood, playwright, it is a testament to the best of stage original; in pattern and treatment it is dramatic rather than cinematic. Which does not mean that advantage has not been taken of the wider scope on the screen. Much background material has been added and the characterization is more intense than on the stage. It simply means that structurally it is still an expansion of a stage play — a very fine stage play. And the sheer power of its appeal makes such comments primarily academic.

This Abe Lincoln is not the Abe Lincoln of the conventional history books — legendary figure of towering nobility, a great man destined for greatness from the very beginning. He is a human and understandable, subject to every shade and limitation; and for book learning but not driven by ambition — a composite of latent qualities which have to be developed by circumstance, an unassertive man who has to be pushed by others, particularly by his wife, into the path that leads to greatness. There can be controversy over this treatment, but it is a valid dramatic interpretation.

While helping to pole a flatboat loaded with hogs down the Sangeson River, young Abe Lincoln, pursing a part of the cargo after an upset, literally falls at the feet of Ann Rutledge, where figuratively he found in her the means of a broken heart for love of another man. Then follows his experience as a storekeeper which brings him no business success but doest his first name. "Honest Abe." Grown popular with the township for his ability to outwrestle the Clary Grove Boys who have been terrorizing them, he is elected to the state legislature and, at Springfield, forms a law partnership with Bill Herndon in Springfield. There he meets Mary Todd, a determined young lady who recognizes despite his ungainly appearance the potential greatness that can serve her purpose. Without quite knowing how it happened Abe finds himself engaged to her. But her resolute spirit and plans do alarm him that on their wedding day he breaks off the marriage and departs on one of his lonely wanderings. Strengthened anew, he returns and begs her forgiveness and they are married. Abe has some serious misadventures which by the time John Brown is executed for the Harper's Ferry revolt and Lincoln, now a rising political figure, is reluctantly drawn into the sectional controversies dividing the country. He is defeated in his campaign against Douglas, but his stand has made the presidential candidacy possible. His wife's driving ambition is realized, and the film ends as, delivering that brief indelible speech given in the memorial at Springfield, he and his family depart for Washington.

Under John Cromwell's expert and intuitive direction, the austere beauty and penetrating characterization of Sherwood's play are communicated without in any way lessening the very human atmosphere which gives an air of reality to the whole. Raymond Massey's portrayal shad splen- dishly from period to period, displays a deepening maturity, grasps unerringly the contrasting humbleness of spirit and greatness of soul, the homely speech and manner, the dry humor alternating with brooding melancholy. The others are excellent: all Ruth Gordon as the indomitable Mary Todd, Howard as gentle, sensitive Ann Rutledge, Gene Lockhart as the eloquent Stephen Douglas, magnificent in the stirring debate scenes; Harvey Stephens as the debonair Ninian Edwards; Alan Baxter as headstrong Billy Herndon; Howard di Sylva as the blustering bully Jack Armstrong who becomes a staunch Lincoln man. But the dominant personality of course Abe Lincoln himself. And the studio technicians have given him a period background that is colorful and authentic and rich with American meaning.

PINOCCHIO:
Produced by Walt Disney, distributed by RKO Radio.

Adapted from Collodi's fairy tale by Ted Sears, Webb Smith, Joseph Sabo, Ott Englander, William Cottrell, Erdman Penner, Aurelius Battaglia.
Supervising directors: Bill Roberts, Norman Ferguson, Jack Kinney, Wilfred Jackson, T. Hae.

Fascinating and amazing cartoon feature, technically superior in every way to Snow White; an ingenious and colorful version of the well known tale of the puppet boy Pinocchio which is in every way an improvement on the original and is at last rewarded by the Blue Fairy being made a real boy. (Family)

(Running time: 85 minutes)

Pinocchio lacks only the one unique advantage of Snow White, that of being the first cartoon feature to be assured of an equally sweeping success. In almost every other respect it is, as it should be, a better production. The sense of fumbling, apparent particularly in the opening scenes of Snow White, is completely absent. Even the human characters have a natural appearance. The animation is dexterous and smoother. The coloring is clearer, more brilliant and more variously used. The improved multplane camera has provided unprecedented effects and has increased the illusion of depth. Means have been found to duplicate most of the technique of the regular film, even to achieve the effect of a moving perspective. The camera hits its high in such sequences as depicting the passing landscape as seen by the jumping Jiminy Cricket.

The story this time, known around the world, is more imaginative than the conventionalized Snow White. Jiminy Cricket,
a definite individualist (voice by Cliff Edwards), sets the fairy tale tone at the start by introducing the book and some of its illustrations and then the old woodcarver, Geppetto. The latter has with its array of pets and gadgets, among them the puppet Pinocchio. Geppetto makes a wish on the wishing star for a son and the Blue Fairy endows Pinocchio with life that he may prove himself worthy of becoming a real boy. To help him along she dubs Jiminy "Lord High Keeper of Right and Wrong" and appoints him to act as Pinocchio's conscience. Now he starts off to school with good intentions, but John Fox and Giddy Cat help his curiosity get him into trouble. He joins grotesque Stromboli's puppet show, is mistreated and locked up. The Blue Fairy saves him, but soon he is tempted to Pleasure Island where little boys pay for their fun by being turned into donkeys. Just in time he escapes and runs home to find Geppetto imprisoned inside Monstro, the whale. He and Jiminy embark to the rescue and at last succeed. This final adventure is too much for Pinocchio, Geppetto believes him dead. But the Blue Fairy again appears and transforms him into a real live boy.

Pinocchio himself, Jiminy and Geppetto are individualized and well developed characters. There are plenty of minor but interesting oddities to add to the movement. The humor is whimsical yet robust and sustained and there are no tearful scenes. Throughout runs a rich vein of comic invention. As in *Snow White*, there are a few scenes which might frighten overly sensitive youngsters. The music is clever and appealing, including five new songs, none of which has the instant catch of a "Hi Ho" but at least two of which, "Give a Little Whistle" and "When you Wish Upon a Star," should achieve real popularity.

(Music in My Heart:)

Produced by Irving Starr for Columbia

Director: Joseph Santley
Screenplay: James Edward Grant
Photography: John Stumar
Songs: Robert Wright, Chet Forrest
Editor: Otto Meyer


André Kostelanetz and His Music

MUSIC IN MY HEART:

(Running time, 69 minutes)

Music in My Heart apparently is not meant to be taken very seriously, except perhaps by Tony Martin fans who will be, at all disturbed by this implausible plot. When the picture is putting its best footage forward it is presenting the singing (but not acting) talents of its personnel male star. Other bright moments are provided by the comedy team of Allan Mowbray and Eric Blore and by the musical background provided by André Kostelanetz orchestra.

Robert Gregory is an understudy in a musical show and about to realize that abiding dream of all understudies; he is to take the star's place. Unfortunately that very day he is to be deported as an alien. At midnight his ship sails without him because his taxi collides with another whose fare is a sweet young thing trying to catch the same boat to marry a millionaire. Gregory wins all hearts, particularly that of Patricia, a social worker who sees him as an ideal sweetheart for Patricia. The millionaire who did not sail when he missed Patricia at the dock is at first huffed, but later plots, with his butler's aid, to win Patricia from Gregory by fair means or foul. After breaking up the youngsters' romance for a while, the millionaire decides that Patricia could never learn to love him. Sadly and yet courageously he bows out of the picture by adopting Gregory and thus winning Patricia for a daughter-in-law.

The story of Music in My Heart is quite obviously lightweight and serves merely as an excuse for the musical numbers and orchestral appearance of Kostelanetz and Company as the studio orchestra which plays for Tony Martin's numbers. The songs, a half dozen in number, are tuneful and well presented, and at least one of them, "It's a Blue World," is destined for wide popularity. Allan Mowbray is delightful as the millionaire with a great big heart and Eric Blore etches another incomparable performance as a slightly menacing butler and Edith Fellows is good as the kid sister.

BEASTS OF BERLIN:

Produced by Ben Judell for Producers' Pictures Corporation

Director: Shepard Traube

Photography: Jack Greenhalgh

Hans
Elisa
Steffi Duna
Anna
Karl
Allan Ladd
Lisette Provot
Vernon Dent
John Ellis
George Rosenzweig
Badal Rosing
Suzanne

(Adults)

Topical melodrama, frankly propagandist in purpose, presenting in semi-documentary style a story of the underground anti-Hitler movement in Germany. (Adults)
SHORT SUBJECTS

GOING PLACES #69
Universal 8½ mins.
Travelogue. St. Thomas, one of the Virgin Islands, its inhabitants and picturesque history.

GLOVESLINGERS
Columbia 18 mins.
Slapstick comedy in which a fight manager gets Noah Beery, Jr., to take up boxing. Complications follow when his first fight is with his future brother-in-law.

HERE'S HAL
Paramount 10 mins.
Musical. Hal Kemp and his band swinging some contagious tunes, assisted by vocalists Bob Allen and the Smoothies.

INFORMATION PLEASE #4
RKO 10 mins.
John Kieran, F. P. A., and Oscar Levant performing again with Clifton Fadiman as master of ceremonies. Guest expert, Deems Taylor, music critic.

INFORMATION PLEASE #5
RKO 11 mins.
The usual format, this time with Christopher Morley as guest guesser. Only one question muffled.

JAI ALI
Columbia 9 mins.
Fast action and slow motion demonstration of the Spanish-American game, the speediest known.

JUDO EXPERTS
Paramount 10 mins.

KNOW YOUR MONEY
MGM 21 mins.

LAND OF ALASKA NELLIE
MGM 9 mins.
Fitzpatrick Traveltalk. In addition to usual scenic exposition, the interesting character of the title is presented and tells some of her experiences.

MAINTAIN THE RIGHT
MGM 10 mins.
Pete Smith Specialty. Account of training of Northwest Mounted men and the tracking down of a killer.

MARCH OF TIME
RKO 18 mins.
Republic of Finland, 1919-1940. Brief historical background and details of the battle against the Russian invasion.

MEN OF MUSCLE
RKO 9 mins.
Training schedule and accomplishments at Springfield College, a physical education school specializing in development of coaches.

NAVAJO LAND
RKO 10 mins.
Documentary contrasting Indian life of years ago and of the present on a government reservation. Problems skillfully presented.

OLD HICKORY
Warners 17 mins.
Historical Featurette in technicolor. Jackson’s career from the defeat of British through his administration to the famous decision on the protective tariff. Splendidly done, with Hugh Sothern in the title role.

ON THE TRAIL OF THE TARPON
N. Y. Zoological Society 11 mins.
Scenes of tarpon fishing, then underwater exposition of the fish’s habits and habitat, prepared under auspices of New York Aquarium. Excellent sport reel.

ONE FOR THE BOOK
Warners 20 mins.
Broadway Brevity. Swinster Betty Hutton, the Gae Foser Girls and a minstrel group sing and dance through a fantasy involving such characters out of books as Captain Kidd, Huck Finn, Joe Miller himself, Count of Monte Cristo, Rip Van Winkle, etc.

POPULAR SCIENCE #3
Paramount 10 mins.
Aerial photography and mapping: a mock bathroom; some whacky inventions; a new discovery for preserving blood.

SCRAMBLED EGGS
Universal 7½ mins.
Color cartoon. Elf Peterkin switches eggs in nests, causing confusion when they hatch, then straightens matters out.

SKY GAME
RKO 9 mins.
Sportscope. The migrations of ducks and how they are traced and a wellographed section on duck shooting for dogs.

STRANGER THAN FICTION #71
Universal 9 mins.
Putting model ships in bottles; a watch collection; painting on spider webs; a swamp grass cutter; a bull dog mechanic.

SUGAR WIND
Paramount 10 mins.
Travelogue. Tour of Barbados with full exposition of native sugar processing.

THAT INFERIOR FEELING
MGM 9 mins.
Robert Benchley exploiting the hilarious possibilities of an inferiority complex sufferer up against knowledgeable individuals.

TOP-NOTCH TENNIS
20th Century-Fox 10 mins.
Sport reel. Bobby Riggs, Kay Stammers, Dorothy Bundy, Adrian Quast, Jack Bromwich, demonstrating the various shots and some fast playing.

WINTER PLAYGROUND
RKO 9 mins.
Sportscope. Winter sports in Quebec with fine shots of skiing, skating and fast sledding.

ALFALFA’S DOUBLE
MGM 11 mins.
Our Gang comedy. "Alfalfa" Switzer plays a double role, himself and a rich kid who comes to the neighborhood and looks just like him. They swap places for the day, but Alfalfa’s adventures soon convince him he is better off as himself.

ANDY PANDA GOES FISHING
Universal 9 mins.
Cartoon. Andy goes fishing and is almost captured by the panda hunters, but friend Turtle and an electric eel come to his rescue.

AUTOGRAPH HOUND
RKO 8 mins.
Disney color cartoon. Donald Duck invades the Hollywood studios to get star autographs, then is besieged himself by everyone on the lot.

BIRTH OF THE MOVIES
Alliance 22 mins.
Documentary made in England, using many shots from old films to trace the story of the movies from the start to the coming of sound. Scenes of Mary Pickford, Chaplin, Tom Mix, etc.

BITS OF LIFE
Paramount 11 mins.
Two episodes adapted from Liberty’s short short stories, one showing a kindly old deaf woman solving the marital troubles of a young woman, the other pointing the false value of gold in a bit about two prospectors.

BOOK OF BOOKS
Columbia 10 mins.
Happy Hour short. The story of making the Bible available to all kinds of people, emphasizing the advances in printing.

BOWLING SKILL
Paramount 10 mins.
Grantland Rice Sportlight. Demonstration of lawn bowling, of Earl Carroll’s beauties at an open air bowling alley and of expert trick work in slow motion.

BULLETS and BALADS
Universal 18 mins.
Variety show with western flavor: Ken Stevens, singer; Texas Rangers, octette; Marilyn Kay, dancer; Caits Brothers, comedy dancers; Franchon chorus.

FASHION FORECAST #6
20th Century-Fox 10 mins.
Indoor and outdoor play clothes for men as well as women. Settings, a cabana colony, a shore dining room, a ballroom. Commentary by Ilka Chase.

THE FILM FAN
Warners 7 mins.
Looney Tune cartoon. Porky Pig is sent to the store but goes to the movies instead and enjoys the show until a hilarious finish routs him home.

THE FISHING BEAR
MGM 9 mins.
Color cartoon. The bear, a Wallace Beery type, has his troubles with the fish and a duck until an electric eel grabs the hook and sets off fireworks.
THE FIGHTING 69th:

Produced by Louis F. Edelman for Warner Brothers

Director: William Keighley
Screenplay: Norman Reilly Raine, Fred Niblo, Jr., Dean Franklin
Photography: Tony Gaudio
Editor: Owen Marks
Art Director: Ted Smith

Jerrn Peter...

James Cagney
Father Duffy
.............. Pat O'Brien
Wild Bill Donovan
.............. George Brent
Joyce Kilmer
.............. Jeffrey Lynn
Lt. "Big Mike" Wynn
.............. Alan Hale
"Long Hanger" Burns
.............. Frank McHugh
Lieutenant Ams
.............. Dennis Morgan
Lt. "John Wynn".... Dock Fager
Timmy Wynn
.............. William Lundigan
Paddy Delaney
.............. Gunn 'Big Boy' Williams
The Man with the Irish Mask
.............. Henry O'Neill
Capt. a Mangan
.............. John Litch
Mike Murphy
.............. Sammy Cohen
Mayor Anderson
.............. Harvey Stephens
Private Turner
.............. DeWitt Hopper
Private McMahan
.............. Tom Dugan
Lieutenant Norman
.............. Frank Wilcox

Vigorous, uncompromising war melodrama, splendidly produced and largely factual, the human, humorous and brutally realistic record of the famous New York Regiment in the World War.

(Adults)

(Running time, 85 minutes)

This is the story, resolutely documented, of the crack 69th New York Regiment, which went overseas as the 165th Infantry, Rainbow Division, AEF. It is also the personal record of actual individuals who helped make that Regiment famous: first among them was Father Duffy, military priest; Colonel "Wild Bill" Donovan, firm disciplinarian; Joyce Kilmer, soldier poet. The scenarios have added typical and symbolic others: the burly top-sergeant, the Jewish boy who changes his name and assumes a brogue to get in the outfit, the Brooklyn braggart who breaks under fire but at last heroically redeems himself. There is not a woman in the cast — the usual hokum about wives and sweetheart and French girls is stripped away. It's a man's story of men at war. And it's a war film that makes no attempt to glorify warfare, simply presents its record with vigor and spectacular skill.

With considerable detail the story of the Regiment itself is developed, from the first days of recruiting to the training sessions at Camp Mills and on the battlefields of France where the 69th took part in the major engagements of 1918. The scenes at the front, in particular those of night battles, are easily the equal of the best ever filmed. The final portion leads to the New York Victory Parade and, as a postscript, a view of the statue of Father Duffy, with a superimposed shot of the screen's character praying for "peace for evermore!"

Against this background the important characters act out their individualized drama in which the fear and courage of Brooklyn's Jerry Blunkett and Father Duffy, the patriotism of braggart Jerry, rebels at army discipline, incurs the resentment of the entire regiment, then in France brings disaster to many of his comrades by following orders and displays outright cowardice on patrol duty. He is court-martialed and sentenced to be shot. The regiment moves up to the front and advances without artillery support. Jerry escapes when the jail in which he is being held is shelled, seeks refuge in a hospital and is served to join his regiment again. With a trench mortar he blasts a way through the barbed wire and, though he is finally wounded, the 69th gains its objective. Father Duffy is who administers the last rite to the man whose faith he has helped to restore.

James Cagney's Jerry is a bitterly real and a vividly etched portrait. Pat O'Brien plays Father Duffy with restrained dignity and courageous eloquence. Jeffrey Lynn is an adequate Joyce Kilmer, works hard with a difficult role and gives a good reading of Joyce's "Rouge Bouquet." George Brent is an efficient Colonel Donovan, Alan Hale a blustering sergeant, Sammy Cohen an ably fraudulent Irish private and Frank McHugh an epitome of the complaining doughboy. The robust army humor is still effective and the camera communicates the gripping excitement and abiding horror of frontline fighting. And director William Keighley has maintained a good balance between the large-scale spectacle and personalized incident.

LAW OF THE PAMPAS:

Produced by Harry Sherman for Paramount

Director: Nate Watt
Screenplay: Harrison Jacobs
Photography: Russell Harlan
Editor: Carl Lewis

Hopalong Cassidy
.............. William Boyd
Lucky Jenkins
.............. Russell Haydon
Chiquita
.............. Stelli Duna
Fernando Ramirez
.............. Sidney Toye
Ralph Merritt
.............. Sidney Blackmer
Senor Jose Valdez
.............. Pedro de Cordoba
Enrico
.............. Joel La Salle
Schultz
.............. Glenn Strange

Well-built and fast-paced western in the popular Hopalong Cassidy series: 'Hoppy' and his sidekick take a prize herd to Argentina and there uncover the perpetrator of a couple of murders who plots to seize his father-in-law's ranch.

(Adults & Young People)

(Running time, 72 minutes)

Hopalong Cassidy rides again. This time he rides the rolling pampas of the Argentine instead of the old Southwest, but the change of scene has no deleterious effect on his hard-riding or quick-thinking activities. The "law" referred to in the title doesn't mean anything in his high faultin' legal stuff; it's still the law of the first and the convincing argument of the six-shooter.

Senor Jose Valdez, wealthy Argentine ranch owner, buys a prize herd of cattle from the "Bar 20" ranch on the condition that the "Bar 20" foreman, none other than old friend Cassidy, accompany the herd and deliver it in person. Hopalong's condition is that his sidekick Lucky Jenkins must come along too. The Valdez ranch is a pleasant place and Hopalong gets on very well with the members of the aristocratic ranch family with the exception of Ralph Merritt, Valdez's son-in-law. Merrit's moodiness is explained by other members of the family as grief over the deaths of his wife and her brother. Hopalong discovers that the two died under mysterious circumstances. His suspicions aroused, he soon learns that Merritt is frequently seen in the company of a couple of imported killers and a hoydenish dance hall girl. He puts two and two together just in time to save the lives of Senor Valdez and his grandson who are the two remaining persons between Merritt and the inheritance of the Valdez estate. 'Hoppy' rounds up the loyal gauchos and forms a posse which does battle with the Merrit forces all over the pampas and finally on the ranch itself. Merritt gets the death he so richly merits.

William Boyd and Hopalong Cassidy have more or less merged into one person so it is more a mere statement of fact than a compliment to note that William Boyd plays the role to the life. He is ably abetted in showing the gauchos how
“The MOVIES . . . . 1940”

Yankee gringos can ride and fight by Russell Hayden who plays his dimwit buddy, Sidney Toler, seen of late as one Mr. Charlie Chan, is a surprisingly good choice for the part of a worry-wort ranch foreman. Sidney Blackmer is in his best hiss-provoking form as the villainous Merritt. “The King’s Men” provide a pleasing and topical musical background. All in all, Law of the Pampas is about tops in Western fare.

LITTLE OLD NEW YORK:
Produced by Raymond Griffith for 20th Century-Fox
Director: Henry King
Screenplay: Harry Tugend
Story: John Balderston (Based on a play by Rudy Johnson Young)
Photography: Leon Shamroy
Music Score: Alfred Newman
Editor: Barbara McLean

Pat O’Day .................. Alice Faye
Charles Brownne .......... Fred MacMurray
Robert Fulton ............ Richard Greene
Harriet Livingston ...... Brenda Joyce
“Commander” ............. Andy Devine
Robert R. Livingston .. Henry Stephenson
Tavern Keeper ........... Fritz Feld
Regan ..................... Ward Bond
Willie Stout .......... Clarence Hummel Wilson
Nurse Roosevelt .......... Robert Mitchum
John Jacob Astor .......... Roger Imhof
Washington Irving ....... Theodore von Eltz

Handsomely mounted, semi-historical romantic drama which weaves the double romance of inventor Robert Fulton, a brawny shipbuilder, a beautiful heiress and a bumbling fellow about the difficulties attending the construction and launching of the “Clermont.”

(Legends & Young People)

Little Old New York steps smartly along the formula footsteps of Alexander’s Ragtime Band and Jesse James, an entertainment concoction in which tested romantic materials are played in period costumes against a colorful period background and and musical flourish is imparted to the whole.

Young Robert Fulton, fresh from England and full of plans for the building of the first steamboat, finds the New York waterfront as busy a brawny shipyard place and meets maid Pat O’Day when a dishcloth, hurled at kisstealing shipbuilder Charles Brownne, misses and snacks him in the face. Fulton stays at the tavern while he looks about for financial backing — and also incurs the enmity of shipyard boss Regan, who is afraid that steamboats will ruin his business, and who tries to destroy the Fulton’s model.

The inventor campaigns for support from Chancellor Livingston and, with the aid of Livingston’s daughter, Harriet, attends a dinner at the Livingston home in company with such notables as John Jacob Astor, Nicholas Roosevelt and Washington Irving. Pat breaks that up by ingeniously dashed in with the ship model — but Harriet becomes much interested in Fulton, persuades her father to finance the boat. Brownne, now fired by Regan gets the job and starts to work. Trouble paces trouble; Brownne finds himself at last to try to burn the boat; Livingston withdraws his support; a shipping embargo prevents machinery from England being landed and it has to be built at home. Meanwhile Fulton is much in love with Harriet, Pat with him and Brownne in turn with her.

At last the great day arrives. The little ship, watched by crowds along the shore, is launched into the Hudson and begins to battle its way upstream. In celebration of the occasion, Fulton announces his engagement to Harriet — and Pat realizes that she is really in love with Brownne.

Richard Greene, dimes much in evidence but balanced by a vigorous performance, is a gallant Robert Fulton. Fred MacMurray enjoys himself hugely as the brawny battler Brownne. Brenda Joyce poses prettily in lavish costumes as heiress Harriet. Alice Faye is her usual blooming self as barmaid Pat who goes after her new man with dash and determination only to discover that her first beau is the best. Ward Bond is a forthright and properly scoring villain Regan. The many supporting players and the incidental scenes create flavorful period atmosphere. The settings and the settings, including the little steamboat itself, provide a fair share of the entertainment and the complete picture is another smoothly competent historical popularization.

HEROES OF THE SADDLE:
Produced by Harry Grey for Republic
Director: William Witney
Screenplay: Jack Natteford
Photography: William Noble
Editor: Lester Orlebeck

Stony Brooke .......... Robert Livingston
Rusty Judd .............. Raymond Hatton
Royce .................... Donzsa Reno
Peggy ..................... Patty Lee Parsons
Ruth ..................... Lorna Weverse
Mollie .................... Byron Foulger
Creme ..................... William Royle
Contable .................. Vincent Barnett
“Killer” McCaffery ...... Jack Rooper
Wilson ................... Reed Howerton

The Three Mesquiteers taking time out from their usual western action to strengthen the management of an orphan asylum; a minor addition to the series.

(Legends & Young People)

COURTLIGHT VANCE:
Produced by Bryan Foy for Warner Brothers
Director: William Clemens
Screenplay: Tom Reed
Story: "The Kennel Murder Case" by S. S. Van Dine
Photography: L. Wm. O’Connell
Editor: Benjamin Liss

Philo Vance .......... James Stephenson
Barnett ............... Marlon Stevenson
Markham .............. Henry O’Neill
Ryan ..................... Edward Brophy
Tom McNeil .......... Ralph Forbes
Philip Wrede .......... Donald Douglas
Gamble .................. Martin Kosleck
Doris .................... Sheils Bromley

Super-plotted mystery drama with a newcomer to the role of the suavest and keenest sleuth since Holmes; the story follows the headlines involving as it does international espionage and the death of an airplane manufacturer about to make a super-bomber.

(Legends & Young People)

The cultured drawl of Philo Vance has been brought back to the screen by the Brothers Warner in an intended new series. James Stephenson is the latest in a line of moustached and debonair gentlemen, which includes William Powell, the original Vance. Warren William, Basil Rathbone, and Edmund Lowe. And never has Vance been so up to the minute. Using this case have been nice, easy problems with private motives of greed or jealousy, but now we have international complications with every clue.

Vance’s greatest tribute in the entire case is the simple and rather awesome fact that he has been called in by the Federal Bureau of Investigation; there’s glory for you. He returns from Europe, having spent a lovely time in Vienna to retain the necessary papers to prove his case against a wealthy airplane manufacturer who is not above

(Running time, 56 minutes)
selling his designs to the highest bidder, even if the bidder be an Unnamed Foreign Power, Vance comes back more or less empty-handed and rather put out, of course. When the manufacturer is murdered shortly after his arrival in Washington, it is an affair of honor for Philo. Chief Inspector Markham suspects the manufacturer’s beautiful niece of the murder, but Vance’s intuition tells him better. His dumb assistant Ryan manages to complicate things but Vance with imperturbable gravity plows through an amazing melange of clues and despite another murder and a near-murder pulls the right clue out of thin air to solve the case with the aid of Toto, a seventeen-ounce Cairn terrier.

Calling Philo Vance stacks up to a lot of mystery all right but far too little entertainment owing to the exceptionally shabby script, inept direction, and run-off-the-mill performances. Edward Brophy as Ryan presents the only vital performance in the entire cast. James Stephenson is acceptable in the title role and the others varyingly so in their trite parts.

Congo Maisie:
Produced by J. Walter Ruben for MGM
Director: Henry C. Potter
Screenplay: Mary C. McCall, Jr.
Book: ‘Congo Landing’ by Wilson Collins
Photography: Charles Lawton
Editor: Frederick Y. Smith
Maisie Ravier .................. Ann Sothern
Dr. Michael Rains ............. John Carroll
Kay McWade .................. Rita Johnson
Dr. John McWade ................... Mervyn LeRoy
Dr. John McWade ............... Shepperd Strudwick
Captain Finch .................. J. M. Kerrigan
Horace Snell .................. E. E. Clive
Jallah .................. Everett Brown
Nelson .................. Tom Fadden
Breath Consult .................... Lionel Pape
Luamba .................. Nathan Carry
Farley .................. Leonard Mudie
Zita .................. Marion Wilkens
Varnai .................. Ernest Whitman

Light and lively comedy melodrama in which Maisie, stranded this time in Africa, helps quell a native uprising, straightens out a young doctor and soothes the troubles of a young married couple.

(Adults)

(Running time, 70 minutes)

MGM’s Maisie, who was born on the wrong side of the tracks but whose heart is definitely on the right side, is stranded again — this time in Kurmula, Africa. She be her hotel bill by slipping out a window and stows away on a river boat heading inland. Michael Shane, the only passenger, refuses to hide her and tries to ignore her — which is impossible when the boiler bursts and they are put ashore together to struggle on foot through the jungle. Eventually they reach the rubber plantation where Shane used to be a doctor and are taken in by the new doctor, John McWade, who is neglecting his wife for research work. While Maisie watches, a flirtation develops between the wife and Shane. Then McWade is stricken ill and Shane, with Maisie helping, has to perform an emergency operation. To add to their troubles, the natives, stirred up by the jealous witch doctors, storm the house. Maisie quiets them with her vaudeville routines and costumes and puts them to flight when she convinces them that her “magic” is responsible for a sudden downpour. Shane realizes at last that he loves her and that he should return to his profession. He and Maisie prepare to take over McWade’s work, while that gentleman and his wife, reunited, depart for civilization.

Like the first Maisie film, this is based on a Wilson Collins novel and is filled with situations calculated to display Ann Sothern’s definite talents as a comedienne. John Carroll, stepping up from the independent studios, is an agreeable leading man and the others provide able support. Briskly directed and peppered with bright and occasionally broad dialogue, it’s amusing light entertainment.

The Invisible Man Returns:
Produced by Ken Goldsmith for Universal
Director: Joe May
Screenplay: Lester Cole, Kurt Siodmak
Story: Kurt Siodmak, Joe May
Photography: Milton Krasner
Editor: Frank Gross
Geoffrey Radcliffe ............. Vincent Price
Richard Dale .................. Sir Cedric Hardwicke
Helen Manton .................. Helen Gahagan
Dr. Frank Griffin ............. John Sutton
Inspector Sampson ............. Cecil Kellaway
Spearl .................. Alan Napier
Ben Jenkins .................. Ben Hayes
Fortunato Harvey .............. Lon Chaney
Cotton .................. Ivan Simpson
Governor .................. Edward Fielding
Nurse .................. Frances Robinson

Novel and interesting addition to the weird melodrama cycle in which an innocent man, convicted of murder, is rendered invisible by a magic drug, makes his escape and tracks down the real villain.

(Adults & Young People)

(Running time, 81 minutes)

When the H. G. Wells formula was first used back in 1933, Claude Rains played The Invisible Man and the film was an eerie and at times terrifying thriller. Now that The Invisible Man Returns, his adventures are fully as intriguing, but less grim and on occasion more humorous.

It was Dr. Frank Griffin’s brother who discovered the miraculous serum. But this brother has been murdered and a Geoffrey Radcliffe is convicted of the crime. Whereupon Dr. Griffin gives him an injection which renders him invisible and enables him to escape. No antidote is known and the fact is known that the price of continued invisibility is maniacal madness. There is thus a double race against time. Can Dr. Griffin discover a cure soon enough to save Geoffrey from a murderous insanity and can Geoffrey himself, aided by his invisibility, uncover the real perpetrator of the crime for which he was convicted? The search for an antidote and the pursuit of the killer combine neatly to maintain interest. The disem bodied Geoffrey at last drives the villain to justice and Dr. Griffin, administering a blood transfusion to the invisible Geoffrey, inadvertently strikes the solution which will save him from madness and for romance.

Vincent Price, whose features are not revealed till the final sequence, plays the title role in which most of the way he is a little more than vocal gymnastics. Sir Cedric Hardwicke contributes another of his suave menacing villains, John Sutton is an assured and convincing Dr. Griffin and Nan Grey easily carries the heavier romantic burden. But the principal performer, of course, is the camera, whose trick effects are the major entertainment source. The chill-thrill fans will take it in stride.
THE GRAPES OF WRATH: Produced by Darryl F. Zanuck for 20th Century-Fox

Director: John Ford
Screenplay: Nunnally Johnson
Novel: John Steinbeck
Photography: Gregg Toland
Music Score: Alfred Newman
Editor: Robert Simpson

Tom Joad.......................... Henry Fonda
Ma Joad............................ Jane Darwell
Casy............................... John Carradine
George.................. Charles B. Fitzsimons
Ruth...................... Doris Bowden
Pa Joad......................... Russell Simpson
All.............. O. E. Willenski
Muley.......................... Eddy Quinn
Granma...................... Patsy Tally
Noah.......................... Frank Sully
Unch. John................... Frank Darwin
Winkled........................... Darryl Hickman
Ruth Joad..................... Shirley Mills
Thomas..................... Roger Imhof
Caracter................... Grant Mitchell
Wilkie....................... Charles B. Brown
Bill............................ John Arledge
Policeman.............. Ward Bond
Bert.......................... H. B. Warner

The story of Tom Joad, a sharecropper, as he travels across the country in search of work, encountering various characters along the way.

A truly great motion picture, a sincere and compelling social document, bitter yet compassionate, grim yet courageous, which translates the Steinbeck novel with eloquent simplicity and unerring purity into a masterpiece of screen craftsmanship. (Adults)

(Running time: 129 minutes)

Darryl F. Zanuck, who has been the subject of jeers and pointed doubts ever since he bought the screen rights to Steinbeck's book, has met the challenge of that challenge with a picture that takes its place among the few cinematic masterworks and is itself a challenge to other producers. He has been chiefly famous for his ability to know, in which he has juggled history to play spectacular variations on the boy-meets-girl theme (the contemporary Little Old New York is an average sample), has produced a picture which captures the romantic and melodramatic patterns of screen entertainment, which takes the raw material of grim human experience and molds it into a deeply moving narrative of compelling power.

Once the courageous decision was made to film, not some group of scene-rats rewrite in romantic terms a few incidents to keep the title, but the strength and spirit of John Steinbeck's Grapes of Wrath, Mr. Zanuck had the wisdom to set the finest craftsmen available to work and to give them free rein. Nunnally Johnson, who has written every type of screenplay through the years and most of them successes, made no attempt to add to the original. He rearranged scenes, eliminated a few in particular the sym- bolic off-tone finish — and straightened the narrative line for maximum dramatic effect. But the material, all of it, is Steinbeck, and even the dialogue, though it is chastened, is largely lifted from the text. John Ford, director of such genuinely cinematic achievements as The Informer and Stagecoach, has told the story with penetrating insight, with deep feeling and cumulative tension. Measured in pace at the start, the picture seems to accelerate to a climax and always it moves, forward and inevitable with terrific emotional impact. And cameraman Gregg Toland, veteran expert, interprets the director's purpose superbly. There are sequences of sheer brilliance and the spectator, seeing with the camera's eye, has etched in memory all that Steinbeck wrote into his impassioned pages.

Grimes is the tragedy of the Oklahoma farmers, disoriented by drought and dust storms and the advent of mechanized farming; their dispossession from the land and the farm they have built; their flight to California; the return of Tom Joad from prison; the long trek of the Joad family across the dry west; the poverty and disillusion of the series of Hooverville-landscapes: the journey of a Promised Land in California's fruitful stretches; the struggle in search of work; the brief respite in a government camp; the deaths of Grampa and Granma; the killing of Preacher Casy; Tom's killing of the killer; the final parting of Tom and Ma Joad.

The performances are consistently excellent. Each is to say that they bear no resemblance to acting, have instead the direct communication of living reality. Henry Fonda's surly, saturnine, hot-headed Tom Joad, ultimately reasonable Tom; Jane Darwell's resourceful and warm-hearted Ma Joad; Charles Grapewin's militant Gramp; John Carradine's pathetic yet admirable Preacher Casy; Russell Simpson's simple, sincere, decent Pa Joad; and all these and the others are quite literally perfect in their parts.

Grapes of Wrath is no preachment; the picture, like the book, offers no solution. It is a document of human experience.

SANTA FE MARSHAL: Produced by Harry Sherman for Paramount

Director: Lesley Selander
Screenplay: Harrison Jacobs
Photography: Russell Harlan
Editor: Sherman A. Rose

Haploand Cassidy............... William Boyd
Lucky.............................. Russell Hayden
Paula ................................ Bernadene Hayes
Ma Burton.......................... Maureen O'Sullivan
Doc............................... Earl Hodgins
Blake ............................ Kenneth Harlan
Flint............................. William Pagon
Tex............................... George Anderson
Bessie............................. Brett Wood

The story follows the adventures of a marshal who is constantly chasing a gang of crooks, but always manages to outwit them. The film is a classic of the Western genre, featuring some of the most iconic characters of the time.

(Running time: 65 minutes)

Producer Harry Sherman has varied the Hopalong series this time by injecting more romance and a full quota of comedy. The only possible objection there is that they take up time which used to be devoted to fast riding and quick shooting. Otherwise they freshen the formula nicely.

Now a U. S. marshal, Hopalong sheds his cowboy togs and slicks up in a store suit and poses as a fakir with a medicine show. Hopalong is a type of comic in which a hero, now that he is to be an ex-convict after a shipment of silver, he gains the confidence of the gang led by supposedly kindly Ma Burton. At the wrong time, of course, he is ex- posed and captured by the fakers and left to be burned to death in an old shack. And at the right time pal Lucky gallops to the rescue and Hopalong is freed to rout the gang.

Hopalong himself is still Bill Boyd, the original and one and only, and pal Lucky is again the very helpful Russell Hayden. Marjorie Rambeau is an expert gang-brains Ma, Bernadene Hayes a decorative girlfriend Paula and Earl Hodgins an excellent medicine showman. It's a neat and effective variation in a popular series.
This is a suitable time to look back and take stock of what 1939 has given us in the way of foreign films. Not only is January the accepted month for the critic to sit back and sum up the previous year, but the beginning of a new month has brought us little new in the way of foreign pictures. So I propose to mention half a dozen or so productions of 1939 that contain more than average entertainment value and a general quality that takes them well out of the rut of the average importation.

1939 has given us a few pointers which we may be able to confirm in the coming year. It has told us, for instance, that the creative Russian cinema is dead; that we may expect from time to time to see a Soviet film that is above the average in general values or exhibiting flashes of brilliance in occasional scenes, but that we should expect no more. At one time (and it seems very long ago) there was something wholly unpredictable about the Russian film. The new approach to the individuals, new ways of telling an old tale that lit up the most unexpected facets. Now the unpredictable seems to have gone for ever, after a few years of lingering death during which one could still feel the patient's pulse and hold out hopes for recovery. The charge of standardization, so often hurled at Hollywood, can be laid to the door today with a perfectly finite justification: standardization of a kind that is unequalled in the major producing countries of the world.

Only one film of sufficient merit to hold up its head in a "Best" list has appeared from Russia in the past year. I refer to Alexander Nevsky, a film in which one can find an instructive mixture of the Cold Sevastopol and contemporary cheap tinware. Nevsky, I think, should be seen by every student of the foreign film. In the first place it is the most outstanding of the new greatest directors, Sergei Eisenstein, and the student should study a great man's decline equally with his rise. In Alexander Nevsky are scenes as memorable as any in the Soviet film: the free and seemingly boundless shots of open landscape and silhouetted movement; the journey of the arrogant Mongol lord, rolling with his retinue over the Russian plains; the portrayal of the medieval Teutonic knights in their invasion of Russia, with their terrifying mixture of religious fervor and rapacious cruelty; the black-robed priest playing his hand-organ in the devastation of pillaged cities; the penetrating symbolism and beauty of the nobles' headresses and armor. There are moments that the movie-goer is most likely to forget in Alexander Nevsky — unless he fails to appreciate that in his disgust at the undirected heroics and blatant vulgarity that distinguish so much new approaching new Russian films he is losing the defense of their land. For the scenes I have mentioned are but small parts of the whole and entirely inadequate to raise the whole production above the mediocrity. They are, however, a good beginning, and they will, perhaps, in the future, be selected for special study as the swansong of the Soviet cinema.

The French screen has seemed much brighter, both in its general level and its "Best" candidates. Port of Shadows, Harvest, and possibly The End of a Day, are likely to be included in most critics' lists, for the film's remarkable unity of mood and atmosphere, the second for its compelling simplicity and freshness, and the third for its human warmth and understanding. But none of these qualities be
take off the screen and in choosing a picture for first place one hopes to find it distinguished by essentially cinematic qualities. To my mind only one French picture last year possessed such qualities: The Puritan, directed by Jeff Musso and soundly banned by the New York State Censor. Its story of murder and fanaticism, taken from the Irish author Liam O'Flaherty, is not one that lends itself to the kind of camera usage employed in Alexander Nevsky: where the latter is filled with the space of shots and films, the former is confined to the shabby corners of a city, and the camera is used as the Germans used it in their greatest silent films — as an all-seeing "eye" that follows a man's every step and secret recesses of his mind and heart. I know few people who have seen The Puritan and failed to be impressed by the almost deadly way in which this "eye" followed the guilty man from the time of his crime to his ultimate doom, or admired its relentless scattering of his superficial self and the revelation of his hidden feelings and thoughts. "M" and The Informer were the two fine predecessors to The Puritan, and the latter can easily hold up its head with both of them. To my mind it is far and away the best foreign picture of 1939 and its qualities will be properly recognized on the day its ban is lifted.

The English film has not advanced beyond its previous attainments. It has maintained its customary good standard in the field of inferior spies andmelodrama, but other wise has done no soaring to great heights. The annual Hitchcock was pretty much of a disappointment, and the master's Jamaica Inn was far out-thrilled and out-techniqued by U-Boat 29 — the best melodrama of the year. Without pretending to be anything more than a thriller, this picture is one that repays you each time you visit it: at first sight you will be held by the dash and suspense of its bold story, and thereafter by the sound and clever planning and timing put into it by its young director, Michael Powell. I Met a Murderer was a more ambitious, more intellectual effort by an even younger director, Roy Kellino, and for all its faults of loose construction and self-conscious "art" may well represent a strong new growth in the world of English films. And then there is Paul Czinner's Stolen Life, an equally strange and novel portrayal of sisterly jealousy, using the film medium (as it is seldom used) for a story that wanders from one country to another with a refreshing freedom of time and space.

Finally there is the perennial crop of English documentaries, too many to mention separately but mostly good and far superior to similar productions from other lands. One hundred and forty of them, old and new, were shown at the Fair last year and will probably be there again in 1940.

Of the German productions I can think of only one that stood out as a competitor, and since it is relatively new and has not been discussed in these columns I will describe it in greater detail. Robert Koch, directed by Hans Steinhoff, is the production of Germany's most famous film idol, Emil Jannings, who emerges once more a year to give of his best to Tobis Films. His story of the life of Germany's great doctor, Koch, the discoverer of the tuberculous bacillus, is not original in theme or construction. It is simply a German version of a craze that is sweeping the world for thinking of doctors as Siegfrieds, and for showing them battling triumphantly against their less noble fellows and a skeptical-cut-sceptical world. Where Robert Koch differs from the conventional is in its building up of its chief personalities, its frequent selection of moments and episodes in a fighter's life that really convey the strain and torment of progressive research, and finally in the splendid battle of personalities between those two old maestros of the silent film, Emil Jannings and Werner Krauss. So many years have passed since a German picture rated inclusion with the year's foreign "Best" that it is likely only a small audience will get to see Robert Koch. This would be a pity, for it is not only Jannings's single Tobis production for 1939, it is also the best film to come out of Germany in a long time.

These, in short, are my international choices for 1939. They may seem few, but they are all worthwhile films that are not likely to disappoint as a longer list might do. And a new year is upon us now, and one, I venture to guess, that is going to bring us some new and somewhat surprising films from abroad, based as they will be on topical and controversial matters and inspired with a strong spirit of propaganda.
is overplayed as the book is overwritten. And it is made to seem even longer by the fact that the first half is more striking than the second. The first half holds the thunder; the second half offers the echoes. And it is the first half, then, which is deeply moving while the second half is merely interesting and entertaining.

The story no longer needs any rehearsing, it is the manner of telling which is important. Director Victor Fleming (Geo. Cukor started the production and Sam Wood carried on part of the time but Fleming handled most of the film) has achieved a genuine fluidity, a forward drive remarkable in the face of the sheer mass of material and the rambling nature of the plot. Characters and background are both constantly on the move, not necessarily in action but in development. From stirring spectacle to boudoir intimacy, interest sweeps on unwearied. Individual sequences are clean-cut, incisive, brilliantly etched, yet always they fit into the pattern. The direction sets the standard for the whole. Scenery and costumes are superlative — splendid trappings for the portrait of a period. The technicolor photography is as near flawless as technical excellence can make it. The musical score is a filmic masterpiece, underlying the visual movement, making shrewd use of remissive phrases from Stephen Foster and Civil War tunes, yet never detracting from the content of the screen itself. Experience and skill have been lavished unsparingly on every aspect of production.

It is in the casting that the combination approaches perfection. Vivien Leigh justifies superbly the stupendous publicity that has almost toppled into nonsense. She is inhumanly the Scarlett O'Hara of original creation, unpredictable, mercurial, a compound of good and evil forces, driven by emotions which she can neither control nor understand. Clark Gable as Rhett Butler was the one unavoidable choice and his performance is equally inevitable: vivid, persuasive, he is a striking figure and goes beyond his usual surface playing to suggest the inner nature of the contradictory character fashioned so neatly to
his qualifications. Olivia de Havilland's Melanie supplies the proper contrast to Scarlett, a quietly restrained and touching true gentle lady of the old tradition. Leslie Howard makes more of the dreamily noble Ashley Wilkes than did author Mitchell but, handicapped by the role, he alone never quite gets away from playing. Hattie McDaniel, as Scarlett's Mammy, puts herself right up with the top stars and contributes the most memorable scene of the entire film with her plea to Melanie following the death of Butler's child. Thomas Mitchell as Gerald O'Hara, Ona Munson as the notorius but bountiful Belle Watling, Victor Jory as a sinister carpetbagger—these are brilliant bits typical of a long list. And they all play their parts against a spectacular background—never before surpassed, highlighted by the gripping sequence of the burning of Atlanta and war scenes of heart-rending pathos and dramatic power.

**Gone With the Wind** is, true enough, the latest Clark Gable vehicle which presents him with a new leading lady, but it is more than this. It is the biggest best example of cinema craftsmanship yet produced. And it is the biggest chunk of sheer entertainment the screen has ever offered.

**GERONIMO:**

Produced and distributed by Paramount

**Director:** Paul H. Sloane  
**Screenplay:** Paul H. Sloane  
**Photography:** Henry Sharp  
**Editor:** John Link

**Capt. Starrett**  
**Alice Hamilton**  
**General Steele**  
**Col. White**  
**Major Steele**  
**Daisy Devine**  
**Frederick Allison**  
**Geronimo**  
**Interpreter**  
**Col. McCullough**  
**Chief Thunder Cloud**  
**Hank Bell**  
**Frank Cordell**

Redskins are on the warpath again in this super-Western melodrama retelling, with pardonable dramatic license, the story of the unregenerate Indian chief who raised havoc in the post Civil War West and of his final capture by the U. S. Cavalry. (Adults & Young People)  

(Running time, 89 minutes)

**Geronimo** is an exceptionally interesting action picture in its wild and splendid scenes of thundering Apache horses and its exciting encounters of Apaches and pioneers of Arizona and New Mexico and finally of the death-struggle between Geronimo's tribesmen and the United States Army bent on their unconditional surrender. For the rest there is the conventional story of a cadet officer who has to prove his spurs before his proud maiden of a father will beam at him with any affection, but the Apaches and not the righteous soldier win the battle for vigilance and survival.

Geronimo is the leader of a roving band of Apache free-lances who, supplied with firearms by treacherous politicians and traders, ravage the pioneer settlements in Arizona and New Mexico. As

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fessional thief, appears upon the scene. Then comes the showdown, with Craw- 
shay's theft of the necklace followed by Rafl's theft of it from her. Rafls ex- 
does everything to Gwen and promises to return to her one day.

David Niven is very much the debonair Rafls, evenly dealt at murmuring sweet nothings in an ear he is handling the tumblers in a safe combina- 
Without ever overdoing it, Niven gives one the impression that A. Rafls is a pretty smooth guy and that he isn't so far from the Genevieve of society as he is a public servant responsible for keeping Scotland Yard alert and nimble. Dudley Digges is both amusing and menacing as the imperturbable inspector who tracks him down. Olivia De Havilland has very little to do except provide the worshipful love interest. Dame May Whitby is cast as Lady Melrose, a pleasant minor role which she invests with dignity. Rafls has been given an excellent script and a lavish production throughout, which helps guarantee engaging entertainment.

THE SHOP AROUND THE CORNER:
Produced by Ernst Lubitsch for MGM
Director: Ernst Lubitsch
Screenplay: Samson Raphaelson
Play: Nikolaus Laslo
Music Score: Werner R. Heymann
Photography: William Daniels
Editor: Victor Heerman
Klara Novak: Margaret Sullavan
Alfred Krail: James Stewart
Harry Farrington: Frank Morgan
Ference Vadas: Joseph Schledrazet
Fiola Magg: Sara Haden
Pirovitch: Felix Bressart
Pepe Katona: William Tracy
Hona: Ina Courtenay
Woman Customer: Sarah Edwards
Doctor: Edwin Maxwell
Detective: Charles Halton
Rudy: Charles Smith

Gentle and ingratiating love story and winsome comedy delineating the lives of the clerks in a little shop in Budapest and the love story of two of them who quarrel at the shop and then go home to write long letters to anonymous correspondents, who turn out to be each other; the famed Lubitsch and "Mr. Smith" touch are very much in evidence. (Adults & Young People)

(Running time, 97 minutes)

The Shop Around the Corner is, with- 
out being the least bit pretentious or self-con- 
scious about it, one of the freshest and most appealing of recent pictures. Given an Ernst Lubitsch production and direc- 
tion and the so-called Lubitsch touch," which in reality a series of deft and delicate "touche" applied to commonplace situations, and given the splendid cast here collected, the slight and tender story has become more or less vibrant and alive.

A compact group of employees works for Hugo Matuschek who owns Matus- 
scheck and Company, a novelties and leather goods shop in Budapest. Ordin- 
arily Mr. Matuschek is benevolent and beaming, but of late he has been having his troubles. The early victims of the owner's tantrums are his clerks, Mr. Vadas, a vain little man, gentle Mr. Pro-

ritch and young and able Mr. Krail. Klara Novak chooses a particularly un- 
fortunate time to ask Mr. Krail for a job and is put off, but she calmly goes about taking care of a particularly diffi- 
cult customer and is hired by the admir- 
ing Mr. Matuschek. Young Mr. Krail 
finds solace in the spending of his boss in writing through a newspaper ad to a young woman who desired a cultured young correspondent; in fact he falls in love with the unknown. On the day of his rendezvous with the unknown the store and particularly Miss Novak are extremely irri-

tating. In his haste to keep his ap-
pointment he has words with his boss and is fired. Mr. Krail discovers that his un-
known correspondent is Miss Novak with whom he is always quarreling; he keeps the date but does not reveal he is her "dream man." Mr. Matuschek discovers that it was Mr. Vadas and not young Klara who has been paying attentions to his wife and reinstates him. After a suc-
cessful Christmas sale, Klara Novak, who has recovered when her cor-
respondent set another date for meeting, confides to Klara that she doesn't think he's such a bad sort and he, after teasing her about her correspondent, reveals his identity.

James Stewart and Margaret Sullavan are superbly cast for the light and tender make-believe required by their roles. Mr. Stewart plays Mr. Krail with a certain serious intensity both in business and romance. Ms. Sullavan, while deftly follow-
ning the pace set by Stewart, contributes a contrasting performance; where Stewart is steady and plodding she is light and airy. Fred MacMurray, by a role well suited to his serious dramatic talents in the part of Hugo Matuschek, the owner of the shop who attempts sui-
fide after the discovery of his wife's un-
faithfulness, Joseph Schildkraut is good as the villainous Vidas. Felix Bressart who unforgettably played a kindly commissar in Ninothka is seen in a sympathetic role. The carefree fantasy, background and photography all mean to the high standards of acting and direction. The Shop Around the Corner is en-
joyed hugely by a general audience.

REMEMBER THE NIGHT:
Produced by Mitchell Leisen for Paramount
Director: Mitchell Leisen
Screenplay: Preston Sturges
Photography: Hans Dreier, Roland Anderson
Editor: Doane Harrison
Lee Lender: Barbara Stanwyck
John Schnee: John Garfield
Mrs. Sargent: Beulah Bondi
Aunt April: Florence Vidor
Charles Campbell: Franklin Pangborn
William "Bill" Leland: J. Edward Bromberg
Willie: Sterling Holloway
Judge: the Rev. Charles Waldron
District Attorney: Paul Guilfoyle
Tom: John Eldredge
Ann Hark: Coleen Gray
Mr. Emory: Thomas W. Ross
Rufus: Cliff Clark
Fat Mike: Tom Kennedy
Lee's Mother: Marjorie Main
Mrs. Emory: Virginia Brissac

Ingratiating and highly entertaining romantic comedy-drama which invests the old tale about the young assistant district attorney who falls in love with the girl

he is prosecuting with clever dialogue, simple human sentiment, colorful incident and effective performances. (Adults)

(Running time, 86 minutes)

It would be unfair to this deftly made comedy-drama to present its plot without advance warnings that the tale itself is no index to its entertainment. The mere telling already it sounds very implausible, which it is, and very much like a moral-
istic court-room melodrama, which it isn't. But it is presented with such deepening naturalness and its ideas are so clear and sincere that the obvious hokum and implausibility fade to unimportance. And everyone concerned, from scenarist Preston Sturges to the last supposing player, is much more interested in creating warmly human incidents and in develop-
ing a mood of gentle comedy and straight-
forward sentiment than in running thru conventional courtroom melodramatics.

Assistant district attorney Jack Sargent is preparing to leave New York to spend Christmas with his mother on her Indiana farm when his boss orders him to court to prosecute Lee, a young woman of whom he has become very fond. Impa-
tient to depart, he has the case post-
poned. But when he hears the prisoners 
awakening a Christmas in jail, he arranges for their bail. The lawyer, appre-
ating this generosity, delivers the girl and her baggage to Jack's apartment. He is 
embarrassed by her arrival, indignant that she should share the bondsman's sus-
picions and disconcerted that she has no money and no Christmas plans. Then he discovers that she too is a Hoosier produ-
tor, offers her a lift home and with her car has his horse, his driver and his own brother, village justices, etc. But her mother re-
tuses to take her in. Thereupon he takes her home with him. A happy Christmas follows on the farm. Jack's mother, symp-
athetic even when she notes the two are falling in love, points out to Lee that marriage might blight his budding career. Jack it is who now wants Lee to jump bail and keep out of the way. Lee it is who now decides that she must pay her penalty. Back in New York he tries to win her acquittal by being so sympathetic that the jury will succumb to symp-
athy. She defeats him by pleading guilty. Then he visits her in prison to declare his love and, for the finish, she tells him that after her term has been served she will be more than willing to listen to him.

Imagination is stretched in swallowing that tale and it has a few moments during which sentiment degenerates into sentimentalism. But the plot is well served by the performers in particular the odds gallantly. Fred MacMurray makes prosecutor Jack a sincere and increasingly appealing young man. Barbara Stanwyck as Lee forgets her past flat performances and displays genuine feeling and quiet charm. Willard Robertson caricatures amusingly a wry attorney defending a prisoner. Beulah Bondi and Florence Vidor are very helpful in making the farm scenes pleasantly natural and con-
vincing. Throughout the contradictory elements of implausible nonsense and treatment they are smoothly blended. Three songs are neatly inserted without disturbing the easy flow of the action. It's an entertaining show in which skill conquers material handicaps.
"The MOVIES . . . 1940"

**HUNCHBACK OF NOTRE DAME**

Produced by Pandro S. Berman for RKO Radio

**Director:** William Dieterle
**Screenplay:** Sonya Levien

**Adaptation:** Bruno Frank
**Photography:** Joseph H. August

**Editors:** William Hamilton, Robert Wise

**Quasimodo, The Hunchback**

**Characters**
- Charles Laughton
- Sir Cedric Hardwicke
- Alan Marshal
- Robert Wise

**Directed by**
- Edmund O'Brien

**Producers**
- George Zucco
- A. Nobleman
- Fritz Leiber
- The King's Physician
- Ettiene Girardot
- Helene Whitney
- Maureen O'Hara
- Edward G. Robinson
- Cedric Hardwicke
- Maureen O'Hara
- Donald Crisp
- Robert Barrat
- Samuel S. Hinds
- William Tabbert

**Production**
- Directed by Richard Thorpe

**Music**
- Cyril Mockridge

**Stage Managers**
- Harry Davenport
- Madame De Lys, a wealthy widow
- Katharine Alexander
- Proctor
- George Zucco
- K. Nobleman
- Fritz Leiber
- The King's Physician
- Ettiene Girardot
- Helene Whitney
- Oliver
- Philippe

**Spectacle and horror**

Grosquey blended in a lavish, colorful and occasionally compelling melodrama freely adapted from Victor Hugo's famous romance; Charles Laughton's Quasimodo out-Chaneys Chaney in gruesomeness and yet lends pathos to a portrayal of a twisted character which remains the focal point of an episodic story of conflicting loves and hates in a mad, medieval, magnificent Paris. (Adults)

**(Running time, 114 minutes)**

The role of Quasimodo, the imbecilic, pitiful monster with flits to and fro among the gargoyles of the cathedral of Our Lady of Paris presents to the movie character the following of the character. The role of Hamlet is to the ambitious performance of the character. Laughton essayed the role of Hamlet and was identified with it by an earlier movie generation. With considerably greater aid from the make-up department and an improved technique in photography, as well as by means of subtle interpretation of Quasimodo's dark night of the soul which does not depend upon either, Charles Laughton contributes here an even greater and a more many-sided Quasimodo.

Paris of the late 19th century is a dark and fearsome place and atmosphere to live in. Medievalism is king and its hoi polloi upon men's loyalty and imagination is waning with the Renaissance and the upsurge of nationalism just around the corner, and in XI and his nobles are uneasy about the art of painting and its effect upon a hitherto more or less stable social order. But there is some medieval spirit left; even the craftsmen are organized into a guild and the Feast of Fools is a celebration and tradition that even a king cannot ignore. The poet Gringoire's mystery play is presented in the street-revelry, but the mob hoists it away and calls for the dancing of the gypsy girl, Esmeralda. Her dancing excites the interest and desire of Count Frollo, the High Justice. Quasimodo, Frollo's tool, is named King of Fools by the gleeful, jeering mob to Frollo's intense displeasure. As a gypsy Esmeralda is not allowed in the City of Paris. She seeks sanctuary in the cathedral for a while but flees from Quasimodo to stay at the Court of Miracles, a hang-out for vagabonds and pickpockets, to save Gringoire from death at the hands of the vagabonds she marries him although she is in love with Captain Phoebus. Count Frollo has Quasimodo flogged unmercifully for his part in Esmeralda's escape from the cathedral and Esmeralda is the only one to have pity on the suffering wretch. Frollo's frolic is to stab Phoebus for his attentions to the lovely gypsy, leaving Esmeralda to face the consequences. Esmeralda is prepared for hanging in the square before the cathedral, from which she is rescued by Quasimodo who swings out on a rope from the tower and swings back again with the girl thickly marring "sanctuary" to an amazed and cheering mob. The beggars, thinking that the king may not respect Esmeralda's privilege of sanctuary, storm the great cathedral. The agile and impish Quasimodo impelled by loyalty to Esmeralda and a crazed fear pushes masonry and pours hot lead upon the beggars who are besieging his domain. In a death struggle with Count Frollo he is mortally wounded, but he has the satanic satisfaction of hurling the Count to his death.

Although Mr. Laughton's make-up is a masterpiece of ugliness, something of Quasimodo's pitiful personality shines through. Mr. Laughton capers and gam-bols about in wierdly gleeful style and in his best moments, when he is being tortured or when he is swinging on his bell rope like a cat, he evokes sympathy as well as shudders. Maureen O'Hara is excellent as the beautiful Esmeralda. Outstanding among the strong support are Sir Cedric Hardwicke as the brutal and murderous Count Frollo and the stage's Walter Hampden in his first film role. Hampden's part, that of the archdeacon in Hugo's book, has been raised to the archepiscopal rank. Harry Davenport etches the fine characterization of the alternately pious and crafty Louis XI. Edmond O'Brien is effective as the poet Gringoire, his first screen part. The late Etienne Girardot is seen in a bit part, his last movie appearance. This direction is masterly in the handling of the mob scenes and the fine photography adds much to the bitter mood of the sequences in the cathedral. Sensitive movie-goers may deplore the picture's excessive attention to gruesomeness and brutality and write it off, for all its lush splendor, as a super-thriller: a just but perhaps irrelevant charge. Chill-thrill addicts will elevate it to the top of their list.

**ESCAPE TO PARADISE**

Produced by Principal Pictures, distributed by RKO Radio

**Director:** Erle C. Kenton
**Screenplay:** Weldon Melick

**Story:** Ian Hunter, Herbert C. Lewis
**Photography:** Chris Schoenbaum

**Editor:** Arthur Hilton

**(Running time, 60 minutes)**

Richard Fleming, on a tropical cruise, goes ashore at the South American port of Rosarito to escape for a time the determined pursuit of a feminine fellow passenger. He tours the town in a battered motorcycle driven by Roberto, whose mother owns the Hotel Posada. Roberto's greatest ambition is to replace his decrepit cycle with an almost equally decrepit cycle which is for sale. Roberto takes Dick, with only to his mother's hotel, though he knows that the cruise ship is sailing again in a few hours. But an accident precipitates his passage into the midst of a luncheon party which meets Juanita, the lovely daughter of Don Miguel, a planter whose fortunes depend on the market price of mate, a South American tea, the production and sale of which is Rosarito's main industry. After this encounter Dick decides to stay until the cruise ship makes its return trip. In an attempt to ingratiates himself with Don Miguel he pretends an
interest in mate. He does not know that one Komac, who hopes to marry Juanita, has encouraged Don Miguel to over-produce the stuff by promising to buy any amount of it and then, when the planter has a huge crop on his hands, has offered a ruinously low price. The situation spells disaster not only for Don Miguel but for all the ranchers who make their living harvesting the crops, so that Dick's purchase of two hundred bales at twice Komac's price throws the town into a frenzy of joyous excitement and Komac into a panic. When a fiesta is arranged in Dick's honor and he learns the reason for it he is dismayed, and confesses to Don Miguel that the two hundred bales does not represent a sample order, but was just a short cut to his daughter's acquaintance. He has no buyer for it, and is depending on friends in New York to help him get rid of it.

Don Miguel and Juanita are both hurt and alienated by what they feel is a betrayal. Dick, downcast, prepares to return to New York by air. After his departure for the airport a telegram is delivered to the Hotel authorizing him to buy all the mate available because his sample is proving very popular. It is Roberto who manages to catch him in time and report the good news, which brings prosperity to the people of Rosarito and reunites the lovers. His reward is the taxi which represents his heart's desire.

The story makes no exacting demands upon the talents of a sufficiently capable cast, and Bobby Breen's admirers will find his singing voice clear and sweet until he goes off key on the final note of one of his songs. There is evidence that his voice is changing and doubtless heralding a temporary halt in his screen career in the near future. The scene during which Dick, attired as a Spanish gallant complete with guitar, goes through the motions of serenading his lady love while Roberto, hidden behind a bush, does the real singing, is pleasantly amusing. Aside from this there is little to be said either for or against the production, which earns an average rating as screen entertainment.

THE CISCO KID & THE LADY:
Produced by John Stone for 20th Century-Fox
Director: Herbert I. Leeds
Screenplay: Francis Hyland
Story: Stanley Bauh
Photography: Stanley McGill
Editor: Nick De Maggini
Cesar Romero ............. Cesar Romero
Julie Lawson .............. Marjorie Weaver
Gordito .................. Chris-Pin Martin
Tommy Bates .............. George Montgomery
Jim Harbison ............. Robert Barrat
Bud sponge ............. Virginia Field
Teasdale .............. Harry Green
Baby of it and the sombrero ........ Gloria Ann White
Stevens ................. John Beach
Wagon .................. Ward Bond
Prake .................. J. Anthony Hughes
Pop Saunders ............ James Burke

Good-natured and dashing melodrama based on O. Henry's own Robin Hood, that gay bandito, the Cisco Kid, has ridden the screen's rolling pampas twice before, both times in the person of Warner Baxter. Now Cesar Romero has taken over the role in a promised new series of adventures. Less burly of frame than Baxter, more given to the light romantic touch, Romero will please all but Baxter die-hards. The role may not fit like a glove, but at least it does like a sombrero.

The Cisco Kid and his pudgy side-kick, Gordito, are riding out looking for adventure when they happen upon a dying prospector who offers them and an outlaw named Harbison, who has just ridden up after shooting the prospector, equal parts of his map of a gold mine if they will take care of his baby boy. In their excitement the three forget the baby who becomes more or less adopted by a pretty schoolmarm. The Kid falls in love with the schoolmarm at the same time that a dancehall girl falls in love with him. Meanwhile Harbison is plotting to get the other two pieces of the map, a futile hope because the two have destroyed their pieces after memorizing them. Harbison discovers the Kid's identity and has him jailed with the dancehall girl's help. From behind the bars the Kid manages to pin the Cisco label on Harbison who gets shot. The schoolmarm's fiancé arrives for a wedding and the Kid steps aside and concentrates his attention on the dancehall girl. He turns the mine over to the newly married couple who promise to look after the baby.

The principal character may have been "suggested" by O. Henry but the story comes from a less skillful hand. Comedy more than action will apparently be the keynote of the new series. Romero makes love and dances well, however, and Chris-Pin Martin is good as his outlaw pal.

Leaving even stronger support to the story than Marjorie Weaver and Virginia Field, who are the romantic interest, is baby Gloria Ann White who plays a baby boy. It's a agreeable laugh and action entertainment.

RENO:
Produced by Robert Sisk for RKO
Director: John Farrow
Screenplay: John Twist
Story: Ellis St. Joseph
Photography: J. Roy Hunt
Art Director: Van Nest Polglase
Bill Shear ................. Richard Dix
Jesse Gibbs ............... Paul Cavanagh
Mrs. Rydar ............... Anna Louise
John Benton ............... Paul Comly
Mrs. Gardner ............. Laura Hope Crews
Howard ................. Louis Jean Heydt
Abe Compas ............... Hubert Cavanaugh
Welch .................. Charles Halton
Flora McKenzie ........... Astrid Allwyn
Bennie ................. Joyce Compton
Harold Douglas .......... George Fields
William Haade

Grim melodrama telling by flashback technique the development of the "biggest little city" from a mining town to a famed divorce mill in terms of the life of the man responsible for the change; his own marriage is wrecked by divorce but his telling of the sorry tale saves his daughter's.

(Adults) (Running time, 72 minutes)

Reno is the divorce center's third screen biography and a grim biography it is indeed. The story of the city's development from a boom-town built by silver, to a notorious center for quick divorces is told by a series of flashbacks from a courtroom where gambler Bill Shear (alias Bill Swayne) is on trial for crooked dealing. At the trial Shear reveals how it all started. A young and ambitious lawyer with something of a social conscience, he fell in love with a branny, beautiful, and ambitious girl working in a rival's office. Everything went along well at first, but a change in the price of silver brought the end of mining days. He stumbled upon a divorce residence law which gave him the idea of publicizing Nevada as a haven for would-be divorcees. His publicity campaign soon succeeded so well that the city soon became prosperous again. He neglected his wife and child for his work with the result that there was a divorce in his own family. He has been driven to operating a gambling joint by his framed disbarment by the members of his profession who needed a scapegoat. Into his place came his daughter, she isn't aware of his identity, of course. He rigged the roulette wheel so that she would have to go home without her divorce and she has him haled into court. Everything at last is explained and father and daughter are reconciled.

An uneven preachment, Reno suffers mostly from the difficulties of its script. It has been given painstaking direction by John Farrow, however, and the experienced acting of Richard Dix, aided by such seasoned players as Gail Patrick, Anna Louise, and Laura Hope Crews. Dix does well by the Hichcock role, playing it with reticence and sincerity, and manages to create sympathy for the character he is called upon to portray and interest for the story itself.

(Adults & Young People) (Running time, 73 minutes)
SHORT SUBJECTS
(Recent Releases)

AMERICAN ROYAL
RKO Pathé 9 mins.
Photographed at the American Royal Livestock Show in Kansas City, largest and best known such exhibit in the United States. Shows thoroughbred cattle and horses with excellent slow-motion shots of horses in action.

AMERICAN SADDLE HORSES
Vitaphone 10 mins.
A Color Parade pageant of American horses from the western mustang to the handsome show and saddle horse. Gaits are illustrated in slow motion.

ANDY CLYDE GETS SPRING CHICKEN
Columbia 18 mins.
Lightweight little comedy in which Andy proposes in turn to each one of a group of bathing beauties. Then a rumor of riches makes them all accept at once. At the finish he is in flight with a six-foot Amazon in pursuit. Directed by Jules White.

ANGEL OF MERCY
MGM 10 mins.
Story of Clara Barton, New England school teacher whose nursing work during the Civil War led the way to the formation of the American Red Cross. Cast, led by Sara Haden, includes Ann Rutherford and Emmett Logan. Narration by Carey Wilson.

BEAUTIFUL SWITZERLAND
Columbia 10 mins.
Beautifully photographed trip through the Alpine country featuring lakes Lucerne and Geneva, the castle of Chillon, the Matterhorn and other majestic mountains and quaint little villages. Made by Andre De La Varre.

A BOY, A GUN AND BIRDS
Columbia 7 mins.
Color Rhapsody cartoon in which a small boy wounds a bird, is attacked by other birds, makes a pet of his victim — and gets rid of his gun forever.

BUSY LITTLE BEARS
Paramount 10 mins.
The adventures of three real little bears as they wander through the woods and encounter a badger, a porcupine and a skunk, then break into a ranch-house and upset the kitchen.

CHILE
Paramount 10 mins.
Color travelogue of a trip to Santiago, Vina del Mar, Valparaiso, an Indian village and the Andes lake region.

A DOG IS BORN
Paramount 10 mins.
A Grantland Rice Spotlight. The tale of a litter of seven pedigreed shepherd puppies and their training for careers; one becomes a Hollywood star, another a "seeing Eye" guide, another an army runner, etc.

FAGIN'S FRESHMEN
Vitaphone 7 mins.
Merrie Melody cartoon. Kitten Blackie refuses to sing nursery rhymes with his family, falls asleep and dreams of being in Fagin's crime school when attacked by police, and wakes up to join gladly the family group.

FRANCES CARROLL & THE COQUETTES
Vitaphone 10 mins.
Melody Master reel, Frances Carroll and her all-girl orchestra play a series of snappy tunes, introduce several songs and feature a drum specialty and a tap dance.

HOMES OF TODAY
F. H. A. 11 mins.
Produced in Technicolor for the FHA by Pathe News, this shows the latest developments in the low-priced home field from plans to finished structures and the living in them. A good job. Distributed free through local FHA offices.

KANGAROO COUNTRY
20th Century-Fox 10 mins.
Magic Carpet trip to Australia, from Sydney with its city scenes to the inland farm districts. Slow motion shots of kangaroos and interesting scenes of other animals.

MARCH OF TIME 5
RKO 16 mins.
Sixth Series. Portrayal of maneuvers in the Pacific, Japanese imperial ambitions, British problems and special attention to American plans for fortification of Guam.

NEVADA UNLIMITED
RKO Pathe 9 mins.
Pathe Reelism covering sparsely settled Nevada: Boulder Dam, Carson City, the sheep country, ghost towns, Reno, etc.

NEW HORIZONS
Vitaphone 10 mins.
Color Paradise film describing Alaska, its scenery and agricultural and industrial life.

AN ORGAN NOVELTY
Vitaphone 9 mins.
Mr. and Mrs. Jesse Crawford, joined this time by 13-year-old daughter Jessie, presenting popular numbers with several dance sequence backgrounds.

RHUMBA LAND
Universal 18½ mins.
Variety show featuring Latin music: Darryl Harpa and his orchestra; Wini Shaw, songstress; Vivien Fay and Jimmy Clemens, dancers; the Singing Charnios; an exhibition rhumba by the Theodores.

THE SILLY SEASON
20th Century-Fox 10 mins.
Lew Lehr's Dribble-Puss Parade. He pokes wise-cracking fun at press agents, their Chamber of Commerce antics, bathing beauty publicity, snoring techniques and a riderless race.

SCREWBALL FOOTBALL
Vitaphone 7 mins.
Merrie Melody cartoon. The Child Bowl classic, worst football game in history, a clever burlesque, breezily done.

SNOW FOLLIES
Universal 19 mins.
Musical Novelty. Variety acts against a winter lodge background. Lilian Roth and Bruce Holden, singers; Morell Sisters and Bally, rollerskaters; Lola Jensen, specialty dancer; Ann Triolo, accordionist, etc.

VALIANT VENEZUELA
MGM 9 mins.
Fitzpatrick Travelogue depicting architectural highlights, recreational facilities, industries and a resume of the country's heroic history.

VALLEY OF 10,000 SMOKES
20th Century-Fox 10 mins.
"A Father Hubbard subject. The "Glacier Priest" takes a trip to Alaska's weird valley near Mt. Kamai. Steam pouring from ground vents gives the place its name. The photography is exceptionally fine.

WEST WALL
RKO Pathe 10 mins.
Pathe Realism. Scenes of both the Siegfried and the Maginot lines, ably edited and accompanied by maps, animated diagrams and commentary by Maj. George Fielding Eliot.

WILLIAM TELL
Paramount 11 mins.
Symphonic Series. National Philharmonic Orchestra under Frederick Fehrer presents the famous overture in stirring style.

WINTER WONDERLAND
U. S. Forest Service 11 mins.
Excellent exhibition of winter sports in the free areas of the National Forests in New Hampshire, Colorado, Utah, Washington, Oregon and California. Produced by Emerson Yorke.
SECRET OF DR. KILDARE:
Produced and distributed by MGM
Director: Harold S. Busquet
Screenplay: Willis Goldbeck and
Harry Ruskin
Story: Max Brand
Musical Score: David Snell
Photography: Alfred Gilks
Dr. James Kildare .......... Lew Ayres
Dr. Leonard Gillespie ....... Lionel Barrymore
Paul Messenger ............. Lionel Atwill
Nancy Messenger ............ Helen Gilbert
Wayman ..................... Nat Pendleton
Mary Lamont ............... Laraine Day
Nora ......................... Sara Haden
Dr. Stephen Kildare ........ Samuel S. Hinds
Mrs. Martha Kildare ....... Emma Dunn
Dr. S. J. Crenko .......... Walter Kingsford
John Arbuckle .............. Grant Mitchell
Molly Byrd .................. Alma Kruger
Charles Heron ............ Robert Kent
Silly ....................... Marie Blake

More genial medical hokum and high-flown drama of white-clad men in this third offering of a popular series; Dr. Kildare turns psychologist and cures the phobias of a rich young lady, walks out on his superior in order to force him to take a rest, and does his usual bit for mankind. (Adults & Young People)

(Running time, 83 minutes)

The formula for the Dr. Kildare pictures, of which The Secret of Dr. Kildare is a sleek and patterned third, is no secret. You take an earnest young doctor, an eminent medico who preaches devotion to science and progress and is a lovable old codger under all that crumminess and surgical gauze — and of course a pretty nurse. For the rest take a lot of formidable looking gadgets, a breathlessly medical vocabulary for the doctors all, and a lot of patients who can be terrified, quizzical, "funny," or just plain patient under diagnosis and treatment.

Dr. Leonard Gillespie is overworking himself in his efforts to do something big about pneumonia with the help of the new drug, Sulfapyridine. Dr. Kildare advises his senior to take a vacation, but to no avail. In order to force the issue, Dr. Kildare walks out on Dr. Gillespie to undertake the treatment of Nancy Messenger who has a strange mental complex. He meets his patient as a friend of the family because she has a phobia against doctors. Old Doc Gillespie tries to carry on the great work alone, but collapses. Dr. Kildare sticks to his guns because his mother, in New York with his father on a visit, tells him it's the only way to get Gillespie to take his much-needed rest. Nancy's case becomes complicated when she quarrels with her fiancé and then suddenly becomes blind. On a hint from a lecture by the great Gillespie, Dr. Kildare gets at the root of her patient's mental malady and cures her of her temporary blindness. He returns to find his father (also a doctor) in the office of Dr. Gillespie to see about his heart. The good doctor pooh-poohs Kildare Sr.'s ailments away with a diagnosis of indigestion. Then the two, Gillespie and Kildare, Jr., are reconciled and begin again their attack upon pneumonia.

Heavy acting honors of course go to Lionel Barrymore who gives a telling if somewhat unsubtle characterization, replete with mock-menacing admonitions from a wheelchair and well-timed fainting fits. Lew Ayres offers another semi-romantic, semi-scientific Dr. Kildare. Laraine Day is both able and fetching as the nurse who loves him from afar. Especially capable in their support are Helen Gilbert as the neurotic rich girl and Samuel S. Hinds who again plays Kildare's physician father. Smoothly directed and shrewdly acted, The Secret of Dr. Kildare sustains the audience appeal of its predecessors.

LEGION OF THE LAWLESS:
Produced by Bert Gilroy for RKO-Radio
Director: David Howard
Screenplay: Doris Schroeder
Story: Berne Giler
Photography: Harry Wild
Editor: Frederic Knudson
Jeff Toland ................. George O'Brien
Ellen ....................... Virginia Vale
Doc Denton ................. Herbert Heywood
Les Harper .................. Norma Willis
Henry Ives .................. Hugh Sothern
Lafe Burton ................. Edwin Walker
Little Lacs .................. Delmar Watson
Len Holmes ................. Bud Osborne
Borden ...................... Monte Montagne
Bon Longton ............... Slim Whitaker
Mrs. Burton ............... Mary Field

Good, dependable old-style western in which veteran George O'Brien as a young lawyer brings law to a lawless community and justice for the swindled poor folk. (Adults & Young People)

(Running time, 59 minutes)

Jeff Toland, ready to practice law, decides to settle in a small but growing Western town named after its principal citizen, Henry Ives, but finds himself unwelcome. Ivestown is ruled by the Vigilantes, founded by Henry Ives from the best of motives to meet a real need. Ostenibly Henry still heads it. The real leader is his brother-in-law, Les Harper, whose methods and motives will not bear scrutiny.

Harper curtly orders Jeff to get out, and when he refuses, gives him a taste of Vigilante methods by wrecking his office overnight. Still Jeff sits tight. He is interested in East Ivestown, a poor section whose inhabitants live in terror of the Vigilantes. He is attracted by Henry Ives' pretty daughter, Ellen. He knows the coming of the railroad will create a need for his services. The railroad surveyors duly make a report, secretly left with Jeff for recording and witnessed by Doc Denton, the town drunkard. Doc is sworn to secrecy, but while intoxicated admits to Les Harper that the railroad will run, not through Ivestown itself, but through the despised section known as East Ivestown. This information precipitates a night raid by the Vigilantes, who force the terrified settlers of East Ivestown to sell their holdings for trifling sums. Jeff warns Henry Ives of what is going on, and Ives promptly calls a meeting of the Vigilantes. Harper has Ives murdered, and then tells the members that they have been assembled to vote on the taking of forcible possession of East Ivestown, so that the original pioneers who opened up the country will benefit by the arrival of the railroad, which, as matters stand, will enrich latecomers who were obliged to settle in the least desirable part of town. Those Vigilantes who believe their organization really exists to enforce law and order are overruled, and Harper's men set forth. They find an East Ivestown
roused to concerted action, burning to avenge old wrongs, and led by Jeff Toland. The result surprises the Vigilantes, but will not surprise the audience. And though the outcome of the romance between Jeff and Ellen shall not be revealed here, it is more than likely that no one will be surprised by that either.

Romance seldom plays a prominent part in action films, and though the love story in this one is subordinate to the customary conflict between outlawry and legal justice, it is emphasized more than is usual, and George O'Brien and Virginia Vale prove that they can whenever required play a love scene very pleasantly. The supporting cast and the direction are both good and the story is smartly paced. Action fans will not be disappointed, even though the hero proves susceptible to feminine charm.

MEET DR. CHRISTIAN:
Produced by William Stevens for RKO-Radio
Director: Bernard Vorhaus
Screenplay: Ian McLellan Hunter, Ring Lardner, Jr.
Story: Harvey Gates
Photography: Robert Pittack
Editor: Edward Mann

Dr. Christian ............................................. Jean Hersholt
Judy Price .................................................. Dorothy Lovett
Roy Davis .................................................. Robert Baldwin
Anne Hewitt ............................................... Enid Bennett
John Hewitt ............................................... Paul Harvey
Marilyn ..................................................... Marcia Mae Jones
Don Hewitt ............................................... Jackie Moran
Mr. Hastings ............................................. Maude Eburne
Bud ............................................................ Frank Coghlan, Jr.
Paul Hewitt ............................................... Patric Knowles
Mrs. Minnows .......................................... Sarah Edwards
Cass ........................................................ John Kelley
Benson ..................................................... Eddie Acuff

Warmly human and sentimental comedy-drama highlighting the kindly ministrations of a typical (movie) country doctor; Jean Hersholt continues his radio role, employs the old fashioned bedside manner and furthers his plans for a general hospital despite the mayor's short-sighted opposition. (Adults & Young People)

(Days of Jesse James
Running time, 63 minutes)

Meet Dr. Christian provides another occasion for meeting Dr. Hersholt and fittingly inaugurates a proposed series of films depicting the daily rounds of a country physician who is selflessly devoted to his patients and to the betterment of his community. The melodramatic exigencies of the script have been made, as is in the radio series responsible for the creation of this interesting character, subservient to Jean Hersholt's practiced delineation of the title role.

Dr. Paul Christian has preferred to remain in the small community of River's End, rather than to take up his practice in Chicago where a success of dazzling proportions would have been his. More than merely a physician, he is the town doctor Hewitt sees the light and promises a new hospital.

Meet Dr. Christian is, as was intended, a Hersholt held day. Dr. Christian's performance is solid and convincing and he gets able support from a competent cast which features fine characterizations by Paul Harvey, Maude Eburne, and Patsy Lee Parsons, personable child star. Script and direction are Avery, and patterned for alternate soft and shrill audience reaction. It's agreeable family entertainment.

DAYS OF JESSE JAMES
Produced by Joseph Kane for Republic
Director: Joseph Kane
Screenplay: Earle Snell
Story: Jack Natteford
Photography: Reggie Lanning
Editor: Tony Martinelli

Run times, 63 minutes

Roy Rogers pretends for a while that he is just one of the James boys to uncover the evidence that the brothers James had nothing to do with a particular bank robbery in which "May" Hewitt loses her life's savings and then lets them go on their carefree, harmless way. It seems that the Bankers Association has imported Roy to do a little investigating among a couple of bank robbers whom the railroad andstage are jittery, too, and send an investigator. In no time at all Roy decides the Muncie bank was robbed by its own president while the James were virtually counting their spoils from other misdeeds. Roy assumes the name of "Leavenworth" and joins the James gang. So kindly disposed is Roy of the James boys and their duties that he even helps them.

Days of Jesse James just isn't meant to be a serious addition to the great legend, but Roy Rogers fans will find it definitely in the groove.

ALL WOMEN HAVE SECRETS:
Produced by Edward T. Lowe for Paramount
Director: Kurt Neumann
Screenplay: Agnes Christie, Johnston
Story: Dale Eunson
Photography: Theodor Sparkuhl
Editor: Arthur Schmidt

Running times, 63 minutes

All women have secrets; the provocative story of women, their lives, and the passions of the men who love them, is the basis for this film. It's a film that examines the complex relationship between women and men, and how society's expectations influence their choices. The film explores the themes of love, self-discovery, and the impact of societal norms on individual agency.

Jeans Hersholt ........................................... Dorothy Lovett
"MEET DR. CHRISTIAN"
College comedy drama following the careers of three co-ed couples who marry before graduating; for one couple there are financial cares, setbacks for a career, and the "secret," which happens to be the impending birth of a baby. (Adults)

(Running time, 59 minutes)

The important characters in All Women Have Secrets add to the perils of higher education the uncertainties of marriage. Deciding they might fare just as well married as singlehearts, they marry, against the advice of friends, and struggle to continue their education. Joe and Susie Tucker have the smoothest time of it: pinched though they are for money, they lead as cheaply as one by setting up housekeeping in a trailer and taking odd jobs as they come up. Slats and Jennifer Warwick marry so that they canicker better and more often while they live on Jennifer's salary from home. Most serious is the case of John and Kay Gregory. Kay's allowance has been cut off and John, an up-and-coming premedical student, is forced to take any jobs all night to the detriment of his scholastic standing. Kay helps out by doing various jobs too, one of them being a night club singer. Jennifer and Kay both have secrets from their families which is going to have a baby. Jennifer has her baby under dramatic circumstances and before Kay can go back home to have her baby so her struggling husband won't be burdened, a kindly professor who has young Gregory's medical career in mind offers the needed financial aid.

The script of All Women Have Secrets makes some self-conscious attempts to be both a preachment against under-graduate marriage and a sort of expose in general, but it soon settles down to being a wildly incredible little melodrama. Jean Geaney, sister of James Cagney, is seen in her screen debut and does well. Miss Cagney sings a few songs fetchingly and she can act. Joseph Allen, Jr. is effective as the serious-minded young scientist. Lawrence Grossman's plays a dour professor in an amusing manner. With script and direction just so-so and with nothing but mere competence in the acting, All Women Have Secrets plods along and, while not thrilling gets a barely passing mark for the course.

**MILL ON THE FLOSS:**
Produced by John Klein, distributed by Standard Pictures

**Director:** Tim Whelan
**Screenplay:** Garnett Weston, Austin Melfi
**Novel:** George Eliot
**Photography:** John Stumar
**Editor:** John Datlowe
**Dialogue:** John Drinkwater

Stephen Guest - Griffith Jones
Mr. Tulliver - Sam Lisssey
Maggie (child) - Pauline Chalas
Mrs. Tulliver - Mary Clay
Mrs. Pullet - Arlene Snyder
Mr. Glebe - Edgar Marin
Mr. Glegg - James Roberts
Philip Wakem (child) - Philip Front

Earnest, slow-moving and rugged screen transcription, English made, of George Eliot's famous novel made chiefly interesting by the presence of Geraldine Fitzgerald as Maggie Tulliver; the heavy Victorian conventions and melodramatic plot conspire to make the film a definite period piece. (Adults & Young People)

(Running time, 80 minutes)

The Mill on The Floss, once one of the most widely read of George Eliot's novels and even today not without its admirers, is in this screen transcription more a film of the novel than as, in the case of Wuthering Heights, an outstanding film in its own right.

The first part of the film depicts, as does the book, the childhood of Maggie and Tom Tulliver, children of the honest but ignorant and obstinate Mr. Tulliver, miller of the Dorlcote Mill on the Floss. Maggie is very fond of her headstrong and narrow-minded brother, and even in their childhood he has the upper hand in things and she submits with grace to his caprice. As they grow up, however, their clashes of temperament become more serious, and in Philip Wakem, the deformed son of a neighboring lawyer, she finds a more congenial intellectual companion. Unfortunately there exists a Montague-Capulet relationship between the two families as the rough and ready Tulliver dislikes the Wakem's, a feeling that develops into intense hatred when he is made a hapless victim of a situation in which the senior Wakem is on the other side. Tom discovers the affectionate friendship of Maggie and Philip and, after a fierce quarrel, gets his sister to break off with Philip. Tulliver's death follows a scene of violence in which he thrashes the elder Wakem, and Maggie goes to St. Ogg's to visit her cousin Lucy Deane, who is about to marry the handsome and accomplished Stephen Guest. Maggie and Stephen are immediately attracted to one another. A boating expedition leaves Stephen's design, partly by accident, to Maggie's innocent overnight stay with him which breaks off both their engagements and causes Maggie's banishment from her brother's home. In a great flood Maggie and Philip (in the book it was Maggie and her brother Tom) are drowned.

Miss Fitzgerald is appealing and natural as the ill-starred Maggie, but she has difficulty creating sympathy for a character who is so much to blame, and who is above all a weak-kneed subservience to her brother. Frank Lawton lends conviction to his portrayal of the sensitive Philip Wakem. The others suffer from a sort of stiffness and an inclination to blend with the dingy background; and the photography is of the darksome kind so dear to English cameramen.

**MISSING EVIDENCE:**
Produced by Phil Rosen for Universal

**Director:** Phil Rosen
**Screenplay:** Arthur T. Horman

**Story:** Dorrell and Stuart E. McGowan

**Photography:** Milton Krasner

Bill Collins - Preston Foster
Lincoln Parker - Russel Howard
Nellie Howard - Chick Chandler
Marty Peters - Joe Downing
Andy Andrews - Oscar O'Shea

OH, JOHNNY, HOW YOU CAN LOVE
Produced by Ken Goldsmith for

**Director:** Charles Lamont
**Screenplay:** Arthur T. Horman

Johnny Sandham - "Kelly" Archer - Peggy Moran
Mr. Weasel - Donald Meek
Junior - Janita Quigley
Leipy - Horace McMahon
Mrs. Weasel - Linda Cates
Morton - "Doc" Joe Downing

Genial little nonsense comedy about a traveling salesman and a runaway heiress who tangle with crooks and cranks and roll through New York for a fat romance. (Adults & Young People)

Young salesman Johnny Sandham, skipping along the highway, meets young heiress "Kelly" Archer when her car meets his truck. She continues her runaway course by hitching a ride with him. They run right into a battle between cops and robbers and one of the badmen, an individual named Weasel who is described by his pals, furtively proud of his disappearing beds, automatic doors and windows, etc. To keep Weasel in a cooperative mood, Johnny claims he is kidnapping Kelly and they plan to take her to Kelly to take him along and head for the Canadian border. Halted again, this time in a small town, the three of them are sent by the town justice to an automobile detention camp, there to stay until their brakes are repaired. It's a whacky place, infested by pest Junior, a fireworks fiend, and managed by the mild and eccentric Thistletop bottom. With his pals, furtively proud of his disappearing beds, automatic doors and windows, etc. To keep Weasel in a cooperative mood, Johnny claims he is kidnapping Kelly and they plan to take her to Kelly to take him along and head for the Canadian border. Halted again, this time in a small town, the three of them are sent by the town justice to an automobile detention camp, there to stay until their brakes are repaired. It's a whacky place, infested by pest Junior, a fireworks fiend, and managed by the mild and eccentric Thistletop bottom. The pace is peppy, the production adequate. It's a passable programmer, unpretentious and good-humored.
Nicely turned melodrama about the FBI's racket-thwarting; this time it is lottery tickets, counterfeit ones at that, and a lone federal agen-t and a cigar store counter girl do the thwarting.

(Adults & Young People)

(Running time, 64 minutes)

Opening a new avenue of detection to the Federal Bureau of Investigation, Universal takes a pious look at the flourishing lottery racket and settles down comfortably to an expose of the refinement on the original racket practiced by the purveyors of counterfeit lottery tickets. The Bureau's Bill Collins is assigned the job of smashing the ring. His investigation leads him to a cigar counter capably run by Linda Parker and he both puts her down on his list of suspected persons and falls in love with her. The suicide of an elevator man who kills himself when he discovers that what he believes to be a winning ticket is only a counterfeit starts things in earnest. Linda has been selling tickets over the counter, but when she is cornered by George, she and a cigar salesman help Collins (known to the higher ups as H-11) on the trail that leads to the hideout of the "Big Shot," an exciting chase over the highway and the bad man's capture.

Missing Evidence builds up its suspense and minor climaxes with care and attention to consistency and presents its patterned story with simplicity and high seriousness. Preston Foster does his usual capable job in the G-man spot. Irene Hervey provides the girl interest with considerable charm. A competent supporting cast helps the principals go through their antics as though the whole issue were grim and doubtful and there was a chance that organized gangdom would really triumph over Uncle Sam. It's steady and standard as melodrama and as entertainment.

BROTHER RAT & A BABY:

Produced by Robert North for Warner Brothers

Director: Ray Enright
Screenplay: John Monks, Jr.
Photography: Charles Rosher
Art Director: Robert Haas
Editor: Clarence Kolster

Joyce Winfield .............................................. Priscilla Lane
Billy Randolph .............................................. Wayne Morris
Kate ................................................................. Jane Bryan
"Bing" Edwards .............................................. Eddie Albert
Terry ............................................................... Claire Terry
Dan Crawford ................................................. Ronald Reagan
Commencement .............................................. Peter B. Good
Spelling ......................................................... Arthur Treacher
Mrs. Terry ....................................................... Mary Olsen
Mrs. Brooks .................................................... Jessie Busley
Harry Suyens ................................................ Larry Williams
Mr. Harper ....................................................... Bertom Churchill
Mrs. Harper ..................................................... Nina Bryant

Farcical comedy sequel to "Brother Rat" showing the boys and their girls a year after graduation; one of the brothers now proud father of a baby called "com-mandant" goes to New York to seek a job as a varsity coach with astonishing and complicated results.

(Adults & Young People)

"Brother Rat" the brothers Warner had a hit which apparently seemed worth repeating. "Brother Rat and a Baby," for all its gagwhackedy comedy or perhaps because of it, is a good example of the law of diminishing dramatic returns. Lacking the authentic and thoroughly credible military school atmosphere of the previous production, it is forced to rely on its effectiveness upon a series of tany complications.

It is now a year after the "Brother Rat" trio's graduation. All three received their sheepskin's and Bing and Kate Edwards are the beaming parents of a baby boy. Billy Randolph and Dan Crawford are working for Randolph's father in New York City. Losing his job as a small town athletic coach, Bing and Kate with their baby "Commencement" take the bus for New York on Billy Randolph's suggestion, hoping to wrangle for Bing the job of varsity coach at his alma mater with the help of Randolph's father who is head of the alumni association. The baby assists nobly in complicating things by swallowing a passenger's diamond ring and Bing leaves his wife and baby as "security." In New York he gets into another jam with his wife's relatives by causing some money they left behind for a valuable C.O.D. package to get his family "out of hock." The diamond proves a fake, and things are in a bad way when the girl friends of the other two boys arrive in New York. Everything in sight, including an insurmountable Stradivarius, is given to somebody or other to get the boys out of their many financial conundrums. The baby adds to the merriment by setting fire to the swanky apartment, but redeems himself and everybody else by stowing away on a goodwill plane trip to Peru, winning fame for himself and jobs for all of the boys.

The story is palpably a framework on which to hang a series of gags and situations plotted as laugh-provokers. The laughs are there, though the set-ups, particularly the gag about the baby stowaway, have a ring of familiarity. Eddie Albert is forceful as the straggling head of a family. Wayne Morris plays the wellmeaning smart-aleck whose plans for the betterment of others don't always jell. Priscilla Lane and Jane Wyman carry on in the gay business of getting their men. Arthur Treacher is an amusing family butler. The entire cast play their parts to the hilt and further the sole intention of the script which is the unabashed one of providing an hour and a half of fast, furious, and funny entertainment.

THOU SHALT NOT KILL:

Produced by Robert North for Republic

Director: John H. Auer
Screenplay: Robert Presnell
Story: George Snow
Photography: Jack Marta

Editor: Ernest Nims

Reverend Chris ........................................... Charles Bickford
Alvin Stevens ............................................. Owen Davis, Jr.
Mary Olsen .................................................. Doris Day
Gordon Mavis .............................................. George Murphy
Mr. Miller .................................................... Granville Bates
Father O'Reilly ............................................ Charles Waldron
Julie ............................................................. Sheila Bromley
Johnny ......................................................... George Chandler
Mrs. Olsen ...................................................... Lee Robinson
District Attorney ........................................... Emmett Vogan
Mrs. Stevens ................................................. Leota Roberts
Mrs. Olsen ..................................................... Ethel May Hall
Trite melodrama grimly detailing the story of a youth who confesses to a Protestant minister, mistaking him for a Catholic priest, and then repudiates the confession until the voice of conscience finally wins out.

(Adults & Young People)

(Running time, 64 minutes)

Thou Shalt Not Kill employs once again the familiar story of the penitent who regrets his confession and who harkens at last to the still small voice. Allen Stevens is the town's bad boy, and when Julie, in whose company he had been often seen, is murdered, he is suspected and seized for trial. Meanwhile "Reverend Chris," long interested in reclaiming Stevens, accidentally becomes the confessor for Gordon Mavis, the real culprit, who, believing himself dying as the result of an automobile wreck, mistakes him for a priest. "Reverend Chris" goes to Father O'Reilly, who tells him that the confidences he received under rather unusual circumstances are nonetheless to be held sacred. The minister gives the now recovered youth such a penance as a priest might have given him. Mavis pretends good-will but tries to kill the minister in the latter's boathouse, being prevented from doing so by the prompting voice of an at last awakened conscience, which prompts a full and final confession.

Charles Bickford attempts mightily to inject vitality into the film but the weakness of story material and routine handling impose a stiff handicap. Paul Guilfoyle is good as the crazed and conscience-ridden killer and Owen Davis, Jr., lends earnest but uneven support as a former bad boy who has decided to go straight. Thou Shalt Not Kill is well-meaning and serious in purpose, but its use of dramatic cliches in battering a final confession from its protagonist deprives it of conviction and effective appeal.
THE GREAT VICTOR HERBERT:
Produced by Andrew L. Stone for Paramount
Director: Andrew L. Stone
Screenplay: Russell Crouse, Robert Lively
Story: Andrew L. Stone, Robert Lively
Photography: Victor Milner
Music Supervisor: Phil Boulting
Editor: James Smith
Casting: Victor Milner
Allan Jones .............. Allan Jones
Louise Hall .............. Mary Martin
Victor Herbert ....... Walter Connolly
Dr. Richard Moore ....... Lee Bowman
Peggy (14 yrs.) ......... Susanna Foster
Barney Harris ............ Jerome Cowan
Warner Bryant ......... John Garrett
Alpert Martin ............ Pierre Watkin
Michael Brown .......... Richard Tucker
George Fuller .......... Hal K. Dawson
Forbes .................... Emmett Vogan
Mrs. Victor Herbert .... Mary Carter
Lampighter ............... James Finlayson

Familiar story of a stage couple's struggles happily enhanced by Victor Herbert's perennial melodies; the brief Herbert biography sets the film's mood. Herbert songs and a full-scale musical background carry the film for good musical entertainment.

(Adults & Young People)

(Running time, 84 minutes)

The Great Victor Herbert is only casually a biography of the Irish-American melodist and a mounting for the Herbert songs. Tenuously linked with the Herbert legend is the familiar story of a stage-struck boy who is separated from his father by unscrupulous producers and abandons the stage for the success of his child.

Louise Hall and John Ramsey meet under both dramatic and musical circumstances when she is caught up in a parade led by the latter to pay honor to Victor Herbert at his home. Louise, who is about to leave New York for her home town after failing to find a stage opening, joins in an impromptu duet with Ramsey. It's a love at first sight, and soon John is promoting a stage career for Louise with Herbert's reluctant assistance, making her the leading lady. They marry and Louise's stage career begins to overshadow her husband's. With wisely solicited suggestions the couple adapts the first Ramsey's grip weakens until, to bolster the family fortunes, Louise makes a comeback in a Victor Herbert production with her partially estranged husband in a minor role. The climax comes when Louis is unable to go on and her fourteen-year-old daughter takes the leading part. Her father's encouragement and sacrifice saves Peggy from stage-fright and the show is a triumph. The consequent family reunion comes with happy inevitability.

The routine story of The Great Victor Herbert imposes a handicap which only the Herbert melodies such as "Kiss Me Again," "Ah! Sweet Mystery of Life," "I'm Falling in Love with Someone," (the film offers a selection of twenty-eight from the Herbert repertory) can dispel. Walter Connolly makes a brief and vague appearance as the composer, gingly waving a baton and playing a kindly uncle to little Peggy. Both the singing and acting of Mary Martin of "My Heart Belongs To Daddy" fame are delightful.

Allan Jones is in fine voice and plays the concerted Ramsey with acceptable exuberance. A pleasant surprise in the casting, which is excellent throughout, is the inclusion of the child coloratura, Susanna Foster, who exhibits an unusual voice range. The vocal numbers are all well staged and directed and with the lavish pictorial background combine to effect diverting and nostalgic musical entertainment.

The Herbert melodies used in this film may be identified as follows:

The Bayaderes, Rose of the World, Twilight in Barakessa, Ask Her While the Band Is Playing ("Rose of Algiers")
To the Land of My Own Romance, Finale of Art One ("The Enchantress")
I'm Falling in Love with Someone, Ah! Sweet Mystery of Life ("Naughty Marietta")
Neapolitan Love Song, Love Is Best of All, Finale ("Princess Pat")
How Do You Get That Way?, I Might Be Your Once-in-a-while, Lullaby ("Angel Face")
March of the Toys, ("Babes in Toyland")
There Once Was an Owl ("Babette")
Pinchhullo, A Kiss in the Dark ("Orange Blossoms")
Absinthe Frappe ("It Happened in Nordland")
I'm the Leader of Society ("The Vic-  
  ory")
I Love Thee ("Serenade")
Be-  
  tone of the Automobile ("Miss Dolly Dollars")
Chang the Lover ("Willow Plate Suite")
Thine Alone ("Eileen")
Some Day ("Her Regiment")
Kiss Me Again ("Mme. Modiste").

EMERGENCY SQUAD:
Produced and distributed by Paramount
Director: Edward Dmytryk
Screenplay: Garnett Weston, Stuart Palmer
Photography: Stuart Thompson
Art Directors: Hans Dreier, Franz Bachelin
Editor: Everett Douglass

Absurdly melodramatic saga of the police emergency squad and its exploits; a girl reporter starts investigating a series of tunnel explosions, uncovers a plot of the contractors to wreck the project and is rescued from a time-bomb trap with mere minutes to spare.

(Money & Young People)

A girl reporter endeavors to build up a job for herself by writing "human interest" stories and picks on the city's police emergency squad (they dress like cops and drive a combination fire truck and ambulance) for her subject matter. Her efforts get two young members of the squad in trouble with their boss and cast ridicule on the whole outfit. Her nearest trick, however, results from her seeing articles based on the matter fed her by an underworld thug and a dishonest contractor who are trying to force down the stock prices on a tunnel they are building. The explosions begin to take their toll of human life, accounting for a rookie member of the squad and in a ferocious climax almost claiming the girl reporter. Knocked out by the villain, she regains her senses and finds the time-bomb is about to go off. Down go the heroic pair of the emergency squad to effect the inevitable rescue.

Emergency Squad wastes the talents of its average cast on a story which suffers more than once from writers' propensity for getting their characters into situations from which they cannot extricate themselves without resort to false and implausible devices. The film boasts action of a sort and some elementary humor, but the whole adds up to just another second-rate second feature.

MONEY TO BURN:
Produced by Gus Meins for Republic
Director: Gus Meins
Screenplay: Jack Townley
Story: Jack Townley, Taylor Caven
Photography: Ernest Miller
Editor: William Morgan

Lou Higgins ............. James Gleason
Lil Higgins ............. Lucille Gleason
Sidney Higgins ........... Russell Gleason
Grandma Buller .......... Betty Huggins
Mrs. Dan................... Lois Ranson
Tommy Ryan .............. Tommy Ryan
Mr. Ellis ................. Thurston Hall
Bill............................ Douglas Meins
Mrs. Davis................ Lucien Littlefield
Mr. Dover............... Herbert Rawlinson
Another Higgins family comedy with Mrs. Higgins getting everybody into trouble again; Lil develops a mania for promoting a contest to have her husband lose his job when she discovers that his working for an advertising company will disqualify her in a dog biscuit contest. (Adults & Young People)

(Running time, 65 minutes)

The Higgins family are off on their improbable and entertaining adventures again. When last seen they were madly covering the country in their trailer on an impromptu vacation caused by one of Lil's well-meaning blunders. It's Lil who gets the family into hot water again with her sudden mania for prize contests. She neglects her family and all other interests to join some of her friends in every contest; which comes up. Her mania accidentally gives Joe an idea for promoting a contest through the advertising agency with which he holds a minor position. Lil energetically enters the new contest and then discovers with horror that her husband's advertising job disqualifies any member of his family for competing for the fifty thousand dollars award. She sees her duty plain; gets Joe hired from his job by plotting to have him accept a bigger role in "Mr. Brown" which turns out to be a fake. Despite further frantic efforts by Lil, Joe gets his job back, with a sizeable increase in salary, and a neighbor wins the dog biscuit contest.

The members of the screen family are in fine fettle and get a hilarious amount of fun out of the proceedings. The three Gripes (all of the Higgins) with their customary aplomb. Harry Davenport is effective as grandpa. Lois Ranson is a new "Betty Higgins," taking the spot formerly held by Mary Beth Hughes. Less wilde melodramatic, though fortunately equally as improbable, in its story, than former numbers in the Higgins series, Money To Burn is sensibly nonsensical entertainment.

A CHILD IS BORN:
Produced and distributed by Warner Brothers
Director: Lloyd Bacon
Screenplay: Robert Rossen
Play: Mary McDougall Axelson
Photography: Charles Rosher
Grace Sutton .................. Geralda Fitzgerald
Jed Sutton .................. Jeffrey Lynn
Florette .................. Gladys George
Miss Bowers .................. Gale Page
Mrs. West .................. Spring Byington
Ringer Banks .................. Johanne Davis
Dr. Lee .................. Henry O'Neill
Brady .................. John Litel
Mrs. Kempner .................. Gloria Holden
Johnny Nor顿 .................. Johnny Downs

Unusual and in some respects courageous film; a sincere human interest drama of the maternity ward, presenting, with the usual expectant-papa comedy contrast, the attitudes of different women towards motherhood; in particular that of an imprisoned wife who chooses death that her child may live. (Adults)

A Child Is Born concentrates upon a subject usually referred to obliquely or introduced only incidentally in other films: the human drama that develops in the maternity ward of a large hospital. It is not in any sense a clinical study, but a combination of several stories of individual human beings temporarily united by the fact that circumstances in their live occur at approximately the same time in the same place and all depend upon the birth of a child. And to give the picture continuity and a forward drive, the plot is dominated by the special case of one young couple.

To this particular maternity ward comes Grace Sutton, a convicted murderess who has been transferred from prison for the birth of her child. There too come Florette Laverne, vaudeville actress who is resentful of her condition and afraid that her figure will be ruined; Mrs. Kempner, wife of a truck driver and fearful that malnutrition will cause her to lose her baby; and Mrs. West, serene mother of six children now confidently expecting her seventh. Over them all presides head nurse Miss Bowers, patient and competent and reassuring. She is it who permits Ted Sutton to slip into the ward when the doctors realize that a choice must be made between the life of his wife and of his child. As the night wears on, the drama of each rises to its climax. Actress Florette gives birth to twins and pathetic Mrs. Kempner, whose own child is stillborn, pleads to be allowed to take one of the babies. And at last Mrs. Bowers brings to Jed Sutton his baby and a message from his wife that she hopes their child will be able to live the life she has been denied.

The general tone is, of course, quite serious and the revealing moments of humor are brought in by the simple expedient of expanding attention from the mothers to the worried and often well-meaning fathers. Geraldine Fitzgerald displays again as Grace Sutton the feeling for convincing emotion shown in Dark Victory and Wuthering Heights. Jeffrey Lynn is an earnest and restrained husband.

Jed. Gladys George portrays with easy assurance the flashy Florette faced with an unwelcome experience, while Spring Byington is her usual motherly self as Mrs. West. Johnnie Davis supplies most of the comedy as a typical (in movies) young father, aided by Hobart Cavanaugh and his flock as Mr. West, Henry O'Neill and John Litel set the pace for the minor players as hospital surgeons. Director Lloyd Bacon has handled the entire film with sensitive and sympathetic skill. Moviegoers should think twice before going. But, having thought, should find it interesting and at times moving entertainment.

PRIVATE DETECTIVE:
Produced by Bryan Foy for Warner Brothers
Director: Noel Smith
Screenplay: Earl Snell
Raymond Schrock
Story: Kay Krause
Photography: Ted McCord
Editor: Harold McNemar
Myrna Winslow ................. Jane Wyman
Jim Rickey .................. Dick Foran
Mona Lannon ................. Clora Davis
Brody .................. Maxine Rosenbloom
Donald Norton .............. John Ridgely
Net Flavin ................. Morgan Conway
Millard Lannon ............. John Eldredge
Mary Byington ............. Orson Evans
William Davidson
Sanger .................. Edgar E. Schmier Jackson
Mrs. Witter .................. Vera Lewis

Unpretentious, well-paced melodrama with much action and some humor; the hero and heroine are rival detectives and after getting in each other's way apart decide to solve the murder together. (Adults & Young People)

Private Detective is an action melodrama which energetically follows the "Torchy Blane" formula. In this instance the girl wonder is not a reporter, though: she's a private detective. As usual her work—and her boy friend's—equal man answer to the siren call of duty—conspires to keep her from the altar.

Myrna Winslow is a private detective and, of course, one of the best in the business with her frequent hard-cashing in on her woman's intuition. Quite without invention but a good detective nevertheless, albeit of the plodding type, is Jim Rickey of the Homicide Squad who has promised to marry. The marriage is called off, however, when Rickey is put on the case of the murdered millionaire, Millard Lannon. Rickey suspects Lannon's ex-wife and her fiancé. Only for protecting Myra, Rickey would have pinned the crime on the pair. After trying unsuccessfully to outsmart each other in cracking the case, detectives Winslow and Rickey with the aid of Brody, Mickey's assistant, solve the case together after a hectic chase and a rough-and-tumble tussle.

Private Detective comes by direct descent from a very old film tradition: the cast gets a lot of fun out of it. Jane Wyman is cute and winsome as the girl detective. Big, genial Dick Foran makes an excellent slow-witted foil for her. Maxine Rosenbloom leads the supporting cast with a good humorous characterization of the dumb assistant. Private Detective clicks nicely as moderately amusing entertainment.
The MOVIES . . . . 1940

BOOK BRIEFS

Reviews of recent books of interest to movie patrons and movie makers.

Catalog of Films for Classroom Use. Selected and Classified by the Advisory Committee on the Use of Motion Pictures in Education. Teaching Service. McGraw-Hill Co. Inc. $0.50

The Committee directly above, headed by Mark A. May and composed of experienced educators and school executives, was formed in 1937 at the invitation of the Motion Picture Producers and Distributors. About 15,000 short subjects, originally produced for theatrical presentation, were made available from the vaults of all major studios. Of these some 500 were selected for listing in this Catalog. The reviewing panels were instructed to impose high standards of selection. Each film "should have some clear relevance to one or more school subjects or school activities at a specified educational level; also . . . it should measure up to a fair standard in the presentation of its subject matter, especially in respect to principles as accuracy, authenticity, clarity, unity of theme, use of color, maps, sound elements, close-ups, and other camera devices." The Committee insists that all of these elements, when listed are ideally educational. But those included were all "judged useful" and specific defects are mentioned.

The subjects are grouped in these major classifications: Art and Music; Literature and Biography; The Sciences: The Social Studies; Health; Physical Education and Recreation; The Practical Arts and Vocations. An initial index to each section is provided and the text is followed by an over-all index by titles and another by topics. Each film is discussed in fair detail and recommendations for its use are appended.

Hollywood Saga, by William C. de Mille. E. P. Dutton & Co. $3.50

William C. and Cecil B. are not brothers behind the camera. Directors both and partners at the beginning, they made movies completely dissimilar. While C. B. (that label has stuck since the early days) drove ahead as a general production manager, as a studio politician, to fill the screen with super-spectacles all aglitter and agourage, William plodded quietly along directing simple, human pictures and earnestly trying to improve the actual techniques of his profession. His book has the same quality as his films, an obvious sincerity and an easy informality. And his present retirement from active film work gives it a perspective which no one else in the midst of the melee could attain.

This is simply the tale of his twenty years in the picture-making business, beginning with the luncheon well along in 1913 at which C. B., Jesse Lasky, Sam Goldfish (Goldwyn) and a lawyer friend discussed the possibility of a producing company. The result was the Jesse Lasky Feature Play Company which was bankrupted, reorganized and remerged which last emerged as the Paramount of today. William was soon won by C. B.'s own enthusiasm. His experience thereafter cuts a slice straight through the history of the movie industry during those years, touching in its telling many of the significant developments and supplying frequent anecdotes of famous names associated with the industry with a genial humor. The details on the chaos and sudden reversals brought by the advent of sound are particularly full and informative.

His optimism for the future is still the equal of that which soon out-visioned even the extravagant dreams of C. B. himself. Indeed, John Erskine, in his Foreword, doubts whether we have "yet caught up with half" of what William C. de Mille saw was inherent in them a quarter century ago.

Let's Go to The Movies, by William Clayton Pryor and Helen Sloman Pryor. Harcourt, Brace & Co. $2.50

The authors Pryor rightly believe that anyone who uses the phrase in their title should exercise definite judgment as to which movies to go to at any specific time and that they recognize that judgment depends upon real understanding of what a movie is and how it is made. In informal, lucid style they survey a complete program from newsreel to feature and discuss the various aspects of its production. In proper order of importance they rate and analyze the work of directors, actors, camera men, costume and make-up and scenic artists, editors and wardrobe experts. The treatment is popular but competently informative and emphasis is placed upon the predominant influence of the customers themselves on the advance of the movie industry.

Cinema students will probably regard this as an elementary volume. But the average movie fan will find it a handy handbook to increase both appreciation and enjoyment of his movie-going.

The Rise of the American Film, by Lewis Jacobs. Harcourt, Brace & Co. $4.50

In the course of the well-deserved tribute to Mr. Jacobs' achievement which forms the preface to "The Rise of the American Film," Iris Barry remarks: "It would be needless to say that I disagree here and there with some of Mr. Jacobs' critical and social interpretations of motion picture history . . . but this is as it should be. There are no authorities in this field as yet, so that we are all free to form our own judgments."

It is a foregone conclusion that Miss Barry will not be alone in taking issue with the author on one point or another, but when due allowance has been made for differences of opinion and the provocation to stimulating controversy inherent in many of Mr. Jacobs' pronouncements, the fact remains that he has made a valuable and much needed addition to the vast literature relating to an art which is practically universal in its appeal, but of which most people have only a superficial knowledge.

Starting with the penny arcades of half a century ago which preceded the first use of a projector and screen in April, 1896, Mr. Jacobs deals competently with the history of film entertainment in all its aspects from that time until the present day. The commercial problems of a rapidly expanding industry are exhaustively analyzed. The contributions of science, aiming at perfection of technical detail, are explained in language the intelligent layman can understand. The evolution of the film as an art form is traced from its crude beginnings, and early efforts are contrasted with outstanding photoplays of recent years which represent the combined talents of contemporary motion picture craftsmen from every department of production. The effect of current trends of thought and feeling upon motion pictures, and the enormous influence of films upon the public mind, manners and moral concepts are thoroughly discussed and illustrated by carefully documented examples. The chapters dealing with the film as a social force, and with its tremendous effectiveness in molding public opinions and standards of behavior are impressive and absorbing interest. The profoundly significant accomplishments of foreign directors are by no means neglected, but it is the American product which, as the title of his book indicates, is Mr. Jacobs' chief preoccupation. His history of the American film is in a sense the history of the American film-going public, which comes close to being a survey of American life, tastes and customs during the period of the film industry's growth and development.

For so comprehensive a work a vast amount of research was a prerequisite. Scholars will be indebted to Mr. Jacobs for having undertaken it, for his book is an indispensable addition to the bookshelves of any student. But it is more than that. It is a vivid and engaging narrative about a modern miracle of general, even of popular interest, and as such makes fascinating reading for anyone who is at all film-minded.
MR. CHIPS, of course; the undisputed champion of 1939 by vote of the nation’s film critics. The quiet screen story of his career, as interpreted by Robert Donat, received the largest vote in the history of the “Film Daily” annual poll, 472 out of a possible 542.
... and the people who make them

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PLAYERS

Brian de Lacy Aherne
b. New York City, Feb. 18, 1890
Left grammar school at 11 to help his family. The next year he went to a job and he went to live with an uncle who played the bass fiddle at Tony Pastor’s old variety hall. Was in turn a cashier, bellhop, janitor’s helper, grocery clerk. Joined the dramatic club of the East Side Bentenough House and director John D. Barry helped him along. At 15 got a job with the Ben Green Players and toured the country. At 17 left to join Maxine Elliott’s troupe. Land a small part in Ethel Barrymore’s Mib-Channel. For the next 15 years he played stock about the country, tried movie work in a quickie series, is Marriage Sacred?, with the old Essany Company and as an extra with the World Film Company. Toured with Vioa Dana in vaudeville in 1928. After a run of hard luck began to attract attention in The Storm, Beyond the Horizon, The Nervous Wreck, The Jazz Singer. While playing in Whistling in the Dark was signed by Vitaphone as last for the film version. Made first real screen success in Sadie McKee. Whistling in the Dark — Rasputin and the Empress — White Sister Man of the Nile.
1936: Frankie Gehr 5' 8"; her body, I'm No Angel — Barbarian — Secret of the Blue Room — Robber Scandal — Madame Spy — Million Dollar Ransom — Thirty-Day Princess — President Vanishes — Unknown Blonde — Wednesday's Child — Sadie McKee.
1940: Crowd Roars — You Can't Take It With You.
1940: Idiot's Delight — Let Freedom Ring — Man About Town — Mr. Smith Goes to Washington.

Edward Arnold
b. New York City, Oct. 17, 1908
e. New York public school
Married to Frank J. Rose
While in school planned to become a teacher of foreign languages. Was working occasionally posing for commercial photographers when a movie scout noticed her and, armed with a contract, she and her mother went to Hollywood, played in two-reel comedies and finally worked up to feature films, among them Leaving Up, Sons of the Fathers, Saturday Night Kid, Green Murder Case. Was always cast as an ingenue and knew that couldn’t last. Returned to New York and stepped into stage work, playing in Foreign Affairs, The Man Who Reclaimed His Head, Twenty-five Dollars a Week, The Curtain Rises and others. Skipped cut to Hollywood to make The Past of Mary Holmes, then back to New York for the play, The Bride of Toreoko. In 1934 went to Hollywood to stay.
1929: Canary Murder Case — Brotherly Love — Here Comes the Bandwagon — Mysterious Dr. Fu Manchu — Stairs of Sand — Halfway to Heaven.
1931: Part of Mary Holmes.
1936: Adventure in Manhattan — More Than Secretary — Professor Honey.
1937: History Is Made at Night — Easy Living.
1938: You Can't Take It With You.
1939: Only Angels Have Wings — Mr. Smith Goes to Washington.
. . . and the people who make them"

Fred Astaire
Frederick Austerlitz, 5' 9", brown hair and eyes, 145 lbs.
- Omaha, Neb., 1900
b. Ann Gralla and Frederick E. Austerlitz
- Married to Phyllis Baker Potter
- In vaudeville and on stage in many plays with his sister Adele. Featured in Smiles, Bandwagon, Gay Divorce. After his sister was married he tried the movies with slight success. Jumped to box-office records when teamed with Ginger Rogers.
1930: Dancing Lady - Flying Down to Rio
1934: Gay Divorce
1935: Roberts - Top Hat
1936: Follow the Fleet - Swing Time
1937: Shall We Dance - Damsel in Distress
1938: Carefree
1939: Vernon and Irene Castle

Gene Autry
b. Tioga, Texas, Sept. 29, 1907
e. Public schools
- Worked on the family ranch while in school
- Started singing in the local Baptist church and at fourteen joined a traveling medicine show.
- Got a job as telegrapher on the San Francisco Railroad. Was at the Tulsa office and started on the air in 1928 over a local station. By 1930 he was in Chicago and stayed there four years. In 1934 he moved to the movies and has steadily increased in popularity ever since, rising to top western honors in 1938 and 1939. Frequently writes songs for his films.

In Old Santa Fe - Phantom Empire - Tumbler-Tumbleweeds - Melody Trail - Shanghaied - Red River Valley - Gallupin' Sunrise
1936: Comin' Round the Mountain - Singing Cowboy - Guns and Guitars
1937: Git Along Little Dogies - Round-Up Rhythm - Youclin Kid from Pine Ridge - Public Cowboy No. 1 - Boots and Saddles - In the Saddle - Singing in the Rockies
1938: Manhattan Merry-Go-Round - Round-Up Time in Texas - Old Corral - Big Show
1939: Old Barn Dance Man from Music Mountain - Goldmine in the Sky - Prairie Moon - Western Jamboree - Rhythm of the Saddle - Riding the Range
1940: Home on the Prairie - Blue Mountain Skies - Mexican Rose - Mountain Rainbow - In Old Monterey - Colorado Sunset - Rovin' Tumbleweeds - South of the Border

Lew Ayres
5' 9", dark brown hair, brown eyes, 150 lbs.
b. Minneapolis, Minn., Dec. 28, 1908
e. Minneapolis and San Diego public schools; University of Arizona
- Divorced from Lola Lane; married to Ginger Rogers.
- Placed in study medicine while at college, but instead joined Henry Halsted's orchestra and went with it up and down the coast and as far east as Detroit. Back to Los Angeles with Ray West's orchestra at the Ambassador Hotel. Played and sang, becoming one of the first crooners. Attracted attention one day by dancing with Lil Damita and was signed to a short contract by Pathe. Played a bit part in The Sophomore, then went to MGM for a part in Greta Garbo's The Kiss. Carl Laemmle, Jr. saw the film and signed him for the role of Paul in All Quiet on the Western Front. In 1916 directed film, Hearts in Bondage.
1928: Sophomore - The Kiss
1930: All Quiet on the Western Front - Doorway to Hell - Common Clay
1931: Heaven on Earth
1933: Impatient Maiden - Spirit of Notre Dame
1933: Don't Bet on Love - My Weakness - River Fair
1934: She Learned About Sailors - Servants' Entrance - Let's Be Ritty
1935: Spring Tonic - Lovery Lover - Silk Hat Kid
1936: Leatherbacks Have Landed - Panic on the Air - Shakedown - Lady Be Careful - Murder with Pictures
1937: Crime Nobody Saw - Last Train from Madrid - Hold 'Em Navy
1938: Scandal Street - Rich Man, Poor Girl - King of the Newsboys - Holiday - Young Doctor Kidare - Spring Madness
1939: Calling Dr. Kidare - Ice Follies of 1939 - Broadway Serenade - These Glamour Girls - Secret of Dr. Kidare - Remember

FAY BAINTER

JOHN BARRYMORE

LIONEL BARRYMORE

Fay Bainter
5' 9", brown hair and eyes, 112 lbs.
b. Los Angeles, Calif., 1892
- Married to Lieutenant-Commander Reginald G. Venable, retired, one son
e. Los Angeles public schools
- Early determined to be an actress. Acquired experience in stock in Des Moines. First play in New York was Arms and the Girl. Featured in The Willow Tree, Desire, New York. She Stoops to Conquer, Jealousy, Lisistrata, Adorable Cragnost, Ming Toy. In 1934 made film The Side of Heaven. Then returned to New York to star with Walter Huston in Dodsworth. In 1937 was converted to a movie career.
1934: This Side of Heaven
1937: Quality Street - Soldier and the Lady - Make Way for Tomorrow
1938: Jezebel - White Banisters - Arkansas Traveler - Shining Hour
1939: Yes, My Darling Daughter - Lady and the Mob - Daughters of Courage - 4 Our Neighbors, the Carters - Four Wives

John Barrymore
John Blythe
b. Philadelphia, Penn., Feb. 15, 1882
- Divorced from Dolores Costello, two children: Elizabeth, Marjorie.
- p. Georgiana Drew and Maurice Barrymore
- Unlike the rest of his famous family, John had no stage ambitions. He wanted to be an artist. Studied in Paris and ran up such bills that his father ordered him home. Tried illustrating for New York papers, sold a picture to Andrew Carnegie—and was convinced by Arthur Brisbane that he wouldn't make a newspaperman but would make an actor. Had to get a job. The name and the profile were enough. Opened in Chicago in the play, Maggie. Came to New York, in Gled of It. Climbed steadily to dominant position in such plays as Toddlers, The Fortune Hunter, A Slice of Life, Affairs of Anatol, A Thief in the Night, Yellow Ticket, Justice, Peter Ibbetson, Redemption, The Jest, Richard III, Hamlet. Made many silent films meanwhile. Was in Warner's historic Don Juan, 1926, the first part-talking film given public presentation. Took his Richard III and Hamlet to London for four runs. On his return in 1929 went directly into the talkies. Raffles - Here Comes the Bride - Sherlock Holmes - Lot's Eaters - Dr. Jest and Mr. Hyde - Beau Brummel - Sea Beast - When a Man Loves - Don Juan
1929: General Czak - Men from Blankley's
1930: Song of Songs
1931: Moby Dick
1932: Arsene Lupin - Mad Genius
1934: Twentieth Century
1935: Romeo and Juliet
1937: Maytime - Bulldog Drummond Comes Again - Night Club - Bulldog Drummond's Revenge - True Confession
1938: Romance in the Dark - Spawn of the North - Marie Antoinette - Hold That Co-Ed
1939: Great Man Votes - Midnight

Lionel Barrymore
Lionel Blythe, 6', dark hair, blue eyes, 155 lbs.
b. Philadelphia, Pa., April 28, 1878
e. New York public schools, art study in Paris
- On stage as child with his parents, making his debut at age of five. Made extensive tours on the road with several stock companies. Accepted an offer to study art in Paris and did so for a year with the intention of becoming a painter. Returned to New York and obtained a job as an illustrator. Persuaded by his brother John, tried the stage again, scoring strong successes in The Copperhead, The Jest, Peter Ibbetson, The Claw, etc.
- First film role in D. W. Griffith's Friends, 1909. Then alternated stage and screen until the coming of talking pictures. Tried directing and made a short, Confession, and several feature films, among them Madame X (with Ruth Chatterton), The Rogue Song (with Lawrence Tibbett) and Ten Cents a Dance.
- Academy Award for best supporting player as Stephen Ashe in A Free Soul, 1931.
Yellow Streak—The Copperhead—Splendid Road—The Barrier—Tempest—The Show—Thirteenth Hour—Love—The River Wild—Alias Jimmy Valentine—Mysterious Island—West of Zanuck—Stark Mad—Yellow Ticket—Arsene Lupin—Broken Lullaby
1912: Grand Hotel—Washington Manquearde—Rapunzel and the Emperor
1913: Reunion in Vienna—Sweepings—One Man's Journey—Looking Forward—Nogla's Flight—Dinner at Eight—Stranger's Return—Should Ladies Behave—Her Sweetheart—Christopher Bean
1914: This Side of Heaven—Treasure Island—Girl from Missouri—David Copperfield—Carolina
1915: Little Colonel—Mark of the Vampire—Public Hero No. 1—Ah Wilderness—Return of Peter Grimm
1916: Voice of Bugle Ann—Devil Doll—Gorgeous Hussy—Cripple—Road to Glory
1917: Family Affair—Captains Courageous—Saratoga—Navy Blue and Gold
1918: Yank at Oxford—You Can't Take It With You—Young Dr. Kildare—On Borrowed Time—Secret of Dr. Kildare

Freddie Bartholomew
c. Special training at the home of his aunt, Miss Millicent Bartholomew, in Wimberly, Wiltsbire.
Adopted by his aunt when three years old. First public appearance the same year to recite a poem on local stage. Specialised in Shakespearean recitations and was soon a local favorite at parties, teas and amateur theatricals. First film was to Wardour Street for interviews with British movie officials. Eventually given non-speaking part in film called Sugar and Spice. Followed by minor role in Lily Christie, Fascination (with Madeleine Carroll) and Let's go Naked.
In spring of 1934 Miss Bartholomew decided to take him to the United States. While in New York he saw David O. Selznick's ad for a David Copperfield and persuaded his aunt to continue on to California. Interview and test won the role.
1935: David Copperfield—Anna Karenina
1936: Professional Soldier—Lloyds of London—Little Lord Fauntleroy—The Devil Is a Sissy
1937: Captains Courageous
1938: Kidnapped—Lord Jeff—Listen Darling
1939: Spirit of Culver—Two Bright Boys

Warner Baxter
b. Columbus, Ohio, March 29, 1893
c. Columbus public schools
Married to Winifred Bryson, actress
Academic Award, 1929; In Old Arizona.
His father died before he was a year old and his mother became a seamstress to earn a living. Young Warner had his eye on the stage from the start and was an experienced amateur by the time he graduated from high school. Enrolled at Ohio State, but decided to help his mother and took a job selling farm implements. Knew every theatre manager in town and got a chance when the partner of Dorothy Shoomaker fell ill. Was on tour four months, then returned to business to please his mother. Was soon selling automobiles, but an offer to play stock in Tulsa, Oklahoma, proved too strong. Soon moved to Hollywood, failed to make the movies and spent nearly seven years with the Burbank stock company alternating leads with Richard Dix. Was sent to New York for the lead in Lombardi, Ltd. In 1935 won a movie contract but made little headway until 1929 when In Old Arizona won the Academy Award.
Runaway—Alona of the South Sea—Mannequin—Great Catholic—Miss Breaster's Millions—Messmates—Squaw Man—In Old Arizona—Daddy Long Legs—Cisco Kid—Surrender
1932: Amateur Daddy—Man About Town—Six Hours to Live
1933: Dangerously Yours—I Loved You Yesterday—Paddy, the Next Best Thing—At Harbors 42nd Street—Penthouse
1934: Stand Up and Cheer—Such Women Are Dangerous—Grand Canary—Broadway Bill

Wallace Beery
6'1", brown hair, hazel eyes, 189 lbs.
b. Corsica, Mo., April 1, 1889
c. Kansas City public schools and Chase school
Married to Rita Gilman
Left school at 15 to join a railroad section gang. Next year joined Ringling Bros. Circus. Three years later, was singing and dancing in Henry Selsor's musical show in New York winters and playing stock in Kansas City, St. Louis and other places summers. In 1913 played first major role as Swedel servant girl in an Essanay comedy and stayed on at Chicago studios as actor and stage electrician. Tried camera work and went to California as manager of Essanay studio there. Organized own company and went to Japan to make pictures. The War broke the company and he returned to California and comedy. Was in many Keystone and Universal two-reelers. First 6' heavy role was with Hobart Bosworth in Behind the Door, 1917.
1917: The Chap—Hell Divers—Grand Hotel—Flesh
1918: Sovereign—Tugboat Annie—Dinner at Eight—Bowery
1919: Viva Villa—Treasure Island—Mighty Barrow
1920: West Point of the Air—China Seas—O'Shaughnessy's Boy—Ah Wilderness
1921: Message to Garcia—Old Hutch
1922: Old Sec—Slave Ship
1923: Bad Man of Brimstone—Port of Seven Seas—Stablemates
1924: Stand Up and Fight—Sergeant Madden—Thunder Alcath

Ralph Bellamy
6'5", light brown hair, blue eyes, 190 lbs.
b. Chicago, Ill., June 17, 1905
c. Chicago public schools
Married to Catherine Willard
Ran away from home at 17 to join a traveling Shakespearean repertory company. Wrestled scenery for a year before taking a role. For the next nine years trouped with 15 stock companies and played an estimated 371 different parts. Once tried his own company in Des Moines. Late in 1910 decided to attack New York and at last won a place in Coquette. Also played in Hoblady. In 1931 made his screen debut with Richard Dix in The Secret Six.
1931: Secret Six—Magnificent Lie—West of Broadway
1932: Almost Married—Disorderly Conduct—Young America—Woman in Room 13—Rebecca of Sunnybrook Farm
1933: Picture Snatcher—Narrow Corner—Ever in My Heart—Mexican Hayride—Below the Sea—Before Midnight—Headline Shooter—Blind Adventure—Flying Devils—Age of Aces
1934: This Man Is Mine—Spitfire—Crime of Helen Stanley—Love Me Tonight—Once to Every Woman—One Is Guilty
1936: Roaring Lady—Final Hour—Straight from the Shoulder—Man Who Lived Twice—Wild Ryan
1937: Countess Lady—Bells Get Married—It Can't Last Forever—Awful Truth
1939: Tragic Winds—Let Us Live—Blind Alley—Coast Guard

Wallace Beery
1935: One More Spring—Under the Pampas—Moon
1936: King of Burlesque—Prisoner of Shark Island—Road to Glory—To Mary, with Love—White Hunter
1937: Slave Ship—by Wife, Doctor and Nurse—Vogues of 1938
1938: Kidnapped—I'll Give a Million
1939: Wife, Husband and Friend—Return of Cisco Kid—Barrie's

Ralph Bellamy
1932: Almost Married—Disorderly Conduct—Young America—Woman in Room 13—Rebecca of Sunnybrook Farm—The Secret Six—Magnificent Lie—West of Broadway
1933: Picture Snatcher—Narrow Corner—Ever in My Heart—Mexican Hayride—Below the Sea—Before Midnight—Headline Shooter—Blind Adventure—Flying Devils—Age of Aces—This Man Is Mine—Spitfire—Crime of Helen Stanley—Love Me Tonight—Once to Every Woman—One Is Guilty
1936: Roaring Lady—Final Hour—Straight from the Shoulder—Man Who Lived Twice—Wild Ryan
1937: Countess Lady—Bells Get Married—It Can't Last Forever—Awful Truth
1939: Tragic Winds—Let Us Live—Blind Alley—Coast Guard
and the people who make them"

Constance Bennett

5' 4"., blonde hair, blue eyes, 110 lbs.
b. New York City, Oct. 22, 1905
e. Miss Shander's School; Mrs. Merrill's School; Miss. Bahan's Finishing School, Constance Divorced from Philip Plunt, married to Marquis de la Falaise de las Coudraye
One of the three daughters of Richard Bennett, famous stage star. Went directly into the lead of Cyrano in 1924 and, with the exception of a four-year absence, much of which was spent in France, has been in lima ever since.
Cyrano — Into the Net — Code of the West — Goose Hangs High — My Son — My Wife and I — Goose Woman — Sally Irene and Mary — Rich People — This Thing Called Love — Son of the Gods
1930: Three Faces East — Common Clay — Sin Takes a Holiday — Bought — Two Against the World
1931: Born to Love — What Price Hollywood
1912: Lady with a Past — Rockaby
Our Better — Bed of Roses — After Tonight — Moulin Rouge — Affairs of Cellini
1934: Outcast Lady
1935: After Office Hours
1936: Everything Is Thunder — Lady in Love
1937: Topper
1938: Merrily We Live — Service de Luxe
1939: Topper Takes a Trip — Tail Spin

Joan Bennett

5' 3", blonde hair, blue eyes, 110 lbs.
b. Palisades, N. J., Feb. 27, 1910
e. Private tutors; St. Margaret's School, Waterbury, Conn.; finishing school, France Divorced from John Martin Fox, married to Gene Markey, playwright; two children
In 1928 played a small part in support of her famous father in the play, Jarnegan. was induced by producer John W. Concannon, Jr. to go to Hollywood. First part was that of Phyllis with Ronald Colman in Bulldog Drummond.
1929: Bulldog Drummond — Three Live Ghosts — Mississippi Gambler — Duret
1930: Crazy That Way — Putting on the Ritz — Maybe It's Love — Moby Dick
1932: Careless Lady — She Wanted a Millionaire — Trial of Viviane Ware — Work Ends — Only Me — My Gal — Wild Girl
1933: Arizona to Broadway — Little Women
1934: Pursuit of Happiness Man Who Reclaimed His Head
1935: Mississippi — Private World — Two for Tonight — She Couldn't Take It — Man Who Broke the Bank at Monte Carlo
1936: 11 Hours by Air — Big Brown Eyes — Wedding Present — Two in a Crowd
1937: Voyages of 1930
1938: I Met My Love Again — Texas Artists & Models Abroad — Trade Winds
1939: Trade Winds — Man in the Iron Mask — Housekeeper's Daughter

Jack Benny

Jack Kuhelsky, 5' 9", brown hair, blue eyes, 150 lbs.
b. Chicago, Ill., Feb. 14
e. Waukegan, Ill., and Chicago public schools Married to Sabie Marks (Mary Livingston) During vacations and after school, he worked in his father's haberdashery business. Didn't like it, so took the violin his mother had given him and on which she had made him practice faithfully and organized a small orchestra for school dances. Tried to storm the town theatre, but landed only a door man's job. Then became property man and finally a fiddler in the pit. When the theatre expired, he teamed with a pianist and played in vaudeville for four years. Enlisted in the Navy during the war and appeared in a service show at the Great Lakes Naval Station. Played his violin to little applause, then tried jokes and wangled tremendous applause and a big collection. After the Armistice, he returned to vaudeville minus the violin. Tried radio work and was instant success. Married Sabie Marks who filled in one night for an absent performer and attracted such fan mail she has never missed a program since. In 1928 he was doing his monologue act in a Los Angeles theatre and was signed by NBC for a part in The Hollywood Revue. Has alternated radio and pictures ever since.

Edgar Bergen

5' 8", blond hair, blue eyes, 153 lbs.
b. Chicago, Ill., Feb. 16, 1903
e. High school, Chicago; Northwestern University Created Charlie McCarthy in 1921 and has played with him ever since Of Swedish parentage. At 13 discovered he could do tricks with his voice. Earned his way through college with acts at clubs and in local vaudeville. Joined the Red Path Chataqua with program of ventriloquism, magic and caricatures. His first show was The Operation, and played it on the Keith Orpheum circuit and in England. In 1920 was featured in Royle's Revue in Stockholm, Sweden. Wrote his own scripts and played in several Vitaphone shorts. The Operation, Office Scandal, Donkey Business, The Eyes Have It, Free and Easy, Africa Speaks English, his Irish and was featured regularly on Rudy Vallee's radio programs. Continued in Vitaphone shorts. In 1938 started his feature film career in Goldwyn Follies.

Joan Blondell

5' 4", blonde hair, grey eyes, 120 lbs.
b. New York City, August 30, 1909 Divorced from George Barnes, married to Dick Powell; two children
Her father, Eddie Blondell, known as the original Katernjammer Kid, was a vaudeville performer for more than forty years. Her mother, sister and brother were also stage folk. Joan herself made her first stage appearance as a baby in arms. Her first twelve birthdays were spent in as many different countries. The longest stay was in Australia, six years. Has crossed this country on tour at least 15 times. Between trips has been a circus band, a waitress and a department store clerk. At eighteen joined a stock company in Dallas, Texas. Came to Broadway for a part in Tarnish. Played a season in the Ziegfeld Folies, then with Ann Harding in The Trial of Mary Dugan. Scored big hit with James Cagney in Penny Arcade and with him went to Hollywood for the movie version, released as Sinner's Holiday.
1930: Sinner's Holiday — Office Wife — Steel Highway — Illicit — My Past
1932: Greeks Had A Name For Them — Blonde Crazy — Crow Roars — Big City Blues — Three on a Match — Central Park
1933: Broadway Bad — Lawyer Man — Gold Diggers of 1933 — Goodbye Again — Footlight Parade — Havana Widows — Convention City
1934: Kansas City Princess — Smarty — I've Got Your Number — He Was Her Man — Mac
1935: Traveling Saleslady — Broadway Gondolier — We're in the Money — Miss Pacific Fleet
1936: Colleen — Sons O' Guns — Bullets or Balloons — Stage Struck — Three Men in a Horse — Goldiggers of 1937
1937: King and the Chorus Girl — Perfect Specimen — Back in Circulation — Stand- by
1938: There's Always a Woman
1939: Off the Record — East Side of Heaven — Kid from Kokomo — Good Girls Go to Paris — Amazing Mr. Williams

Humphrey Bogart

5' 11", dark brown hair, brown eyes
b. New York City, December 25, 1900
e. Madison Humphrey and Dr. Belmont D. Bogart Married to Millie Mathis, actress
Left Andover to join the Navy during the World War. Returned home and got a job in a broker's office. Family lived just around the corner from William A. Brady, stage producer, and Humphrey had grown up with the Brady children. Elder Brady rescued him from Wall Street with a job as assistant stage manager, then let him act in a play, Swifty. Both play and player were terrible, but he had later chances in A Wise Child, Cradle Snatchers, etc. In 1931 went to Hollywood and played in Up the River and other films but remained unnoticed by the public until 1933 when his performance on the stage in Petrified Forest jumped him into stardom in the film version.

Up the River — Devil with Women — Body and Soul — Women of All Nations — Love Affair — Midnight
1936: Petrified Forest — Two Against the World — Bullets or Balloons — China Clipper — Isle of Fury — Great O'Malley
1937: Black Legion — Marked Woman — San Quentin — Kid Galahad — Dead End — Stand-In
1938: Swing Your Lady — Crime School — Amazing Dr. Clutterhouse — Racket Busters — Men Are Such Fools — Angels with Dirty Faces
1939: King of the Underworld — You Can't Get Away with Murder — Dark Victory — Oklahoma Kid — Roaring Twenties — Return of Dr. X — Invisible Stripes

John Boles
6' 1", brown hair, grey-blue eyes, 185 lbs.
b. Greenville, Texas, Oct. 27, 1900
e. Public schools, Greenville; University of Texas

After graduation from college he was preparing to enter the Johns Hopkins medical school, but enlisted instead and served for 20 months with the criminal intelligence bureau of the A. E. F. Made a hit in a service show singing Roses of Picardy and on his return to the United States studied music in New York. Then under Jean de Restke in Paris. Back in New York he kept interviewing producers until finally obtained a part in the musical, Little Jesse James. Continued in Mercenary Mary, Kitty's Knees, and Geraldine Farrar's one venture in light opera, The Romany Love Spell. Started his film career with Gloria Swanson in The Loves of Sunita. First singing assignment in The Desert Song.

Loves of Sunita — Bride of the Night — Shepherd of the Hills — Bride of the Colorado — What Holds Men — We Americans — Last Warning — Pail
1929: Romance of the Underworld — Rio Rita — Scandals
1930: Desert Song — Song of the West — Captain of the Guard
1931: Seed — King of Jazz
1932: Careless Lady — Good Sport — Back Street — Six Hours to Live
1933: Child of Manhattan — My Lips Betray — Only Yesterday — I Believed in You — Beloved — Bottoms Up — Stand Up and Cheer
1934: Wild Gold — White Parade — Music in the Air — Life of Vergie Winters — Age of Innocence
1935: Orchids to You — Curly Top — Redheads on Parade — Littlest Rebel
1936: Rose of the Rancho — Message to Garcia — Craig's Wife
1937: As Good As Married — Stella Dallas — Fight for Your Lady
1938: Romance in the Dark — Sinners in Paradise

Charles Boyer
b. Figeac, France, August 8
e. Schools and Lycéeum of Figeac; Sorbonne, and Paris Conservatory

Married to Pat Patterson

Started acting at an early age in his own shows in his father's barn. Went to the Sorbonne to please his parents, left to join the army during the War. Afterwards enrolled at the Paris Conservatory and in 1921 made his debut in Les Jardins de Murcie. Played in L'Homme Enchaîné, La Galerie des Glaces, Parrain, Melo, Le Bonheur, Le Voyageur. Appeared in two silent films, then in all-talking Barcarole in 1910 at Berlin.

Made French versions of FPI and The Only Girl, then came to Hollywood for French versions of The Big House, Trial of Mary Dugan. Returned to Paris to make L'Espri

JOAN BLONDELL

EDGAR BERGEN

HUMPHREY BOGART

JOHN BOLES

CHARLES BOYER

BOBBY BREEN
... and the people who make them?

1914: Caravan
1915: Private Worlds — Shanghai — Break of Hearts
1916: Le Bonheur (Franco-American) — Garden of Allah
1917: Hectors Is Made at Night — Tovarich — Mayerling (French) — Conquest
1918: Orange (French) — Algiers
1939: Love Affair — When Tomorrow Comes

Bobby Breen
b. Montreal, Canada, Nov. 4, 1927
Is the youngest of four children. His mother had been a singer and his brother and two sisters had both begun at an early age. When he was two years old the family moved to Toronto and the next year sister Sally, then 18 and a performer in night clubs, started his musical training. In less than a year he was a feature of the Silver Calf show, appearing once a week or more through two seasons. Then Sally decided to abandon her own career and become Bobby’s manager. When he was just past six, she used her own savings to take him to Chicago where he played two weeks at the Oriental Theatre. After several other engagements, they moved on to New York for a ten-day run at the Paramount Theatre and enrollment in the Professional Children’s School. Appeared with Harry Richman in Say When. In 1933 went to Hollywood and signed a long-term contract with 20th Century Fox. Was immediate success on Eddie Cantor’s weekly air show while working on film.

1936: Let’s Sing Again — Rainbow on the River
1937: Make a Wish
1938: Hawaii Calls — Breaking the Ice
1939: Fisherman’s Wharf — Way Down South

George Brent
6’ 1”, black hair, hazel eyes, 170 lbs.
b. Dublin, Ireland, March 15, 1908
d. University of Dublin
Divorced from Ruth Chatterton and Constance Worth
After graduation from the university he joined the celebrated Abbey Theatre. Came to America determined on a stage career here and landed with a stock company at Elitch’s Gardens, Denver. Was leading man there two seasons, acquired other stock experience, then made his New York debut in These We Love. Was Alice Brady’s leading man in Love, Honor and Betray in 1910. First screen role with Ruth Chatterton in The Rich Are Always With Us, 1932.
1932: Rich Are Always with Us — The Crash — So Big — Purchase Price — Miss Pinkerton — Week End Marriage — They Call It Sin
1933: Luxury Liner — Baby Face — From Headquarters — 42nd Street — Keyhole — Lily Turner — Female — Bureau of Missing Persons
1934: Stamboul Quest — Painted Veil — Housewife
1935: Right to Live — Goss and the Gander — Stranded — Front Page — Woman — Special Agent — Living on Velvet — In Person
1936: Showed Under — Golden Arrow — Case Against Mrs. Ames — Give Me Your Heart — God’s Country and the Woman — More Than a Secretary
1937: Mountain Justice — Go-Getter — Submarine D-1
1938: Jezabel — Gold Is Where You Find It — Racken Buster — Secrets of an Ace
1939: Wings of the Navy — Dark Victory — Old Maid — Rainy Came

Joe E. Brown
Joseph Evans, 5’ 7½”, dark brown hair, blue eyes, 149 lbs.
b. Holgate, Ohio, July 28, 1892
Married to Katherine F. McGraw: four children
Eldest of a large family. Ran away at nine to join a circus and became a member of an acrobatic troupe billed as the Five Marvelous Atlhons. Has since played in circuses, vaudeville, burlesque, musical comedy, radio, folks and movies without missing a season. Tried baseball for a while with the St. Paul Club and was once a rookie on the New York Yankees. Played in the musicals Listen Lester, Jim Jam Gods, Cap-

Virginia Bruce
Virginia Briggs, 5’ 6½”, blonde hair, blue eyes, 128 lbs.
b. Minneapolis, Minn., September 29, 1910
d. Grammar school, Minneapolis; high school, Fargo, N. D.
Divorced from John Gilbert, one daughter; married to J. Walter Ruben, director
Father an insurance broker. After her graduation from high school, the family moved to Los Angeles and she obtained small parts in Paramount Pictures. In 1931 signed a contract with MGM, but after several pictures in which she never rose above minor roles, went to New York and appeared in such stage hits as Smiles, America’s Sweetheart, Whoopee. Returned to Hollywood in 1934 for star rating.
1930: Only the Brave — Paramount on Parade — Safety in Numbers
1931: The Miracle Man — Winner Take All — Hell Divers — He You Listening — Wet Parade — Kongo
1934: Jane Eyre — Dangerous Corner — Mighty Barrow
1935: Society Doctor — Shadow of Doubt — Times Square Lady — Escapade — Murder Man — Here Comes the Band — Let Em Have It — Metropolitan
1936: Garden Murder Case — Great Ziegfeld
Born to Dance
1938: Bad Man of Brimstone — Atenea Lupin Returns — Yellow Jack — Woman Against Woman — There Goes My Heart — There’s That Woman Again
1939: There’s That Woman Again — Let Freedom Ring — Society Lawyer — Stronger Than Desire

Jane Bryan
Jane O’Brien, blonde hair, blue eyes
b. Hollywood, Calif., June 11, 1918
d. Public schools and Marymont Convent
First theatrical experience playing Puck in A Midsummer Night’s Dream, and Touchstone in As You Like It, while in high school. Joined Jean Muir’s Theatre Workshop in Los Angeles. Played in March Hare, then the feminine lead in Green Grow the Lilacs Signed by a Warner.
1936: Captain’s Kid — One Hour of Romance
1937: Case of the Black Cat — Marked Woman
1938: Slight Case of Murder — Girls on Probation — The Sisters
1939: Each Dawn I Die — Old Maid — These Glamour Girls — Man Who Dared — We Are Not Able to Invisible Stripes

Bob Burns
Robin Burns
b. Van Buren, Arkansas
His father, W. R. Burns, was county engineer and Bob (the disposed of the Robin in short order) grew up in the Ozark mountains. Spent some time at University of Arkansas. Liked music and rehearsed with the town orchestra. Discovered his baritone while mending around a plumber shop. Tourd the South, 1911, with the
James Cagney
5’ 8½”, red hair, brown eyes, 150 lbs.
b. New York City, July 17, 1904
p. Carolyn Nelson and James Cagney
e. Stuyvesant high school and Columbia Uni-
Married to Frances Vernon
James, Jr., was born at Eighth Street and Ave-
nue D, NYC, the son of a bookkeeper, and
acquired his tough-guy training at an early
age when his father opened for a time a
saloon on Eighth Avenue. Moved uptown
to Yorkville when his father obtained an-
other job. Graduated from high school and
enrolled for fine arts course at Columbia.
Left college later when his father died and
went to work to keep his brother in medical
school. Wrapped bundles at Wamamakers,
then into vaudeville with a stage strike
friend. Was fairly successful as a female
impersonator, but disliked the wisecracks,
so found a job with a brokerage company
Returned to the stage as a chorus boy in the
musical comedy, Pitter Patter, and practiced
so hard at dancing that he was soon a
specialty performer. For next few years
toured the town ranks in a variety of
vaudeville acts. At last his red hair and aggres-
itive look landed an important part in the
Maxwell Anderson-Jim Tully play, Outside
Looking In. Played with Mary Beland in Women
Go On Forever, then took part in and helped stage The Grand
Street Folliet. Attracted attention with John Blondell in Maggie the Magnifi-
cent and the two teamed for Penny Arcade.
Warner bought the play (released as Sin-
ers’ Holiday) and the pair went along to
Hollywood late in 1926.
1931: Sinners’ Holiday — Doorway to Hell —
Steel Highway — Public Enemy
1932: Blonde Crazy — Crowd Roars — Taxi
Winner Take All
1933: Hard to Handle — Picture Snatcher —
Mayor of Hell — Footlight Parade — Lady
Killer
1941: Here Comes the Navy — Jimmy the Gent
— He Was Her Man — St. Louis Kid
1951: Devil Dogs of the Air — MIDNIGHTER
Night’s Dream — Frisco Kid — Irish in
Ur City; Golden
1946: Ceiling Zero — Great Guy
1987: Something to Sing About
1998: Boy Meets Girl — Angels with Dirty
Faces
1959: Oklahoma Kid — Each Dawn I Die
— Roaring Twenties
Joseph Calleia
Joseph Sparin-Calleia
5’ 11”, black hair and eyes, 160 lbs.
b. Isle of Malta
e. St. Julian’s and St. Aloysius’ College, Malta
Studied to follow his father in a business career.
Couldn’t stick at it and organized a har-
monium band. Went to Europe for a music
ball tour. Played small parts on the English
stage. Came to New York in 1918 and tried
a Scotch act patterned after Harry Lauder.
Finally landed with Henry W. Savage’s com-
pany in Have a Heart. Played with Otto
Skinner and was typed for Latin roles. Tried
Ronald Colman

5' 11", dark brown hair and eyes, 158 lbs.
b. Richmond, Surrey, England, Feb. 9, 1891
e. Hadley School, Littlehampton, Sussex
Divorced from Thelma Rovey. Married Benita Hume, 1938.

Left school at 16 when his father died; obtained a job as office boy in a steamship company; in five years was a junior accountant. In 1914 became a private in Kitchener's "ImperialCODs," the London Scottish Regiment. Saw four years service and after the Armistice tried the London stage with little success. In 1920 arrived at Ellis Island with 3 clean collars, 2 letters of introduction and $17. Finally obtained a part with Robert Warwick in The Dauntless Three which soon died. But George Arliss had seen him and gave him a role in The Green Goddess. While in London had played small parts in several British films. In 1922 was engaged to support Ruth Chatterton and Henry Miller in pictures called La Tendresse. Then jumped to lead role opposite Lillian Gish in The White Sister, which was filmed in Italy. On return was much in demand.


1922: Camara
1923: The Maskerade
1924: Bulldog Drummond Strikes Back
1925: Clive of India — Man Who Broke the Bank at Monte Carlo — A Tale of Two Cities
1926: Under Two Flags
1927: Lost Horizon — Prisoner of Zenda
1928: Two Mails: If I Were King
1929: Light That Failed

Gary Cooper

Frank J. Cooper, 6' 2", dark brown hair, blue eyes, 175 lbs.
b. Helena, Montana, May 7, 1901
Second son of Justice Charles H. Cooper of Montana Supreme Court.
Married to Veronica Dalle (screen name, Sandra Shaw).

Studied art at college, drove bus in Yellowstone Park during vacations. Left school in 1924 to take a job as cartoonist on the Helena Independent. When he had saved $200, went to Los Angeles. Failed to get on a newspaper and became house-to-house canvaser for a portrait photographer, selling drapery and advertising space on a theatre curtain as a sideline. There failed and his cash dwindled. At last discovered that a boyhood friend was hiring cowboy extras at the Fox studio and obtained small parts in several westerns. Then Hano Tisler, independent producer, gave him a chance opposite Eileen Sedgwick in a twofilm role. His performance led to the lead role in The Winning of Barbara Worth and a five-year contract, beginning with Clara Bow and "B."
The glee club, then with fellow singer Al Rinker organized an orchestra. After averaging $18 per week, they decided California offered a better chance and went to Los Angeles where Mildred Boley, Al’s sister, got him a job at the Tent Café. Vaudeville experience followed, then Paul White- man heard them sing and signed them. In New York Harry Barris completed the trio and the Rhythm Boys jumped to fame. Three years later the three of them went to the Coconut Grove, Los Angeles. The trio held, but Bing was winning individual notice. He appeared in a Pathe comedy, Two Plus Fours, then Mack Sennett signed him for a series of shorts. Before even the first was released, Paramount took him to the New York theatre and signed him for the Big Broadcast.

1933: College Humor—Too Much Harmony—Going Hollywood
1934: We’re Not Dressing—She Loves Me Not—Here Is My Heart
1935: Mississippi—Two for Tonight—Big Broadcast 1936
1936: Anything Goes—Rhythm on the Range—Pennies from Heaven
1937: Waikiki Wedding—Double or Nothing
1938: Doctor Rhythm—Sing You Sinners
Paris Honeymoon
1939: Paris Honeymoon—East Side of Heaven—The Star Maker

Danielle Darieux
5’ 4”, light brown hair, grey-green eyes, 118 lbs.
b. Bordeaux, France, May 1, 1917
c. Lycee La Tour and Conservatoire de Musique, Paris
Married to Henri Decoin, scenarist
p. Marie-Louise Darieux, singing teacher, and
Dr. Jean Darieux, eye specialist
While she was very young her father died from wounds received in the World War. She lived quietly with her mother, studying violoncello at the Conservatoire until she was 16. In that year answered an ad in a French Film magazine and won the lead in Le Bal. During the next years played in several stage performances and 24 films, among them L’Or dans la Rue, La Crise Est Finie, Club Des Femmes. Married Henri Decoin, French ace and scenarist, at 17. In 1937 appeared in Mayerling with Charles Boyer, which, after collecting awards around the world, brought her a five-year contract with Universal. Came to the United States late in 1937 and immediately started tutoring in English for her first American film.
1938: Rage of Paris

Bette Davis
Ruth Elizabeth Davis, 5’ 3”, blonde hair, blue eyes, 108 lbs.
b. Lowell, Mass., April 5, 1908
Divorced from Harmon O. Nelson Academy Award, 1935, for performance in Dangerous
Played in amateur theatricals at high school and at Cushing Academy, where she paid part of her expense by waiting on table and met her future husband, a fellow student. Considered dancing as a career but was persuaded by Frank Conroy to try the stage. Went with her mother to New York and enrolled in John Murray Anderson’s dramatic school. Within a year won two scholarships and a job with George Cukor’s stock company in Rochester. Appeared at the Cape Cod Playhouse one week—long enough to attract the attention of James Lipton, who gave her a part in The Earth Between, which reached Broadway. Appeared with Blanche Yurka in Ibsen repertory, which brought her to 1929 and success in Broken Dishes, followed by Solid South with Richard Bennett. Went to Hollywood at end of 1930 and played young girl parts (first film Bud Sister) until offered a real chance with George Arliss in The Man Who Played God.
1932: Waterloo Bridge—Juvenile Court—Menace—Man Who Played God—So Big—Hell’s House
1932: Grand Rapids—Three on a Match—Cabin in the Cotton—Dark Horse—20,000 Years in Sing Sing—Parachute Jumper

OLIVIA DE HAVILLAND

JOAN CRAWFORD

DANIELLE DARIEUX

BETTE DAVIS

OLIVIA DE HAVILLAND

BING CROSBY

MARLENE DIETRICH
Olivia De Havilland

9th, 10th, light brown hair, brown eyes, 110 lbs.
b. Tokyo, Japan, July 1, 1916
e. Grammar school and Notre Dame Convent, Saratoga, Los Gatos High School

Her father was a patent attorney in Tokyo. She was brought to the United States by her mother when she was two years old. During last year in high school won a scholarship to Mills College but was started on a dramatic career by a school production of A Midsummer Night’s Dream. Reinhardt, preparing to put on the same play in the Hollywood Bowl, was in the audience. She was introduced and wangled permission to come to his rehearsals. Her persistence made her understudy to the understudy for Gloria Stuart, who was to play Hermia. Film work kept Miss Stuart from the cast and the understudy fell ill. Olivia stepped in and remained in throughout the entire tour. When Reinhardt made his film version, she was along for the same role, first trying out before the cameras in Alibi Ike.

1935: Alibi Ike — Midsummer Night’s Dream
1936: Irish in Us — Captain Blood
1937: Anthony Adverse — Charge of The Light Brigade
1938: Call It a Day — It’s Love I’m After — Great Garrick
1939: Gold Is Where You Find It — Adventures of Robin Hood — Fort’s a Crowd — Hard to Get
1939: Wings of the Navy — Dodge City

Marlene Dietrich

Mary Magdalene von Losh, 5th, red-gold hair, blue eyes, 120 lbs.
b. Weimar, Germany, Dec. 27, 1904
e. Private school at Weimar; musical academy at Berlin; Reinhardt’s dramatic school

Her father was a first lieutenant in a regiment of grenadiers. Her early years were spent quietly at Weimar. Soon after the outbreak of the World War, her father was killed on the Russian front and her mother took her to Berlin. When the post-war revolution started, they returned to Germany. In 1922 she went again to Berlin to study violin at the Hochschule fur Musik. A wrist injury shifted her attention to the stage and she enrolled in the Max Reinhardt school. First stage appearance was in The Taming of the Shrew. Did extra work at the Berlin studio of UFA, usually playing society woman roles. First stage success was in The Great Baritone, followed by a musical, It’s In the Air. Acquired an offer to star in German films. Played in I Kiss Your Hand, Madame; Princess Othala, Three Loves. The Blue Angel with Emil Jannings established a worldwide reputation and she accepted an offer from Paramount. Came to Hollywood in 1930.

1930: Morocco
1931: Dishonored
1932: Shanghai Express — Blonde Venus
1933: Song of Songs
1934: Scarlett Empress
1935: Devil Is a Woman
1936: Desire — Garden of Allah
1937: Knight Without Armor — Angel
1939: Destiny Rides Again

Robert Donat

York for a part with Faversham in The Haw. After a year in New York, he signed with the Oliver Morosco company in Los Angeles and played leads there until movie offers wowed him away from the stage. First film: Not Guilty.

Not Guilty — Christian — Vanishing American — Quarterback — Redskin — many other silent films

1934: Nothing But the Truth — Wheel of Life — Love Doctor — Redskin
1936: Lovin’ the Ladies — Seven Keys to Baldpate — Cimarron
1937: Donovan’s Kid — Public Defender — Secret Service — Los Squardos
1938: Roar of the Dragon — Conquerors — Hell’s Highway — Liberty Road
1939: Great Jasper — No Marriage Tie — Ace of Aces — Day of Reckoning — Stingaree — His Greatest Gamble
1941: West of the Pecos — Arizonian — Transatlantic Tunnel (British)
1946: Yellow Dust — Special Investigator — Devil’s Squadron
1952: Blind Alibi — Sky Giant
1953: Man of Conquest — Twelve Crowded Hours — Here I Am a Stranger

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b. Weimar, Germany, Dec. 27, 1904
e. Private school at Weimar; musical academy at Berlin; Reinhardt’s dramatic school

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Robert Donat

6th, brown hair, brown eyes, 168 lbs.
b. Withington, Manchester, England, March 18, 1907

Married to Ellen Vossey

Attended local schools then studied for the stage under James Bondart in London. First appearance at 16 as Lucius in Julius Caesar. For several years starred with stock companies across north England. 1924-28 was a member of Sir Frank Benson’s famous Shakespearean troupe. 1928-29 was leading man at the Playhouse, Liverpool. 1929-30 at the Festival Theatre, Cambridge. 1930-31 at the Embassy theatre, London, making notable success as Gideon Sarn in Precious Bane. In 1931 he played in St. John and created part of Charles Cameron in A Sleeping Clergyman at the Malvern Festival, which he repeated in 1934 and also took to London. Entered films in 1932 when he was selected by Alexander Korda at formation of London Film Productions and placed under contract.

1932: Men of Tomorrow — That Night in London — Cash
1933: Private Life of Henry VIII
1934: Count of Monte Cristo
1935: Thirty-Nine Steps
1936: Ghost Goes West
1937: Knight Without Armor
1938: The Citadel
1939: Goodbye, Mr. Chips

Brian Donlevy

6th, brown hair, blue eyes
b. Portadown, County Armagh, Ireland, 1901
e. Schools, Cleveland, Ohio; St. Joseph Military Academy, Wis.

Brought to the United States when thirteen months old. Family lived in Cleveland for some years, then moved to Sheboygan, Wis. Ran away from military school and hid his way into a Wisconsin national guard unit preparing to join the Pershing expedition into Mexico. After nine months on the border, joined the Lafayette Escadrille in France and saw several years flying service in the World War, wounded twice. After the War was given an appointment to Annapolis, but left soon to try his luck on the stage. Met Louis Wolheim and was slipped by him into the cast of What Price Glory. When its phenomenal run ended, he played in Three for O’Keefe, The Milky Way, Life Begins at 8:40 and others. In 1929 had appeared with Harold Lloyd in the film, Mother’s Boy. In 1932 signed for a part in Lloyd’s The Milky Way and while waiting for production to begin jumped to public notice in the role of Knuckles in Barbyy Coast.

1932: Mother’s Boy
1935: Barbary Coast — Mary Burns, Fugitive — Another Face
1936: Milky Way — Strike Me Pink — 13 Hours by Air — Human Cargo — Half Angel — High Tension — 16 Hours to Kill
1937: Crack-Up — Midnight Taxi — This Is My Affair — Born Yesterday
1938: In Old Chicago — We’re Going to Be Rich
1939: Jesse James — Union Pacific — Beau Geste — Destiny Rides Again — Behind Prison Gates — Allegro Uprising
Melvyn Douglas
Melvyn E. Hesselberg, 6' 1½"., blond hair, hazel eyes, 180 lbs.
b. Macon, Georgia, April 5, 1901
c. Lona Shakelford and Edouard Hesselberg, concert pianist
Married to Helen Gahegan, one son
His father's professional career kept the family moving frequently and Melvyn's education was acquired at various schools in eight states, Canada and Germany. While in high school at Lincoln, Nebraska, he played in a community production and first thought of acting as a career. The literary muse claimed him next and he began collecting rejection slips. Then the War intervened and he enlisted, spending a year with the Medical Corps at Fort Lewis, Washington. After the Armistice he followed his family to Chicago. There his school dramatic coach was conducting a Shakespearean Repertory company and he joined the troupe. To get more experience, he served two seasons in the Detroit Little Theatre under Jessie Benton, then headed for Broadway. His first part there was as gangster Ace Wolfgang in A Free Soul. Played in The Silver Cord, Recapture, Candlelight and Tonight or Never. Attracted such attention in the last that he was signed for the lead in the film version opposite Gloria Swanson.
As You Desire Me — Prestige — Wiser Sex — Broken Wing — Dark House — Narga
1931: Counselor-at-Law
1934: Dangerous Corner
1935: People's Enemy — Annie Oakley
1936: Mary Burns, Fugitive
1938: Lona Wolf Returns — And So They Were Married — Theodore Goes Wild — Georges Hauss
1937: Women of Glamour — I'll Take Romance
1938: Arsenic Laptop Returns — Fast Company — Toy Wife — There's Always a Woman
1939: That Certain Age — The Shining Hour
1940: There's That Woman Again
1941: There's That Woman Again — Tell No Tales — Good Girls Go to Paris
1942: Ninotchka — Amazing Mr. Williams

Ellen Drew
Terry Ray
b. Kansas City, Mo., Nov. 23, 1915
c. Kansas City and Chicago public schools
Married to Fred Wallace, studio technician; one child
Family moved to Chicago and while she was in her second year at high school there, her father and mother separated. Daughter Terry decided she should go to work. Started as a clerk in Marshall Field's, then a Grant’s five-and-ten. Went to Hollywood with some friends on promise of a job and became a sales girl in a confectionery store. Met and married Fred Wallace, then through agent William Demarest obtained a Paramount contract and a screen name, First role, a bit part in Yours for the Asking.
1936: Yours for the Asking — Return of Sophie Lang
1937: My American Wife
1938: Sing, You Sinners — If I Were King
1939: Lady’s from Kentucky — Grae Allen
Murder Case

Irene Dunne
9 ½", brown hair, blue-grey eyes, 115 lbs.
b. Louisville, Kentucky, July 14, 1904
c. Loretta Academy, Louisville; a convent in St. Louis; Chicago College of Music
Married to Dr. Francis Griffin, dental surgeon
Her ancestors for many generations were Kentuckians. Her father, Joseph J. Dunne, was a builder of Ohio River steamboats. Encouraged by friends, she decided on a musical career and attended the Chicago College of Music, graduating in 1926. Went to New York and spent one season in the Metropolitan Opera chorus. Tried out for and won the lead role in the musical comedy Irene. Continued in Lollipops, Sweetheart Time, City Chorus — then a seventy-weeks run in Showboat. Was asked to take a film test and given tryout part in routine film, Leathernecking. RKO was casting Cimarron and her proof of ability to look all ages from 18 to 80 brought her the coveted role of Sabra Cravat.
1931: Leathernecking — Cimarron
1932: Consolation Marriage — Symphony of Six Million — Thirteen Women — No Other Woman — Back Street
1933: Secret of Madame Blanche — Silver Cord — Ann Vickers — It Pays to Be Free
1934: Stranger — This Man Is Mine — Age of Innocence — Sweet Adeline
1935: Roberts
1936: Magnificent Obsession — Showboat — Madame Goes Wild
1937: High, Wide and Handsome — Awful Truth
1938: Joy of Living
1939: Love Affair — Invitation to Happiness — Whom Tomorrow Comes

Deanna Durbin
Edna Mae Durbin, 5' 3½", brown hair, blue eyes, 112 lbs.
b. Winnipeg, Canada, Dec. 4, 1922
c. Public schools, Los Angeles
Family moved to Los Angeles when she was one year old. Was singing with remarkable clarity as soon as she could talk. Had— and has— operatic ambitions and took lessons consistently. While still in high school was heard at a recital by an actor's agent who sent her to study under Andres de Segura. Was introduced over the air on national hook-ups, then launched on the screen in Three Smart Girls.
1936: Three Smart Girls
1937: One Hundred Men and a Girl
1938: Mad About Music — That Certain Age
1939: Three Smart Girls Grow Up — First Love

Nelson Eddy
6', blonde hair, blue eyes, 173 lbs.
b. Providence, R. I., June 19, 1901
c. Rhode Island Normal School, night school, correspondence courses
Married to Ann D. Franklin
While in school sang in Providence church choirs. Went to work at fourteen, but kept up music on the side. First job was as telephone operator at the Brownian. For five years was reporter, copy writer, etc., on the Philadelphia Press, Evening Ledger and Bulletin. Wrote ads for several agencies, but usually was fired for spending too much time on music. Learned operatic airs from phonograph records. First stage appearance was in 1921; The Marriage Tax. Later sang important parts with the Savoy Opera Company in Baltimore and Pirates of Penzance. Appeared with the Philadelphia Operatic Society and won competition for role of Amanzon in Aida. Made New York debut in 1924 as Pagliacci. Continued in opera and on the concert stage until 1934. In that year a substitute appearance in Los Angeles brought such response that studio agents pursued him, MGM's winning with a long-term contract. First screen performance was with Joan Crawford in Dance 'Round the Clock. In 1935 Naugthy Marietta with Jeanette MacDonald scored a hit. Cimarron, That Man of Mine. 1934: Dancing Lady — Broadway to Hollywood
1934: Student Tour
1935: Naughty Marietta
1936: Rose Marie
1937: Rose Marie
1938: Rosalie
1939: Girls of the Golden West — Sweethearts
1939: Sweethearts — Let Freedom Ring — Balalaika

Stuart Erwin
7', light brown hair, grey-green eyes, 165 lbs.
b. Squaw Valley, Fresno County, Calif., Feb. 14
b. Martha and S. A. Erwin
c. Public schools; University of California
Married to June Collyer, two children
Early ambition was to be a newspaperman and he saved enough money to go to Europe. After one year at the University, however, decided to use the cash for stage training and entered Egan's Dramatic School in Los Angeles. First appearance was as a substitute actor without success in White Collars. Then the featured role in Cousin Henry for a 48-week run. Signed with Edward Everett Horton's coast company for a series of plays, working as an actor and stage manager in Baggage, on Tour, Back to the Butter and Egg Man, The Tavern, Strawberry Blonde, Chicago. While playing in Women Go On Forever accepted an offer for the film, Sally of My Dreams.
Sally of My Dreams — This Thing Called Love
Men Without Women — Cockeyed World
— Speak Low — Exiled Elfquest — Young Eagles — Dangerous — Nan McGrew —
Love Among the Millionaires — Playboy of Paris — Only a Sane Man — Along Came Youth — Face in the Sky — Crime of the Century — International House —
Under the Tonto Rim — Hold Your Man —
Stranger’s Return — Day of Reckoning —
Going Hollywood — Before Dawn
1934: Palooka — Viva Villa — Stranger’s Return —
Claimed — Band Plays On —
Bachelor Bait — Party’s Over
1935: After Office Hours
1936: Going Zero — Exclusive Story — Absolute Quiet — Women Are Trouble —
All American Chump — Pigskin Parade
1937: Dance Charlie Dance — Slim — Second Honey —
Honeymoon — Checkers — Mr. Bogs
Steps Out — Small Town Boy — I’ll Take Romance
1938: Three Blind Mice — Passport Husband
1939: Back Door to Heaven — It Could Happen to You —
Hollywood Cavalcade — Honeyymoon Over

Madge Evans
5’ 4½”, blonde hair, grey-green eyes, 116 lbs.
b. New York City, July 1, 1909
c. Private tutors
Born to the show business, she acquired her
education in small doses from tutors. At
age of two posed for the once famous Fairy
Soap ad, then modeled for juvenile book
illustrators. At the age of eight appeared
with Robert Warwick in the film, Sudden
Riches, and during the next years played
with Alice Brady, Ethel Clayton, Montague
Love, Hollbrook Blinn. At 13 was John
Bryanmore’s leading lady in Peter Ibbetson,
then opposite Richard Barthelmess in Clas-
mates. Shifted to the stage and appeared in
Conquering Mal, Dread, Our Beters,
Daisy Mayne, The Marquis, Philip Gое
Forth. The last brought another movie
contract, beginning with Son of India.
Son of India — Guity Hands — Sporting
Blood West of Broadway — Lovers
Courageous Heartbreak
1935: Made on Broadway — Day of Reckoning
Dinner at Eight — Beauty for Sale —
Broodway to Hollywood — Hell Below
Nunsance — Mayor of Hell
1934: Fugitive Lovers — Show Off — Paris
Interlude — Death on the Diamond —
What Every Woman Knows — Grand
Canary — Helldorado — Stand Up and
Cheer
1935: David Copperfield — Age of Indiscretion
Calm Yourself — Men Without Names
Transatlantic Tunnel (British)
1936: Exclusive Story — Moonlight Murder —
Piccadilly Jim — Pennies from Heaven
1937: Espionage — Thirteenth Chair
1938: Sirens in Paradise

Douglas Fairbanks, Jr.
6’ 1”, light brown hair, blue eyes, 170 lbs.
b. New York City, Dec. 9, 1907
p. Beth Sully and Douglas Fairbanks
c. Private tuition and military and art schools
in New York, London, Paris, Pasadena and
Los Angeles.
Divorced from Joan Crawford, May, 1933
His education, varied and cosmopolitan, tended
towards art and he is now a fair
writer and a good caricaturist. Made his
first screen appearance as an extra in one of
his father’s films at the age of 13. At 14
claimed he was 18 and was launched by
Paramount in Stephen Steps Out, a colossal
failure. Returned to Paris for several years
more art study, then headed for Hollywood,
jumped his age to 20, and played in such
stock pictures as Wild Horse Mesa, Air
Mail, Has had stage experience in Young
Woodley, Saturday’s Children, The Jest,
Romeo and Juliet. In 1934 returned to the
stage for Moonlight Is Silver and Wedding
Journey. Made his first real screen success
in Stella Dallas and in A Woman of Affair
with Greta Garbo.
Stephen Steps Out — Wild Horse Mesa —
Air Mail — The Barker — Tollers —
Stella Dallas — It Zat So — Texas Steer
— Brain Band — Woman of Affairs
1929: Power of the Press — Careless Age —
Fast Life — Our Modern Maidens — Jazz
Age — Forward Pass — Loose Ankle —
Song of Songs
1930: Dawn Patrol — One Night at Susie's — Sin Flood — Way of All Men — Party Girl — Little Accident — Outward Bound
1932: It's Tough to be Famous — Union Depot — Love Is a Racket — Scarlet Dawn
1934: Catherine the Great — Success at Any Price
1935: Mimi (British film)
1936: Amateur Gentleman — Accused — Jump for Glory
1937: Prisoner of Zenda
1938: Having Wonderful Time — Joy of Living — Rags of Paris — Young in Heart
1939: Gunga Din — Sun Never Sets — Rulers of the Sea

Alice Faye
b. New York City, May 5, 1915
e. New York public schools
Married to Tony Martin

W. C. Fields
b. W. C. Dohrfield, 5' 8", blonde hair, blue eyes
His formal education was brief, a few years in public school, for he ran away from home at 11 to become an actor. Spent a precarious four years in eastern cities doing odd jobs, and selling papers while he constantly practiced juggling. Got his first job in an Atlantic City beer garden at $1 per week. Next was at $10, then into cheap vaudeville, dime museums and burlesque circuits. Gradually climbed up the vaudeville ladder until, his act being pure pantomime and thus acceptable anywhere, he became a headliner around the world, including South America, the Samoan Islands and the Philippines. Began adding acrobatics and pantomimic novelties, the most famous a burlesque golf skirt. This won him a chance in the Folies and for nine years he was a feature of Ziegfeld's shows. Also appeared in Poppys, The Ham Tree, The Measenger Boy and George White's Scandals. In 1925 was cast by Griffith as Estenafe McGuirle in Sally of the Sawdust. Made six more films, then returned to the stage until Her Majesty, Love in 1931.

PRESTON FOSTER

GERALDINE FITZGERALD

CLARK GABLE

the Abbey's rival, and landed a job playing small parts. Appeared in several British films, among them The Mill on the Floss. In 1938 came to New York and starred in Onorin Wells' production of Heartbreak House. Had many no-offer offers and finally accepted a contract with Warners.

1939: Wuthering Heights — Dark Victory — Mill on the Floss (revised)

Errol Flynn

6' 2", brown hair, brown eyes, 180 lbs.
b. North Ireland, June 20, 1909
e. Lyceum Louis le Grand, Paris, Queen's College, Belfast; Cambridge University
Married to Lili Damita, 1935

His father was professor of biology at Queen's College, Belfast. From an early age Errol wanted more excitement than scholastic pursuits could offer. Left home to become a boxer and played in stock companies around Birmingham and Northampton. Went to a British movie concern to make Mutiny on the Bounty in Tahiti and liked the place so well that he stayed and started a pearl-fishery. Moved on to New Guinea to prospect for gold, made a strike, sold out, went broke in Australia and returned to England. Played in several stage successes, A Man's House, Oblatto, Another Language, The Constant Nymph, and in a few British films, among them Murder at Monte Carlo. Came to Hollywood in 1931, married Lili Damita and made three films in rapid succession—The First, Don't Bet on Blondes. In 1936 Bet on Blondes, Case of the Curious Bride — Captain Blood
1936: Charge of the Light Brigade
1937: Green Light — Prince and the Pauper — Another Dawn — Perfect Specimen
1938: Robin Hood — Four's a Crowd — The Sisters — Dawn Patrol
1939: Dawn Patrol — Dodge City — Elizabeth & Essex

Henry Fonda

6' 1", black hair, blue eyes, 170 lbs.
b. Grand Island, Neb., May 16, 1908
e. Public schools, Univ. of Minnesota
Married to Frances Brokaw; one child
Family moved to Omaha during his childhood All through school he had firm determination of becoming a newspaperman but after graduation could not get a job. Three years with the Omaha Community Playhouse sold him on acting as a second choice. Appeared at the Cape Playhouse, Dennis, Mass., and with other Little Theaters. Then he moved to Hollywood and signed to make one film in a stock presentation of The Swan, then was chosen by June Walker to play his opposite in The Farmer Takes a Wife. When Walter Wanger bought the play, he signed Fonda for the next few films.

1935: Farmer Takes a Wife — Way Down East — The Dream Too Much
1936: Trail of the Lonesome Pine — Moon's Our House — Spendthrift
1937: You Only Live Once — Wings of the Morning — Slim — That Certain Woman
1938: I Met My Love Again — Jezabel
1939: Blockade — Spawn of the North — Miss Maud Manton

Preston Foster

6' 8", brown hair, blue eyes, 260 lbs.
b. Ocean City, N. J., Oct. 24, 1912
e. Ocean City public schools

 Started with a gleeful club in Ocean City, then made his way to the stage with the La Scala and the Pennsylvania Grand Opera companies. Appeared as a singer with Richard Bennett in the New York show, In Command. Continued in Congratulations. Seven, Ladies All, Two Seconds, Subitl House. Adam Had Two Sons. When the Last Mile company was playing in Los Angeles and Clark Gable was playing the role of the late Robert Mitchum, Foster took his place. Was first player signed for the role of the film version in 1932.

1937: Last Mile — Two Seconds — Doctor X
— Life Begins

Geraldine Fitzgerald

b. Dublin, Ireland, Sept. 18, 1914
b. Parochial school, Dublin Art School
Married to Edward Lindsay-Hogg, song-writer
Her father is a successful attorney, her aunt Sheila Richards, a prominent player at the Abbey Theatre. Geraldine wanted to be an artist, but a frank professor advised her to quit trying. She went to the Gaiety Theatre,
... and the people who make them"

1931: Elmer the Great — Dangerous Crossroads
Corruption — Man Who Dared
Hostel — Devil's Mate
1934: Sleepers East — Heat Lightning — Wharf
Angel
1937: People's Enemy — Informer — Arizona
Strangers All — Last Days of Pompeii
Anne Oakley — We're Only Human
Band Plays On
1936: Miss Emm Up On We, Who, Are About
to Die — Love Before Breakfast
1937: Plough and the Stars — Sea Devils —
Outcasts of Poker Flat — You Can't Be
Love — First Lady — Westland Case
1938: Everybody's Doing It — Double Danger
Submarine Patrol — Up the River
The Storm
1939: Last Warning — Chasing Danger —
Society Smugglers — News Is Made at
Night — 20,000 Men A Year

Kay Francis
Katherine Gibbs, 5' 5", brown hair and eyes,
112 lbs.
b. Oklahoma City, Jan. 11, 1905
c. Convent in New Jersey, Mass., and New
York; Miss Fuller's private school, Oshing;
Cathedral School, Garden City
Father was well known actress, Katherine
Clifton, and after brief stay in Santa Barbara,
Los Angeles and Denver, came to New
York with her daughter. After graduating
from the Cathedral School, Miss Francis
took a secretarial course, then served as
secretary to Mrs. W. K. Vanderbilt,
Mrs Dwight Morrow and Mrs. Minturn
Pinchot. Next a vacation in Europe, then
a stage career in a New York play,
Player Queen, and a stock production in the
west. Started in the movies, 1929, with
Gentlemen of the Press.
1929: Gentlemen of the Press — Marriage Play
Ground — Illusion
1930: Paramount on Parade — Street of Chance
Notorious Affair — Raffles — Let's Go
Native — For the Defense — Virtuous Sin
— Passion Flower
1931: Scandal Sheet — Laden Man — Vice
Squad — Transgression — Guilty Hands
24 Hours — Girls About Town —
False Madonna — House of Secrets
Strangers in Love
1932: Man Wanted — Jeweled Robbery — Street
of Women — One Way Passage — Trouble
in Paradise — Cynsra
1933: Keyhole — Mary Stevens, M. D.
House on 56th Street — Storm at Daybreak
I Loved a Woman
1934: Mandalay — Wonder Bar — Dr. Monica
British Agent
1935: Living on Velvet — Goose and the Gander
Stranded — I Found Stella Parish
1936: White Angel — Give Me Your Heart
Broken Holiday — Another Dawn — One
Hour of Romance
1937: Confession — First Lady
1938: Secrets of an Actress — My Bill —
Women Are Like That — Unlawful
Comet Over Broadway
1939: King of the Underworld — Women in the
Wind — In Name Only

Clark Gable
6' 1", brown hair, gray eyes, 190 lbs.
b. Cadiz, Ohio, February 1, 1901
p. William H. and Adeline Hershelman Gable
e. Hopevale High School, Akron Univer-
sity night school, pre-medical course
Married Carole Lombard, 1939
Family pure Pennsylvania Dutch. His mother
died when he was very young and he was
sent to live on his maternal grandparents'
Penn farm. Father remarried and at five
Clark returned home and the family moved
to Hopedale. On graduation from high
school he obtained a job as timekeeper in
an Akron rubber factory and enrolled in the
University night school. Went back-
stage with some friends and shifted ambition
to the theatre. Played bit parts in mob
scenes. Then his step-mother died, his
father went into the oil business and Clark
joined him in the Oklahoma oil fields.
Shifting back to the stage with a traveling
troupe and played stock from Texas to
Oregon. Went broke with a cooperative
company in Portland. Saved enough cash
from varied jobs as surveyor, lumberman,
admin, to get to Los Angeles. Tried every
studio and a screen test failed. Landed as
a spear-thrower with Jane Cowl's Roman
and Juliet and toured the coast. Became under-
study for Sergeant Quirt role in What Price
Glory, then won parts in The Copperhead,
Madame X, Lady Frederick, and comedy
lead opposite Nancy Carroll in his manager's
Reaching Broadway in Machinal, continued
in Conflict, Gambling, Hawk Island, Blind
Widows. Back in California for The Last
Mile, he was given screen test by Lionel
Barthomew and won real screen role in The
Painted Desert. Attracted public attention
in The Easiest Way and Dance, Fools,
Dance and jumped to stardom. The
Secret Six — Laughing Sinners — Sporting
Blood — Hell Drivers — You Can't Be
Love — First Lady — Westland Case
1933: Soviet — White Sister — Hold Your Man
Night Flight — Dancing
1934: It Happened One Night — Manhattan
Melodrama — Men in White — Chained —
Freaking All Others
1935: After Office Hours — China Seat —
Marry on the Bounty — Call of the Wild
1936: Wife vs. Secretary — San Francisco
— Love on the Run — Gain and Mahal
1937: Farewell — Saratoga
1938: Test Pilot — Too Hot to Handle
1939: Idaho's Delight — Gone With the Wind

Greta Garbo
Greta Gustafsson, 5' 6", golden hair, blue eyes,
231 lbs.
b. Stockholm, Sweden, Sept. 18, 1906
The daughter of a small merchant of Stockholm,
Greta Gustafsson lived in the old family home
at 12 Blekingegatan Street and at-
tended local schools. Her unwavering ambition
was to become an actress, but her
father's death when she was fourteen, leaving
the family penniless, forced her to seek
any work available. She obtained a cler-
king job in the Bergstrom department store.
One day the advertising manager used her
as a hat model for display ads and their
appearance brought her a role in an ad-
vertising film made by Captain King.
Ernst Petzschker, Swedish comedy director,
saw the film and gave her a screen test.
Her first entertainment film, Erik the
Tramp, impressed Mauritz Stiller, then the
greatest director in Sweden, who, after she
had gained experience, gave her the stage in A
Winter's Tale and Schnitzler's Farewell
Supper, changed her name to Garbo and
gave her the role of Countess Elizabeth
Dolinska in The Atonement of Gusta
Bergman.
The picture won a Nobel Prize and contracts
for both her and director Stiller with MGM
in Hollywood. In 1926 she arrived here to
star in The Torrent.
1926: The Torrent — The Temptress
1927: Flesh and the Devil — Love
1928: Divine Woman — Mysterious Lady
1929: Single Standard — Wild Orchids —
Woman of Affairs — The Kiss
1930: Anna Christie — Susan Lenox, Her
Fall and Rise — Romance
1932: Mata Hari — Grand Hotel
1933: Queen Christina
1935: Anna Karenina
1938: Camille
1937: Conquest
1939: Ninotchka

John Garfield
5' 9", brown hair and eyes, 153 lbs.
b. New York City, March 4, 1913
c. New York public schools
Married to Roberta Mann
Took part in every school play in which
he could get a part. Attended two years of profes-
sional career in Lost Boy. Joined the
Group Theatre and played in O'Neill's
Waiting for Lefty, Counsellor at Law,
Awake and Sing, Wep, for the Virginian,
Petronia on Earth, Golden Boy, Having Won-
derful Time. Signed with Warner Bros.
and made immediate success in Four
Daughters.
1938: Four Daughters — Blackwell's Island
1939: They Made Me a Criminal — Juarez
1941: Husbands Courageous — Dust Be My
Destiny

Judy Garland
Judy Gumm
b. Murphysboro, Tenn., Jan. 10, 1923
c. Public schools
Her parents and two older sisters were vaude-
ville performers (her father now operates a
theatre in Los Angeles) and she spent her
earliest years on the road, spending the longest periods at Grand Rapids and Lancaster, Calif. Appeared with her sisters as a singing trio at the Chicago World's Fair — then one sister married and broke up the act. Back in California, she wrangled an audition and won a chance in a film and is now one of the most popular younger players.

1916: Pigskin Parade
1917: Broadway Melody of 1918 — Thoroughbreds Don't Cry
1938: Everybody Sing — Listen, Darling — Love Finds Andy Hardy
1939: Wizard of Oz — Babes in Arms

Greer Garson

1 ft. 3", gold-red hair, blue-green eyes, 112 lbs.

b. County Down, North Ireland
e. London University and Grenoble College, France

Greer is her name and it is derived from MacGregor, her mother's maiden name. On both sides her family consisted of academic folk, ministers, doctors, etc. But from the age of four, when she secured a piece in the town hall, she was determined to go on the stage. Family, of course, disapproved. At last, through an illness, they convinced them she should have a chance and a friend got her a part in the Birmingham Repertory Theatre. Touring with a company playing Too Good to Be True, then reached London in Golden Arrow. It was a failure, but she was not and went into Vintage Wine, Accent on Youth, Mademoiselle, etc. Her performance in Old Music prompted Louis B. Mayer to sign her immediately for MGM.
1939: Goodbye, Mr. Chips — Remember

Janet Gaynor

1 ft. 5", red hair, brown eyes, 100 lbs.

e. Hamner School for Girls, Phila., grammar school, Chicago; high schools in Melbourne, Fla., and San Francisco

Academy Award, 1928; Seventh Heaven, Street Angel, Sunrise

After a varied scholastic career as her family moved about, Janet graduated from Polytechnic High School, San Francisco, in 1923. Given her choice between college and a business career, she chose the latter and went to work in an office. The next move was to Hollywood and, urged by her parents, she started to make the rounds of the studios. Almost the first director interviewed put her to work as an extra. From b-t parts she worked up to comedy leads and Western heroines. Then Fox started her feature career in The Johnsons' Flood.

Shamrock Handicap — Midnight Kiss — Return of Peter Grimm — Seventh Heaven — Street Angel — Sunrise — Four Devils — Pigs — Christine
1929: Lucky Star — Sunny Side Up
1930: Happy Days
1931: High Society Blues — Delicious
1932: First Year — Tears of the Storm Country
1933: Adorable — State Fair — Paddy, the Next Best Thing
1934: Cats and Dogs — Servants' Entrance — Change of Heart
1935: One More Spring — Farmer Takes a Wife
1936: Small Town Girl — Ladies in Love
1937: A Star Is Born
1938: Three Loves Have Nancy — Young in Heart

Gladys George

Gladys Clare, 1 ft. 3", blonde hair, hazel eyes, 117 lbs.

b. Patten, Maine, 1903

Arthur Clare, Oxford graduate, one time member of the Shropshire Rifles, knighted by King Edward for service in India, came to the United States in the early 1900's, joined a stock company, married the daughter of a Boston watchmaker and with her went on tour as "The Clares." Their daughter Gladys was born during a brief run at Patten, Maine. She made her own debut at the age of three in Waterbury, Conn., and the act became "The Three Clares." She demanded a stage name and took that of her mother's father. The act soon became "Little Gladys George and Company" and for years toured all through the United States and into Canada, Mexico and even Hawaii. Little Gladys played everything from Little Eva up and down. When times were tough she helped out...
and the people who make them"

Oliver Hardy
Oliver Norvelle Hardy, 6' 1", black hair, brown eyes, 288 lbs.
b. Atlanta, Ga., Jan. 18, 1892.
p. Emnie Norvelle and Oliver Hardy
e. Public schools; University of Georgia
Died from Mistle E. Reeves.

During his school days trooped through the southern states with vaudeville acts and minstrel shows. Parents wanted him to be a lawyer, but after graduation from college, he again took to the theatre. Played in all types of shows, four years in stock, three years with a company in Australia. Formed his own singing act and toured the south. Started movie career in Florida as featured comedian with Raymond McKee for the old Lubin company. Played in a series of two-reelers for Vim pictures. In 1915 shifted to Pathé and in 1916 to Vitagraph. Played in shorts all along but also did much directing and co-directing. In 1925 played in several Buck Jones pictures. In 1926 went with Hal Roach and teamed with Stan Laurel.

1929: Rogue Song — Bertha Marks — Men 'O War
1930: Angors Love — Night Oil
1931: Blotto — Brats — Below Zeto — Hay Wire — Shorts
1932: Pick Up Your Troubles
1933: Devil 's Brother — shorts
1934: Song 'o the Desert — Hollywood Party
1935: Babes in Toyland — shorts
1936: Bonnie Scotland — shorts
1937: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Swiss Miss — Blockheads
1939: Zenobia — Flying Deuces

Louis Hayward
5' 10 1/2", dark brown hair, blue-grey eyes, 154 lbs.
Father was a banker and the boy was sent to school in England and to college in France. Played soccer all over England and finally worked up to London in Dracula, The Church Mouse, The Vingaret Tree, Another Language, Hay Fever, Conversation Piece, Love Interest, The Ringer. Came to New York to appear with Alfred Lunt and Lynn Fontanne in Point Valaine and won the Vanity Fair Award for the best male performance of the year. Had made his screen debut in the English version of Sorrows of Satan. In 1935 went to Hollywood for The Flame Within.

1935: Flame Within — Father in Hot Hat
1936: Anthony Adverse — Absolute Quiet — Trouble for Two — Lucky Star in the World
1937: Women I Love
1939: The Man in the Iron Mask

Sonya Henie
5' 2", blonde hair, blue eyes, 110 lbs.
b. Oslo, Norway, April 8, 1912.
p. Selma Nielsen and Henie Henie, fur merchants.

At the age of four started to study dancing in a ballet school. At eight learned to skate and at eleven won the Norway championship. At thirteen placed second in the world championship matches at Stockholm and won the championship at seventeen years of age. At eighteen went to London to study ballet under Madame Karavina. Her own interpretation of the famous Dying Swan routine as a dance for skaters drew a command performance for King George and Queen Mary and later for the rulers of Belgium, Sweden and Norway. Her record includes ten consecutive years as world figure-skating champion and three Olympic championships. Is also an expert bewerken and once, for variety, she tried tennis and was a finalist in the Norway national matches. Came to Hollywood, rented the Polar Palace, broke box-office records with two exhibitions and signed a contract with 20th Century Fox. 1937: One in a Million — Thin Ice
1938: Happy Landing — My Lucky Star
1940: Second Fiddle — Everything Happens at Night

Katharine Hepburn
5' 8", dark hair, grey eyes
b. Hartford, Conn., 1907.
p. and Mrs. Thomas H. Hepburn
e. Bryn Mawr College.

Academy Award, 1933: Morning Glory

In one of six children and has "aced ever since I can remember— in amateur things and at home." Just out of college she joined a Baltimore stock company. When that engagement ended, she went to New York and tried the theatrical offices. Finally opened in The Big Pond with Kenneth McKenna at Great Neck—and was dismissed the second day. Arthur Hopkins had seen the opening and gave her a part in These Days, which ran just one week. Became understudy for Hope Williams in Holiday and played one night when Miss Williams was ill. Soon afterwards played the feminine lead in Death Takes a Holiday during its pre-Broadway run. Next appeared in A Month in the Country, then played summer stock at the Cambridge, Mass. Returned to New York for Art and Mr. Bettle, which received some attention and also that for The Little Minister, which received a great deal of attention and brought a screen test and contract with RKO.

1932: Bill of Divorcement
1933: Christopher Strong — Morning Glory — Little Women
1934: Spigot — Little Minister
1935: Break of Hearts — Alice Adams
1936: Sylvia Scarlett — Mary of Scotland — Woman Rebel
1937: Quality Street — Stage Door
1938: Bringing Up Baby — Holiday

Bob Hope
b. London, England
Went to this country by his parents while still very young. Family settled in Cleveland, where Bob attended public schools and indulged in tap dancing. Went to work as an automobile salesman then, teamed with George Byrne, landed a job with Fatty Arbuckle's vaudeville act when it hit Cleveland. The two moved on to New York and started there in an act with Daisy and Violet Hilton, the Siamese Twins. Together they made the musical comedy, The Sidewalks of New York, 1938. Bob took to the road in a vaudeville act as a dancer. The manager of a theatre one evening asked him to make an announcement. He started cracking jokes and the response decided him to go into show business. Eventually reached the Ziegfeld Folies and Roberts, starred his screen debut in 1938. In 1936-37 returned to New York for Red, Hot and Blue.

1936: Short subjects
1938: Big Broadcast of 1938 — College Swing
1939: Give Me a Sailor — Thanks for the Memory
1940: Some Like it Hot — Never Say Die — Cat and the Canary

Miriam Hopkins
5' 3", silver blonde hair
b. Savannah, Georgia, Oct. 18.
c. Goddard Seminary, Vt.; Syracuse University Married to Anatole Litvak, director

First ambition was to be a painter, then a dancer. After graduation from Syracuse University, she went to New York as a chorus dancer. Started as a chorus girl in the Music Box Revue. Signed a job with a ballet company to tour South America—and broke her ankle the day the boat was to sail. Stayed in New York, worked along in vaudeville and finally worked up to a featured role in The Great Gatsby. Decided to try serious drama and at last obtained a part in Excess Baggage. Played in Flight, Canal Zone, Scarlet Street, Chinese Eyes and Lysistrata. Attracted such favorable notices in the last that while the play was still running was asked to make a film at the Astoria studios. This was The Best People and when Lysistrata opened, was loaned to Hollywood.

1937: Dancing in the Dark — Dr. Jeckyll and Mr. Hyde — Two Kinds of Women — 24 Hours — World and the Flesh
1940: Trouble in Paradise
1933: Story of Temple Drake — Design for Living — Strange's Return
1934: All of Me — She Loves Me Not — Richest Girl in the World
1935: Becky Sharp — Barrow Coast
1936: These Three
1937: Men Are Not Gods — Woman I Love — Woman Chases Man
1938: Wise Girl
1939: Old Maid

Leslie Howard
Leslie Stainer, 5' 10 1/2", blond hair, blue eyes, 145 lbs.
A. London, England, April 24, 1893
C. Dulwich College, England
Was a bank clerk in London after graduating from college until the War started.
Was honorably discharged in 1917 because of injuries received at the front. Had appeared in service theatrics and immediately began to besiege London casting agencies. Toured the provinces in Peg o'My Heart.
1919: Outward Bound
1920: Freesoul
1921: Reserved for Ladies
1922: Animal Kingdom — Secrets — Berkeley Square
1924: British Agent — Lady Is Willing — Of Human Bondage
1925: Scarlet Pimpernel
1926: Periwigged Forest — Romeo and Juliet
1927: It's Love I'm After — Stand-In
1928: Pygmalion
1929: Intermezzo

Rochelle Hudson
5' 4", black hair, grey eyes, 108 lbs.
A. Claremore, Okla., March 6, 1916
C. May and Lee Hudson
P. Public schools and private tutoring
1931: Fanny Foley Herself — Are These Our Children? — Liberty Road
1932: Beyond the Rockies — Savage Girl
1933: Wild Boys of the Road — Wells of Gold — Doctor Bull — Mr. Skitch — Notorious but Nice
1934: Harold Teen — Bachelor Bait — Judge Prescott — Such Women Are Dangerous — Imitation of Life — Mighty Barnum
1936: Music Goes Round — Everybody's Old Man — Country Beyond — Reunion — Pappy
1937: Woman Wise — That I May Live — Born Reckless — She Had to Eat — Mr. Moto Takes a Chance
1938: Racing — Storm Over Bengal — Mr. Moto Takes a Chance
1939: Pride of the Navy — Pirates of the Skies — Missing Daughters — A Woman Is the Judge — Smuggled Cargo — Kongo the Wild Stallion

Ian Hunter
6', brown hair, grey eyes
A. Capetown, South Africa, June 11, 1900
C. St. Andrews College, England
Went into the War directly from school. After the Armistice appeared on the London stage in Blue Lagoon, Bill of Divorcement, Loyalties, The Best People, The High Road, Acrapodio, Spring 1600, Touch Wood, and others. Given first screen opportunity by Alfred Hitchcock and played in the silent films, Silver Spoon, Church Mouse, Lazy Bones, Morals of Marcus. Played a season with a Provincial touring company and afterwards in the United States. Started in British talkies, 1931, and has played in both British and American films ever since.
1931: Sally in Our Alley — Water Gypsies
1932: Son of the Four — Marry Me — Man from Toronto (British)
1933: Orders in Orders (British)
1934: Night of the Party (British) — Something Always Happens — No Escape
1935: Midsummer Night's Dream — Dinky — Present from Margate — Death at Broadcasting House — Phantom Light — Morals of
Walter Huston

6', brown hair, hazel eyes, 180 lbs.
b. Toronto, Canada, April 6, 1884
Married to Nan Sunderland
Spent his boyhood on a Canadian farm. Played first stage roles with a Toronto repertory company. At eighteen joined a road show, was stranded and beat his way to New York. Finally landed a part in Hal Reid's melodramas, In Convict Stripes. Tourved the country with Sign of the Cross. Abandoned the stage and worked in Nevada and Missouri as a water and electrical engineer, becoming licensed civil engineer in St. Louis. Filled in one night as a Shakespearean substitue and couldn't resist the lure. Concocted his own vaudeville act (1909) and for the next fifteen years played everything and everywhere, making headlines on the Keith-Orpheum circuit. Played Mr. Pitt in New York, then back to the road in a Shubert Revue. Impressed the critics as the father-in-O'Neill's Desire Under the Elms, then The Barker, Congo, Elmer the Great. Appeared in several film shorts, Bishop's Candlesticks, Carnival Man, Two Americans. Made two features for Paramount in the east, Gentlemen of the Press and The Lady Lily. Then went west for the role of Trampus in The Virginian. Has alternate stage and screen since, now playing Father Knickerbocker in New York.

1910: Bad Man — Abraham Lincoln
1913: Criminal Code — Star Wrinacs — Ruling Voice Woman from Monte Carlo — House Divided — Love and Order
1912: Beast of the City — Wet Parade — American Madness — Rain — Night Court — Congo
1913: Hell Below — Gabriel Over the White House — Storm — The Dark-Eyed — Privileged and the Lady — Ann Vickers
1914: Keep Em Rolling
1915: Transatlantic Tunnel
1916: Rhodes, Empire Builder — Dodsworth
1918: Of Human Hearts
1939: The Light That Failed

Boris Karloff

Charles Edward Pratt, 6', brown hair and eyes,
b. London, England, Nov. 23, 1887
c. Uphamoor Kings College, England
Married to Dorothy Stone
Father was in the British Indian Civil Service and wanted his son to go into the diplomatic service. Instead he left for Canada after finishing college. Tried various jobs and finally went broke in Vancouver. Invented a tale of stage experience and landed with a local stock company. Played all over Canada and at last got down to Chicago as the villain Trampus in The Virginian. Attracted attention in this role and also in Congo and soon departed for Hollywood, where he played every type of part before his performance in Five, Star Final and Frankenstein stamped his deep-dyed villains. Meditation, Renegades — Phantom Buster — Tarzan and the Golden Lion — Soft Cushions — Two Archaic Knights — Love Matrix — Behind the Curtain — Fatal Warning — Little Wild Girl (serial) — Trinity — Phantoms of the North — Two Stupid Devils’ Chaplain — Vultures of the Sea — Burning the Wind

1932: Mask of Fu Manchu — Mummy — Old Dark House
1933: Ghoul (British)
1934: Black Cat — Gift of Gab — Lost Patrol — House of Rothschild
1935: Bride of Frankenstein — Raven

LOLA LANE

1936: Invincible — Walking Dead — Man Who Lived Again (British) — Ziegfield Gagman (British) — Charlie Chan at the Opera
1937: Night Key — War Lord — Without Warning
1938: Mr. Wong, Detective
1939: Devil’s Island — Son of Frankenstein

Ruby Keeler

1st 4’9”, brown hair, blue eyes, 105 lbs.
b. Halifax, Nova Scotia, Canada, 1909
Married to Al Jolson
At 15 was in the chorus for the musical, The Rue of Rosie O’Reilly. Continued in The Sidewalks of New York, Bye Bye Bonny and rose to featured parts in Ziegfield's Whoopee and Show Girl. Signed with Warner Bros. in 1913 and started her film career in 2nd Street.

1933: 42nd Street — Gold Diggers of 1933 — Footlight Parade
1934: Dames
1935: Flirtation Walk — Go Into Your Dance — Shipmates Forever
1936: Colleen
1937: Ready, Willing and Able
1938: Mother Carey’s Chickens

Hedy Lamarr

Hedwig Eva Maria Kiesler, 4’ 7”, brown hair, violet eyes
b. Vienna, Austria
Married to Fritz Mandl
Father was a prosperous bank executive. Her education began in private schools in Vienna and would have continued but at 15 she slipped away from school to get a job as a script clerk in the Sascha Studios. Worked up to small roles, then achieved tremendous publicity as the feminine star in the film, Symphony of Love, released as Ecstasy. Attracted the attention of Max Reinhardt and appeared in several of his stage productions. Won genuine fame for her performance as Sissy in Fritz Kreisler’s Queen Elizabeth. Appeared in The Desert Trail headed for Hollywood and Walter Wanger’s Algiers.

1918: Algiers
1919: Lady of the Tropics

Dorothy Lamour

4’ 9”, brown hair, blue-grey eyes, 117 lbs.
b. New Orleans, La., Dec. 10, 1911
c. Public schools and business college, New Orleans
Married to Herb Kaye, orchestra leader
Left high school to take a business course and help her mother, Carmen Lamour, earn their living. Obtained a job in a real estate office. With friend Dorothy Dell entered the New Orleans beauty contests, 1930. Dorothy D. won, Dorothy L. placed 2nd. Both went to Galveston where Dorothy D. was chosen Miss Universe. The two Dorothys went on tour with a Fanchon and Marco stage show unit, then Dorothy D. went on to the Folies Bergere and a screen career cut short by her tragic death in an accident several years later, while Dorothy L. went back to New Orleans. Won the 1931 beauty contest and with her mother went to Chicago. Worked as a model in Marshall Field’s; sang at an amateur night, was heard by Herb Kaye, who hired her to sing with his orchestra. Performed with various radio shows, then in 1935 reached Hollywood for special programs. Portrait in a radio magazine prompted a screen test for Paramount and the Jungle Princess role.

1934: Jungle Princess — short subjects
1935: Swing High, Swing Low — College Holiday — Last Train from Madam, High, Wide and Handsome — Thrill of a Lifetime
1938: Big Broadcast of 1938 — Hurricane — Her Jungle Love — Tropic Holiday — Spawn of the North
1939: Mr. Louis Blues Man About Town — Disputed Passage

Lola Lane

Dorothy Mallican, 4’ 7”, light brown hair, violet eyes, 117 lbs.
b. Mary, Ind.
c. Public schools; Simpson College
Divorced from Alexander Hall, director
Had specialized in science, music and languages at college, but soon decided on a theatrical career. Started in vaudeville with Gus Edwards, who chose for her the name

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Lola Lane. Worked up to musical comedy and was playing with George Jessel in The War Song when director Ben Stoloff took her to Hollywood.
1932: Speakeasy — Fox Movietone Follies — Girl from Havana
1933: Let's Go Places
1933: Public Stenographer
1934: Burn 'Em Up Barnes
1935: Murder on a Honeymoon — Alias Mary Dow — His Night Out — Death of a Distance
1937: Marked Woman — Sheik Steps Out
1938: When Were You Born? — Mr. Chump
1939: Daughters Courageous — Four Wives

Priscilla Lane

Priscilla Mullican, 4' 2½", blonde hair, blue eyes, 102 lbs.
b. Indianola, Ind., April 4, 1916
e. Public schools; Simpson College

Fourth of the five daughters of Dr. L. A. Mullican, Indianola dentist. Sister Dorothy had taken the name Lola Lane when she started her professional career, so Priscilla and Rosemary took the same last name when they began singing with Fred Waring's Pennsylvanians. She was 14 then and for the next five years she and her sister stayed with the orchestra. In 1933 the group was on a national radio program. When the orchestra was signed for Varsity Show, the girls were included.
1937: Varsity Show
1938: Love, Honor and Behave — Cowboy from Brooklyn — Four Daughters — Men Are Such Fools — Brother Rat
1939: Yes, My Darling Daughter — Daughters Courageous — Dust Be My Destiny — Roosting Twenties — Four Wives — Return of Dr. X

Rosemary Lane

Rosemary Mullican, 5' 4", light hair, violet-blue eyes, 108 lbs.
b. Indianola, Ind., April 4, 1916
e. Public schools; Simpson College

Fourth of the five daughters of Dr. L. A. Mullican, Indianola dentist. At 15 joined Fred Waring's Pennsylvanians with her sister Priscilla as singing team and continued with the orchestra about the country and on the air until the entire group was signed for Warner Bros., Varsity Show.
1937: Varsity Show — Hollywood Hotel
1938: Golddiggers in Paris — Four Daughters
1939: Blackwell's Island — Oklahoma Kid — Daughters Courageous

Charles Laughton

b. Scarborough, England, July 1, 1899
Married to Elia Kazan. Lanchester Academy Award, 1933: Henry VIII

His parents wanted him to go to Dartmouth Naval Academy, but he had long nurtured acting ambitions. After finishing at the local school, he went up to London and got a job as clerk at the Claridge Hotel. Stayed here except for service in the World War when he reached enlistment age until 1924 when he turned over the job to his brother and enrolled in the Royal Academy of Dramatic Art. In 1926 made his first professional appearance in The Government Inspector. In the next six months played in six consecutive failures—but attracted such attention for his character work that London producers rushed him to star in his own right. Played in The Pillars of Society, The Cherry Orchard, That Darn Cat, Sisters, Lilom, Greater Love, Naked, America Medea, The Happy Husband, Paul I, Mr. Probable, Man With Red Hair, Making of an Immortal, Silver Tassie, Allad. Made such a sensation in On the Spot that Gilbert Miller brought him to New York for Payment Deferred. Stayed here for five Allads while negotiating with Paramount. Returned to England for a vacation—and five days later left for Hollywood. While waiting to bring The Devil and the Deep, he asked for a small part in The Old Dark House to acquire camera technique.
1932: Old Dark House — Devil and the Deep
1933: If I Had a Million — White Woman — Sign of the Cross — Island of Lost Souls — Private Life of Henry VIII (British)
1934: Barrars of Wimpole Street
1935: Les Misérables — Ruggles of Red Gap — Matron on the Bounty

MARGARET LINDSAY

CAROLE LOMBARD

1916: Rembrandt (British)
1918: St. Martin's Lane (British) — Beachcomber (British)
1919: Jamaica Inn

Stan Laurel

Arthur Stanley Jefferson, 5' 10", auburn hair, blue eyes, 150 lbs.
b. Ulverston, England, June 16, 1899
e. Made Metcalfe and Arthur Jefferson

Divorced from Lois Neilson, Ruth Rogers; married to Beasta, Russian singer
f. King James Grammar School

Came to the movies in Hal Roach comedies in 1917 after years of experience in England and the United States as circus performer, vaudeville and musical comedy player. Started in some 50 two-reel comedies, then directed and for a time produced them. Has achieved greatest success co-started with Oliver Hardy.
1929: Rosy Song — Bertha Marks — They Go Boom — Angora Love — Men o' War — Night Owls — Perfect Day — Bacon Grabbers — Housegow — Blotto — The Brats
1930: Below Zero — Hay Wire — Laurel and Hardy Murder Case — Another Fine Mess — Pardon Us — Be Big — Chickens Come Home — Laughing Gravy — Our Wife — Come Clean — One Good Turn — Bou Hampton — Any Old Port — Helpmates
1931: Pick Up Your Troubles
1933: Devil's Brother — shorts
1934: Sons o' the Desert — Babes in Toyland
1935: Bonnie Scotland — shorts
1936: Bohemian Girl — Our Relations
1937: Way Out West — Pick a Star
1938: Rangers' Roundup — Swiss Miss — Blockheads
1939: Flying Deuces

Francis Lederer

6', brown hair, brown eyes, 156 lbs.
b. Prague, Karlin, Czechoslovakia, Nov. 6, 1906
Married to Margo, dancer and actress
e. Prague public schools and Dramatic Academy

Served in the World War at the age of fourteen. Later completed his dramatic course. Played in many productions in his native country, Austria, Hungary, Germany. Sensational success with Elizabeth Bergner in a Berlin performance of Romeo and Juliet was repeated in London. There he also appeared in light opera, Meet My Sister, and in The Cat and the Fiddle. Turned back to Berlin for Reinhardt's Wonder Bar. Made films in Germany and Austria. In London again, played Autumn Crocus, which was brought to New York. Was soon signed by RKO for Man of Two Worlds.

Foreyer films: Die Wunderhure — Zuchtucht — Die Bursche Der Pandora — Ihre Majestat Die Loche — Atlantis — Huxton — Manan Kohlr
1934: Man of Two Worlds — Pursuit of Happiness — Romance in Manhattan
1935: Gay Decryption
1936: One Rainy Afternoon — My American Wife
1937: Cape of Good Hope — It's All Yours
1938: Lone Wolf in Paris
1939: Confessions of a Nazi Spy — Midnight

Eric Linden

1' 9", brown hair and eyes, 140 lbs.
b. New York City, Sept. 13, 1909
e. New York public schools; two years at Columbia University

Spent all of his hoyhound years in and about New York City. Whilst still in school had a variety of jobs and near the end of his second year at Columbia was working as a usher in a movie theatre when his high school dramatic coach brought him to the attention of the Theatre Guild. He left Columbia and for the next two years was with the Guild, playing bit parts and studying his new profession. Afterwards appeared in a dozen or more plays, among them The Silver Cord, The Age of Consent, Life Begins, Sweetie, Big City Blues. Between engagements played for a season in stock in Stockbridge — and with the Paris-American company in France. In 1931 was appearing on a national radio program when RKO offered a screen test and signed him for Are These Our Children?
Margaret Lindsay
Margaret Kies, 5’ 5”, brown hair, hazel eyes, 114 lbs.
b. Dubuque, Iowa, Sept. 19, 1910
e. National Park Seminary, Washington, D. C.;
American Academy of Dramatic Art
After graduation from the Academy of Dramatic Art, she found the New York stage wilting under movie competition and decided that London offered a better chance. Stayed there a year, winning parts in Galwayshire’s Escape, Death Takes A Holiday, By Candlelight, The Middle Watch. Returned to New York to find few signs of improvement. Started a campaign against the eastern stage studios and finally obtained a contract with Universal, starting her screen career in All American. Jumped to prominence for her work in Cavalcade.
1932: All Americans — Once in a Lifetime
— Okay, America — Fourth Horseman
1933: Cavalcade — Baby Face — House on 76th Street — West of Singapore — World Changes
1934: From Headquarters — Merry Widows of Reno — Fog Over Frisco — Dragon Murder Case — Gentlemen Are Born
1936: Lady Constricts Law in Her Hands — Public Enemy’s Wife — Isle of Fury — Sinner Take All
1937: Green Light — Slim — Back in Circulation — Song of the City
1938: Gold Is Where You Find It — When Were You Born — There’s That Woman Again
1939: On Trial — Hell’s Kitchen — Under-Pup
20,000 Men A Year

Harold Lloyd
5’ 10”, brown hair and eyes.
b. Burbach, Neb., April 29, 1893
p. Elisabeth Frazer and J. Durie Lloyd
e. Denver and San Diego public schools
Married to Mildred Davis, three children
Played his first role at an early age, that of Prospero, Bulstrode’s son, in a production of Macbeth by a traveling company which used local talent for small parts. Later formed a friendship with John Lane Connor, leading man of the Burbach stock company, who took him with the troupe on tour in Texas of the D’Urbervilles and then, when the Lloyds moved to San Diego where Connor had started a dramatic school, trained him in stage technique. Harold turned to the movies and did extra work, then was first man hired by Hal Roach when he started making his own comedies. As Lonesome Luke, Harold starred in a series of successful one-reelers, then shifted to the “plain everyday American boy” roles that made him famous.
1921: Sailor Made Man
1922: Grandma’s Boy — Doctor Jack
1923: Safety Last — Why Worry?
1925: Girl Shy
1925: Freshman
1926: For Heaven’s Sake
1927: Kid Benbow
1928: Speedy
1929: Welcome Danger
1930: Feet First
1932: Movie Crazy
1934: Cat’s Paw
1936: Milkway
1938: Professor Beware

Carole Lombard
Jane Alice Peters, 5’ 4½”, blonde hair, blue eyes, 112 lbs.
b. Fort Wayne, Ind., Oct. 6, 1908
p. Elizabeth Knight and Frederick C. Peters
1931: Are These Our Children — Crowd Roars — Vehem Young Bride
1932: Age of Consent — Phantom of Crestwood — Afraid to Talk — Washington Merry Go Round — Life Begins
1933: Fast of Mary Holmes — Sweeping — Silver Cord — Flying Devils
1934: Let Em Have It — Ladies Crave Excitement — Born to Gamble — Ah Wilderness
1936: Voice of Bugle Ann — Old Hut — In His Steps — Career Woman
1937: Family Affair — Good Old Soak — Girl Loves Boy — Here’s Flash Casey
1938: Midnight Intruder — Romance of the Lumberjill

Edmund Lowe
6’ 3”, dark brown hair, blue eyes, 185 lbs.
b. San Jose, Calif., March 3, 1892
e. San Jose public schools, Santa Clara University
Married to Lilian Tashman, deceased; now married to Rose Kaufman
Was one of thirteen children; father a lawyer and politician, mother christened him Edmund after the heroes of Monte Cristo, but he changed the spelling. Studied law for two years after graduating from Santa Clara, then moved to San Francisco and joined the Alcazar Stock Company. Was there three years and couldn’t get to lead in The Fool, Is Zat So, East Lynne, The Silent Command, in the lineage of the King. Screen career started in 1923 in The Silent Command.
Silent Command — Palace of the King — The Fool — East Lynne — What Price Glory — An Increasing Peril — Is Zat So? — Publicity Madness — Baloo — Dressed to Kill — Happiness Ahead — In Old Arizona — Cocked World — This Thing Called Love — Painted Angel
1930: Bad One — Dah Truf — Different Eyes — Born
1931: Good Intentions — Happy Days

Margaret Lindsay
Peter Lorre
Margaret Kies, 5’ 5”, brown hair and eyes, 160 lbs.
b. Rosenberg, Hungary, June 26, 1904
p. Elvira and Alois Lorre
e. Elementary and secondary schools, Vienna
Married to Cecilia Lvovsky, actress
Ran away from home to join an improved theatre at 17. Took several jobs, including one that required it to get along, then got in with a Breval stock company. Played Galwayshire’s Society in Zurich then two years on the Vienna stage before going to Berlin. In 1927, made his film debut in Pioneere in Inoplastad. Played in Spring’s Awakening, then in 1931 in the memorable M. Continued in Thirteen Trunks of Mr. O. E. White Demon, De Haute a Bas (French) and Man Who Knew Too Much (British). Signed by Columbia in 1935.
1935: Mad Love — Crime and Punishment
1936: Hidden Power (British) — Secret Agent (British) — Crack-Up
1937: Nancy Steele Is Missing — Think Fast, Mr. Moto — Lancer Spy — Mr. Moto Takes a Chance — Thank You, Mr. Moto
1938: Mr. Moto Gamblers — I’ll Give a Million — Mysterious Mr. Moto — Thank You, Mr. Moto
1939: Mr. Moto Takes a Vacation — Mr. Moto’s Last Warning — Mr. Moto on Danger Island

MYRNA LOY

JEFREY LYNN

Peter Lorre
80. Chicago year, Eight chance — The Lisbon, —

1932: Misleading Lady — Transatlantic
      Chandu the Magician — American Madness
      Devil is Driving — Guilty As Hell
      Hot Pepper
1933: I Love That Man — Her Bodyguard
1934: Let's Fall in Love — No More Women
      Bombay Mail — Gift of Gab
1935: Under Pressure — Great Hotel Murder
      Black Sheep — Mister Dynamic
      Best Man Wins — Thunder in the Night
      King Solomon of Broadway
1936: Garden Murder Case — Mid Holiday
      Doomed Cargo — Girl on the Front Page
1937: Under Cover of Night — Espionage
      Squealer — Every Day's a Holiday
1938: Secrets of a Nurse — Newsboy's Home
1939: Wives Vanishes — Our Neighbors, the Carters

Myrna Loy
Myrna Williams, 5' 6", titian hair, green eyes — 120 lbs.
b. Helena, Montana, August 7, 1905
c. Los Angeles schools and Westlake School for Girls. Married to Arthur Hornblow, Jr., producer.

Early years spent on her father's ranch properties in Montana. After graduation from the Westlake School in Los Angeles, she attended an art school, specializing in sculpture. Acquired experience in stage dialogue at Grauman's Theatre, Hollywood. Noticed by Mrs. Rudolph Valentino and given part in What Price Beauty, 1925. This followed by many minor roles. Appeared as dancer and taught dancing a small dramatic school while working as extra. First leading role with Warner Baxter in Renegade.


1932: Vanity Fair
1933: Barbarian — Topaze — Animal Kingdom — When Ladies Meet — Night Flight — Penthouse — Prizefighter and the Lady
1934: Man in White — Tiny Man — Standout Quest — Evelyn Prentice — Broadway Bill
1935: Wings in the Dark — Whipsaw
1936: Wife vs. Secretary — Petticoat Fever — Great Ziegfeld — Libeled Lady — After the Thin Man
1937: Parnell — Double Wedding — Man Proof
1938: Test Pilot Too Hot to Handle
1939: Lucky Night — The Rains Came

Another Thin Man

Fred MacMurray
6' 3", dark brown hair, brown eyes, 210 lbs.
b. Kankakee, Ill., Aug. 10, 1908
c. Meleta Martin and Frederick MacMurray, concert violinists.

e. Public schools, Madison and Beaver Dam, Wis.; military school, Quincy, Ill.; Carroll College

Won 10 athletic letters in high school and, against his father's wishes, took to radio. Spent one year at Carroll College, then went to Chicago to earn his own living. Starring in a dance band, then headed for Hollywood and a job with the zebra band at Warner Theatre. Had been studying voice and was given a chance singing. Registered at Central Casting but obtained only a few days extra work. In 1929 went to New York as soloist with the California Collegians and was booked into the musical There's a Crowd, in which he achieved a singing scene with Libby Holman. Continued in night club with the Collegians and in Roberta. In 1934 signed with Paramount.

1935: Car 99 — Gilded Lily — Men Without Names — Hands Across the Table — Bride Comes Home — Grand Old Girl — Alice Adams
1936: Trail of the Lonesome Pine — 13 Hours by Air — Princess Comes Across — Texas Rangers
1937: Maid of Salem — Swing High, Swing Low — Exclusive — True Conversions
1938: Men with Wings — Coconut Grove — Swing You Sinners
1939: Cafe Society — Invitation to Happiness — Honeymoon in Bali

Frederic March
Frederic Ernest McIntyre Bickel, 6', brown hair and eyes, 170 lbs.
b. Assine, Wis., Aug. 31, 1897
c. St. Louis high school, University of Wisconsin
Married to Florence Eldridge

Academy Award, 1932: Dr. Jekyll and Mr. Hyde

Graduated from the University in 1920 and went to work in a small band that was streaming back in New York at last clicked with the lead role in a road company of Brother Rat and while

Myrna Loy

Jeanette MacDonald
5' 5", red-gold hair, green eyes, 120 lbs.
b. Philadelphia, Penn., June 18, 1907
c. Philadelphia public school, Al White's dancing school
Married to Gene Raymond, actor.

Her father was a building contractor and when she was 14 took her on a business trip to New York. She went to the Capitol Theatre where her sister, Blossom, was dancing with Ned Wayburn's Demi-Tasse Revue. Wayburn offered her a two-week's tryout and she persuaded her father to grant permission. For several seasons she appeared with the Wayburn reviews. Meanwhile studying voice and dancing under Albertina Rasch. Played a small part in the musical comedy, Irene, and a better part in Tangerine. Worked as a model while hoping for the next chance, which came as a featured role in a Greenwich Village production, Fantastique. Was seen by Henry W. Savage who placed her in a Magic Ring, The Devil's waltz, and a donna role was in Sunny Days, followed by Yes, You, Yvette and Angela. When the run of the last ended, she went to Hollywood with a two-year contract to play opposite Maurice Chevalier in The Love Parade. On completion of the contract made a long concert tour of Europe. Returned in 1934.

1930: Love Parade — Vaghond King — Lottery Bridge — Let's Go Native — Monte Carlo — Oh, For a Man
1931: Don't Bet on Women — Anna Belle's Affairs — One Hour You
1934: Cat and the Fiddle — Merry Widow
1935: Naughty Marietta
1936: Rose Marie — San Francisco
1937: Maytime — Firefly
1938: Girl of the Golden West — Sweethearts
1939: Broadway Serenade

Jeffrey Lynn
b. Auburn, Mass., 1910
e. Public schools, Worcester, Mass.; Bates College, Maine

After graduation from Bates College in 1930 he worked for two years as salesman for a telephone company in Rhode Island and Massachusetts and indulged in amateur theatricals in the evenings. Became English teacher and dramatic coach at the little high school in Lisbon, Maine for a year, then decided to try the stage. Went home to Auburn, died in a department, saved his money and acted with the Guild Players of Worcester. Finally went to New York, got a job as doorman at the Embassy Newsreel Theatre evenings and attended the Theodore Irvine School of the Theatre during the day. Landed his first stage job with summer stock in Abington, Virginia, then returned to New York to be bit player and understudy for the juvenile lead in A Slight Case of Murder. Played in Stickel's Mod which ran a week. Went on tour with Walter Hampden in Cynara. Then summer stock at Bar Harbor, an intensive acting at Macy's and an engagement touring in a road company of Brother Rat and while

Frederic March

Jeanette MacDonald

Fred MacMurray

Myrna Loy

Frederic March
assistant stage manager and bit player for Belasco's Deburau. Appeared in The Lawbreaker, Puppets, Half Caste, Tarnish, then spent three years in stock in Denver; but he met and married Florence Eldridge. Returned to New York and continued on the stage, refusing all film offers until he talked the studio into letting him come to Hollywood. 

1927: Dummy — Marriage Playground — Footlights and Fools — Paris Bound — Studio Murder Case
1930: Ladies Love Brutes — Paramount on Parade — Sarah and Son — True to the Navy — Marjorie Market — Laughter — Royal Family of Broadway
1931: Honor Among Lovers — Night Angel — My Sin — Dr. Jekyll and Mr. Hyde — Strangers in Love
1932: Merrily We Go to Hell — Sign of the Cross — Smilin' Through
1933: Tonight Is Ours — Eagle and the Hawk — Design for Living — Death Takes a Holiday
1934: Affairs of Cellini — We Live Again — All of Me — Good Dame — Barretts of Wimpole Street
1935: Let's Misbehave — Dark Angel — Anna Karenina
1936: Mary of Scotland — Anthony Adverse — Road to Glory
1937: Star Is Born — Nothing Sacred
1938: Buccaneer — There Goes My Heart — Trade Winds

Tony Martin
Anthony Martin, 6', black hair, brown eyes, 175 lbs.
b. San Francisco
c. Outside High School; St. Mary's College
Married to Alice Faye
After graduation from high school, he organized an orchestra and played at several San Francisco theaters. Decided to continue his education and went to St. Mary's College. Left during his junior year to join an orchestra which played at the Chicago World's Fair and later went on a national radio hookup from San Francisco. Occasionally he sang with the band and soon attracted the attention of movie scouts. Signed in 1936 and started with Sing, Baby, Sing.
1936: Sing, Baby, Sing
1937: Educating Father — Pigskin Parade — Banjo On My Knee — Follow the Fleet — Back to Nature
1938: Holy Terror — Yes My Sin — Dr. Jekyll and Mr. Hyde — Forgotten Angel
1939: Everything — Life Begins in College — Ali Baba Goes to Town
1938: Kentucky Moonshine — Up the River

Marx Brothers
Arthur (Harpo), 5' 7", brown hair and eyes, 140 lbs.
b. New York City, Nov. 21, 1891
Julius (Groucho), 5' 7½", black hair, brown eyes, 155 lbs.
b. New York City, Oct. 2, 1895
Leonard (Chico), 5' 6", brown hair and eyes, 130 lbs.
b. New York City, March 26, 1891
Herbert (Zeppo), 5' 9", brown hair and eyes, 145 lbs.
b. New York City, Feb. 21, 1901

Minna Schoenberg, daughter of a Hanoverian magician, came to New York and married Samuel Marx, an East Side tailor who had emigrated from Alsace some years before. Her only brother became Al Sherman of the famous team, Groucho and Harpo. Sherman, and the early determination that her five sons should have theatrical careers. Milton, who was named Gummo at the time, young Art Fischer gave the boys their stage names, retired from the stage when the boys became famous and went into the real-estate business.

Chico was the first to start, beginning as a pianist and touring the country in vaudeville and as an accompanist in movie theaters. Groucho soon landed a job with Gus Edwards' musical school, then into the Lenox Trio and a season as a singer between acts with the play, The Man of Her Choice. Mrs. Marx took Groucho and Gummo and started on tour as The Four Nightingales. Added Harpo and became The Four Nightingales. Took in Zeppo and Mrs. Marx' sister and became The Five Brothers. Meanwhile Chico was stepping up with a variety show and vaudeville playing in theaters. When the two women dropped out of the act and Zeppo left to go to high school, he joined the remaining three and the Marx Brothers started their climb to fame. When Gummo retired, Zeppo stepped in. They became vaudeville headliners and made a triumphal tour of Europe. Tried one silent picture, Humor Risk, and refused to risk its humor, keeping it out of circulation. In 1920 they began their screen careers with the film version of The Cocoanuts

In 1935 Zeppo retired from the combine to become an actors' agent. Groucho has collaborated the past several years on many movie scripts, among them The King and the Chorus Girl and A Day at the Races.

1929: Cocoanuts
1930: Animal Crackers
1931: Monkey Business
1932: Horse Feathers
1933: Duck Soup
1934: Night at the Opera
1936: Day at the Races
1938: Room Service
1939: At the Circus

Joel McCrea
6' 2", brown hair, blue eyes, 185 lbs.
b. Los Angeles, Calif., Nov. 5, 1909
c. Los Angeles, Calif., Nov. 5, 1909
d. Hollywood high school; Pomona College
Married to Frances Dee, two children
Legend persists that he attended a girl's semi-

nary in early youth. Took part in amateur drama-
tics and community plays during high-
school. Was member of the dramatic club in
college and in war production played
opposite Jean Wood, daughter of director
Sidney Wood, who saw the performance
and suggested that Joc try his luck at the
studio. Worked as an extra for some time,
then supported Douglas Fairbanks, Jr.,
The Jazz Age.

Jazz Age — Eve O'Clock Girl — Dynamite —
So This Is College — Single Standard — Lightnin' — Silver Horde — Once a Sinner —
Keepee Blandings — Born to Love

1932: Lost Squadron — Bird of Paradise —
Most Dangerous Game — Rockabye

Sport Parade

1933: Our Bottles — Bed of Roses — Silver
Cord — One Man's Journey — Champagne

Heaven

1934: Gambling Lady — Half a Sinner —
Rubéet Girl in the World

1935: Private Worlds — Our Little Girl —
Woman Wanted — Barbary Coast

1936: Three Three — Come and Get It — Two
in a Crowd — Adventure in Manhattan —
Banjo on My Knee

1937: Internes Can't Take Money Wells
Farmer — Woman Changes Man — Dead End

1938: Three Blind Mice — Youth Takes a Fling

1939: Union Pacific — They Shall Have Music

— Espionage Agent

Victor McLagen

6' 3", brown hair and eyes, 225 lbs.


Academy Award, 1935: The Informer

Spent early years in South Africa where his
father was Bishop of Clermonts. Went to
London and enlisted in the Royal Life
Guards. Drifted to Canada and worked in
the North Ontario coal fields. Became
professional wrestler and boxer, once held
championship of Eastern Canada. Paired
with a sideshow meeting all comers, fought
six-round bout with Jack Johnson. Joined
his brother for the gold rush to Kalgoorlie
in Australia. Returned to London in time
to get into the World War with the Royal
Irish Fusiliers. Saw service in Mesopota-
mia, won captain's chevrons, became
brigadier general of Baghdad. Back again
in London was asked to play a special part in
a film. Call of the Road. Played with Lady
Diana Manners in The Glorious Adventure
and many other British films. Came to
the United States for lead in The Beloved
Brute.

Hunted Woman — Beau Geste — What Price
Glory — Loves of Carmen — Mother
Mackenna — Girl in Every Port — Hang-
man's House — River Pirate — Captain
Lash — Strong Boy

1926: Hot Potatoes — On the Level — Devil
with Women

1929: King of the Khyber Rifles — Cockeyed
World — See You, See Me — Happy
Go Lucky

1931: Dishonored — Wicked — Annabelle's
Affairs — Devil's Lottery — While Paris
Slept — Gay Caballero — Bucky Box

1932: Guilty as Hell

1933: Hot Pepper — Laughing at Life — Dick
Turpin (British)

1934: Lost Patrol — No More Women

White Angel — Murder at the Vanishing

Captain Hats the Sea

1935: Under Pressure — Great Hotel Murder

— Informer

1936: Professional Soldier — Under Two Flags

— Klawdike Annie — Magnificent Brute

1937: Sea Devils — Nancy Steele Is Missing

— This Is My Affair — Wee Willie Winkie

1938: Battle of Broadway — Devil's Party —
We're Going to be Rich

1939: Pacific Luster — Gonga Din — Let Freedom
Ring — Captain Fury — Ex-Champ

False Confession — Rio — Big Guy

Adolphe Menjou

Adolphe Jean Menjou, 5' 9", dark brown hair,

b. Pittsburgh, Penn., Feb. 18, 1890

p. Nora Joyce and Albert Menjou

Silver Military Academy; Cornell University
Divorced from Kathryn Carver; married to Verree
Teasdale

Fisher was a restaurateur and hotel man who
was determined his son should be a civil
engineer. Young Adolphe ran away with a
vaudeville troupe, but was brought back
by his father and then obediently went off to Cornell. Only a few months after

VICTOR MCLAGEN

BURGESS MEREDITH

graduation, however, he was working at the old
Viagram studios in New York, rising grandly as a minor villain. Stayed there
until the United States entered the War,
when he joined the Cornell alumni am-
bulance unit. Was a Captain by the time the
Armistice came. In 1919, after jobs in his father's line, he toured New
England with a vaudeville act, then went
into the movies as a stunt man. Jumped to featured position after Charlie
Chaplin chose him for the male lead in A
Woman of Paris.

The Sheik — Three Musketeers — Woman of
Paris — Marriage Circle — Grand Duchess and
the Waiter — Serenade — Amazons —
Valentine Girl — Kiss — Ten Months —
Service for Ladies — His Private Life

Tiger Lady — Marquis Preferred — King
on Main Street — Adventures of Multy

Gentlemen of Paris — Fashions in Love

— Social Celebrity — Blonde or Brunette

1931: Front Page — Friends and Lovers —
Two White Arms

1932: Forbidden — Bachelor's Affairs — Night
Club Lady — Blame the Woman

1933: Circus Queen Murder — Morning Glory —
Farewell to Arms — Worst Woman in
Paris — Convention City

1934: Trumpet Blows — Little Miss Marker

Great Flirtation — Easy to Love — Journal
of a Crime — Human Side — Mighty
Barraud

1935: Goldiggers of 1933 — Broadway Gondo-
liers

1936: Milky Way — Wives Never Know —
Sing, Baby, Sing — One in a Million

1937: Stage Is Born — One Hundred Men and a
Girl — Stage Door

1938: Goldwyn Follies — Letter of Introduction

— Thanks for Everything

1939: King of the Turf — Golden Boy —
Laughing at Life — You're Wrong — House-
keeper's Daughter

Burgess Meredith

b. Cleveland, Ohio

e. Public schools; Amherst College

In school had a fine soprano voice and sang in
several church choirs. Also played leads in
high school and college dramatics. Left
college to go to work on the Cleveland Plain Dealer. Then a survey of his
— neetle salesman, vacuum cleaner agent, Wall
Street runner, sailor on two South American
voyages. Joined the Eva La Gallienne Civic
Repertory Company as an apprentice student.
Summer of 1930 played stock at Westchester
and won praise as Marchbanks in Candida
and as the Conquere in The Guardsman.

Played New York in Drake. The Fall Guy,
Springtime for Henry, Peter Pan, Alice in
Wonderland, Lido, Three Penny Opera,
Little Ol' Boy, Criminal at Large,

The Man in the Zoo, She Loves Me Not,

Entered radio work in the Red Devils unit,
then played with Katherine Cornell's com-
pany in The Fashions of Wimpole Street
and Flowers of the Forest. Went to Chicago
to do Noah, but hurried back to New York
for the role of Malcolm in Mister Roberts.

In 1936 started his screen career in the film
version.

1936: Winterwet

1937: There Goes the Groom

1938: Spring Madness

1939: Idiot's Delight

Ray Milland

Jack Millane, 6' 1", black hair, brown eyes

b. Drogheda, Ireland, Jan. 3, 1905

e. Kings College

Married to Muriel Webber

 Finished college at 16, spent several years at
sea, trained jumpers and was later
determined to become a cavalryman. Spent
a legacy of $17,000 on a tour of Europe.
 Came back to London and spent the last
$10 on a dinner for Estelle Brody, British
film actress. She inspired him to go to her
studio and he obtained work as an extra.
 Went on tour with a drama company playing
The Woman in Room 13. Learned to tap
dance and joined a musical revue.
 Came to Hollywood in 1934 and was given
some minor roles but made little progress until
Ambassador Bill in 1931.

1931: Ambassador Bill

1932: Payment Deferred

1933: This Is the Life (British) — Orders Is
Orders (British)

1934: Beloved — We're Not Dressing — Many
Happy Returns

26
Robert Montgomery

Henry Montgomery, Jr., 6' 1" brown hair, blue eyes, 165 lbs.  
b. Beacon, New York, May 21, 1904  
e. Pawling School, N. Y.; private schools in England, France, Switzerland and Germany  
Familial status: was vice-president of the New York Rubber Co. After his death when Henry, Jr., was 16, the family fortune dwindled and the two sons went to work. Henry Jr., started as a mechanic's helper on a railroad, became a deckhand on an oil tanker, then changed his name to Robert and started to buck the show business with a friend. Spent seventy-two weeks with the Rochester stock company and at last made Broadway in Aces O'Barre. Continued in Dawn, Garden of Eden and other productions, turned his hit in Pension, had turned down a silent film offer, but with the coming of the talkies acquired an MGM contract.

1929: So This Is College — Untamed — Their Own Desire — On the Set — Father's Day — Single Standard — Three Little Ghosts
1930: Divorcee — Free and Easy — Our Blushing Brides — Sin of the Children — Richest Man in the World
1931: Big House — But the Flesh is Weak — Lovers Courageous — Private Lives
1932: Letty Lynton — Faithless — Blonde of Boston
1933: Tinseltown — Hell Below — Made on Broadway — When Ladies Meet — Another Language — Night Flight — Fugitive Lovers
1934: Mystery of Mr. X — Rip tide — Hide-Out — Forsaking All Others
1935: Vanity — Her Love Story — No More Ladies
1936: Petticoat Fever — Trouble for Two — Pickledy Jim
1937: Last of Mrs. Cheynne — Night Must Fall — Live and Learn — Ever Since Eve
1938: First Hundred Years — Yellow Jack — Three Lives Had Money
1939: Fast and Loose

Grace Moore

5' 3" golden hair, blue eyes, 110 lbs.  
b. Del Rio, Tenn., Dec. 5, 1903  
e. Del Rio public schools; Ward Belmont College

Married to Valentin Pera

Special Award, 1931, from the Society of Arts and Sciences for 'dissenter in the arts especially for conspicuous achievement in raising the standard of cinema entertainment'! One Night of Love

Originally intended to be a missionary but showed music after hearing Mary Garden. First public appearance was at the National Theatre, Washington, with Giovanni Martinelli in 1918. First important stage role was in the light operaetta, Up in the Clouds. Appeared in the Music Box Revue of 1923-24-25 while studying voice under Marcella. Made several concert tours and appeared in the musical, Hitchy Koo. In 1926 made debut at the Metropolitan as Mimi in La Boheme. During next two years appeared as Juliet in Romeo, Marguerite in Faust and in Manon. In 1928 played in two films, A Lady's Morals and New Moon. Returned to the stage, The DuBarry. Then in 1934 came One Night of Love.

1934: One Night of Love
1935: Love Me Forever
1936: The King Steps Out
1937: When You're in Love — I'll Take Romance

Victor Moore

5' 7" grey hair, brown eyes, 196 lbs.  
b. Hammond, N. J., Feb. 24, 1876  
e. Hammond and Boston public schools  
Married to Emma Littlefield, deceased; two children

Family moved to Boston while he was still in grammar school. Made his first public appearance as one of the baboons Mary Dew.  
1936: Next Time We Love — Return of Sophie Lang — Big Broadcast of 1937 — Jungle Princess
1937: Three Smart Girls — Wings Over Honolula — Bulldog Drummond Escapes — Easy Living — Eb Tide
1938: Wine-Girls — Tropic Holiday — Men With Wings — Say It in French
1939: Hotel Imperial — Beau Geste — Everything Happens at Night

Frank Morgan

Frank Wupperman  
b. New York City, June 1, 1899  
b. New York City, June 1, 1899  
b. New York City, June 1, 1899  
b. New York City, June 1, 1899

2. C. Mellon  
5. George Wupperman  
6. Cornell University

Started on the stage in a vaudeville skit, then took the juvenile lead in Mr. Wu, 1914. Played in several Vitagraph films in the early days, becoming Anne Howard's leading man. First talking picture was a Paramount short, Belle of the Night.

1910: Dangerous Nan McGrew — Heads Up
1912-1913: Comedy shorts
1913: Romance in the Air — Gift of Gab
1916: Swingtime — Goldiggers of 1937
1937: We're on the Jury — Meet the Missus — Life of the Party — She's Got Everything — Make Way for Tomorrow
1938: Radio City Revels — This Marriage Business

Ralph Morgan

Ralph Wupperman  
b. New York City, July 6, 1888  
b. New York City, July 6, 1888  
b. New York City, July 6, 1888  
b. New York City, July 6, 1888

2. Phoebe Haxox  
5. George Wupperman  
6. Trinity School, NY; Riverview Military Academy; Columbia University (law degree)

Married to Grace Atkins; one daughter

Attended law school to please his parents, then shifted to theatrical work to please himself. Worked up to important parts in such plays as Strange Interlude and In Love with Love. Signed a contract with Fox in 1931 and started in Charlie Chan's Chance.

1931: Charlie Chan's Chance
1932: Dance Team
1934: Orient Express — She Was a Lady — Stand Up and Cheer — No Greater Glory — Girl of the Limberlost — Last Gentleman
1935: Star of Midnight — Unwelcome Stranger — Calm Yourself
1936: Magnificent Obsession — Yellowstone — Miss 'Em Up — The New Doc — Little Miss Nobody — Human Cargo — Speed — General Spanky — Anthony Adverse
1937: Crack-Up — Man in Blue — Life of Emile Zola — Mannheim Exclusive — Wells Fargo
1938: Love Is a Headache — Wives Under Suspicion — Mother Carey's Chickens — Army Girl — Outer Gate — Our West with the Harveys — Orphans of the Street
1939: Lone Wolf Spy Hunt — Man of Conquest — Fast and Loose — Trapped in the Sky — Way Down South — Smuggled Cargo
Chester Morris
b. New York city, Feb. 16, 1913
p. Eta Hawkins, actress, and William Morris, actor
e. Lincoln School, Mt. Vernon; Art Students League, NYC
Married to Sue Kilborn, two children
While still in school joined the Westchester Players and played lead roles in Smilin' Thru and others. Spent a year at the Art Students League then, as William Morris, was given a part in Augustus Thomas The Copperhead with Lionel Barrymore. Next in a small role in Turn to the Right advancing to the lead on tour. Then for a time in Thunder and several years stock in Providence, Washington and Baltimore. Played in The Excuters and in a vaudeville sketch, All the Heroes of Home, with his father, father, sister and two brothers. Appeared in George M. Cohen's Honeymooners, Yellow, Crime, Whispering Friends, Fast Life. In 1928 entered the movies as Chicky Williams in Alihi.
1928: Alibi — Fast Life
1929: Woman Trap — Second Choice
1930: Playing Around — Big House — Divorcee — Case of Sergeant Grisscha
1931: Bus Whispers — She Couldn't Say No — Corsair — Cock of the Air — Miracle Man
1932: Reach of Promise — Sinners in the Sun
1933: Blondie Johnson — Infernal Machine — Tomorrows at Seven — Golden Harvest
King for a Night
1934: Let's Talk It Over — Embarrassing Moments — I've Been Around
1935: Princess O'Hara — Public Hero No. 1 — Society Doctor — Pursuit
1936: Three Godfathers — Moonlight Murder — Frankie and Johnie — They Met in a Taxi
1937: I Promise to Pay — Devil's Playground — Flight from Glory
1938: Sky Giant — Smashing the Rackets — Law of the Underworld
1939: Pacific Loner — Blind Alley — Five Came Back — Thunder Alley

Wayne Morris
Bert deWayne Morris, 6'2", blond hair, blue eyes, 190 lbs.
. Los Angeles, Calif., Feb. 17, 1914
p. Anna and Bert deWayne Morris, Sr.
e. San Francisco public schools; Los Angeles Junior College
Family moved to San Francisco, where he attended school, returning to Los Angeles for Junior College. Then they moved to Pasadena and Bert deWayne, jr. enrolled at the Pasadena Community Playhouse school. Directors Gilmore and Thomas Brown pruned down his name and gave him parts in Mr. Pickwick, St. Joan, Henry V, Troilus and Cressida, and other plays. Just before graduation he was playing Private Dean in Yellowjacket when a Warner Bros. agent came to a performance and the next day he was signed for a part in China Clipper.
1936: China Clipper — King of Hockey — Here Comes Carter
1937: Don't Pull Your PUNCHES — Kid Gallahad — Submarine D-I
1938: Love, Honor and Behave — Valley of the Giants — Men Are Such Fools — Brother Rat
1939: Kid from Kokomo — Return of Dr. X

Paul Muni
Muni Weisenfreund, 5'10", black hair and eyes, 165 lbs.
b. Lemberg, Austria, Sept. 22, 1897
p. Salli and Phillip Weisenfreund, professionals
e. Public schools in New York and Cleveland
Married to Bella Finkel
Academy Award, 1936: Louis Pasteur
From early childhood was determined to be an actor and a great one. Joined the Yiddish Art Theatre in New York in 1928 and played small parts for the next four years. Appeared with other Yiddish groups and in his parts for the Theatre Guild until 1926 when he stepped into the spotlight with We Americans. During the next two years played Four Walls, This One Man, Councillor at Law and many others. In 1929 made his first film for Fox.
1929: Valiant — Seven Faces
1933: Scarface I Am a Fugitive from a Chain Gang
1935: World Changes

George Murphy
1914: Hi, Nellie
1935: Bordertown — Dr. Socrates — Black Fury
1936: Story of Louis Pasteur — Gold Earth
1937: Woman I Love — Life of Emile Zola
1939: Jazzie — We Are Not Alone

David Niven
b. Kirriemuir, Scotland
ey. Gen. William Graham Niven and Lady Comyn-Platt
His father was killed in the World War, but son David started out to follow his career. Schooled at Stowe and Sandhurst and obtained a commission in the Highland Light Infantry. Was stationed several years at Malta, then at Dover. Decided a generalship was too far off and resigned to see the world. Tried lumbering in Canada, then commercial fishing, then salesman of farming implements. Came to New York to be a journalist and couldn't get a job. Had a varied assortment of jobs and finally got to Los Angeles visiting British friends. Met Samuel Goldwyn at a dinner party and was offered a screen test. Remained there until called to his regiment after the outbreak of war in 1914.
1915: Wuthering Heights
1916: Rose Marie — Palm Springs — Thank You, Jeeves — Desperate — Beloved Enemy — Charge of the Light Brigade
1917: We Have Our Moments — Prisoner of Sands — Dinner at the Ritz
1918: Four Men and A Prayer — Bluebird's Eighth Wife — Three Blind Mice
1939: Dawn Patrol — Wuthering Heights — Bachelor Mother — Real Glory — Eternally Yours — Raffles

Doris Nolan
5'6", light brown hair, hazel-brown eyes, 116 lbs.
b. New York City, July 14, 1916
p. Mr. and Mrs. Frank J. Nolan
e. Convent in Washington; New York grammar schools; New Rochelle high school
After high school enrolled at the Provincetown Playhouse Dramatic School and during the summer of 1934 appeared there in The Late Christopher Bean and Ashes. Next summer played stocks at Clinton Hallow, N. Y. Was signed by Fox for film work but assigned no role. Returned to New York to appear in The Night of January 16th and before the close of the run had signed with Universal for The Man I Marry.
1936: Man I Marry
1937: As Good As Married — Top of the Town
1938: Holiday
1939: One Hour to Live

Jack Oakie
Lewh DeLaine Offield, 5'11", brown hair, blue eyes, 180 lbs.
b. Sedalia, Mo., Nov. 12, 1903
Married to Venita Varden, actress
Family moved to New York City where he attended school. When he graduated from high school he became a clerk in a Wall Street office. Sideline was making wisecracks and his reputation as an amateur
... and the people who make them"

comedian landed him a place in the Junior League Follies, a charity show staged in 1919 by Max Leslie. Formed partnership with Lulu McConnell and together they played in Innocent Eyes, Artists and Models, several Pasting Shows, Ziegfeld's Follies and Peggy Ann. Sailing in between engagements with vaudeville. In 1927 split with Miss McConnell and headed for Hollywood. Had a letter of introduction to director Wesley Ruggles and at last obtained a small part in Finders Keepers starring Laura La Plante. 1928: Finders Keepers - Fleet's In - Someone to Love


1930: Paramount on Parade - Sap from Syracuse - Social Lion - Hit the Deck - Let's Go Native - Sea Legs

1931: June Moon - Dude Ranch - Touchdown


1933: Eagle and the Hawk - From Hell to Heaven - If I Had a Million - College Humor - Too Much Harmony - Sitting Pretty - Alice in Wonderland - Sailor Be Good

1934: Looking for Trouble - Murder at the Vanities - Shoot the Works - College Rhythm

1935: Call of the Wild - Big Broadcast of 1936 - Collegiate

1936: King of Burlesque - Colleen - That Girl from Paris - Texas Rangers - Champagne Waltz - Florida Special

1937: Toast of New York - Super Sleuth - Fight for Your Lady - Hitting a New High

1938: Radio City Revels - Affairs of Annabel - Annabel Takes a Tour - Thanks for Everything

Merle Oberon

Estelle Merle O'Brien Thompson, 5' 4", brown hair and eyes
b. Tasmania, Feb. 19, 1911
c. Private schools, Calcutta, India; La Martiniere College

Her father was an English army officer who died just before her birth. Was raised by her godmother, Lady Monteith, first at Bombay and later at Calcutta. At 17 she visited England, France, Switzerland and Italy. Her uncle gave her $100 and a ticket home to Calcutta, but she was determined to be an actress and cashed the ticket to stay in London. Had acquired some stage experience with the Calcutta Amateur Dramatic Society and now started the rounds of the casting offices. Got a job as an entertainer at the Café de Paris. Then started extra work in British films. Alexander Korda assigned her at lunch one day, insisted she take special tests for him and assigned her to a part in The Wedding Rehearsal. The leading lady was injured in an automobile accident and Korda pushed Merle into the role.

1932: Wedding Rehearsal - Man of Tomorrow

1933: Battle (replaced in America as Thunder in the East) - Private Life of Henry VIII (British)

1934: Private Life of Don Juan - Broken Melody - Scarlet Pimpernel

1935: Folies Bergere - Dark Angel

1936: These Three - Beloved Enemy

1937: I Claudius (British)

1938: Divorce of Lady X - Cowboy and the Lady

1939: Wuthering Heights

George O'Brien

6' 1", dark brown hair and eyes, 180 lbs.
b. San Francisco, April 19, 1900
p. Margaret L. and Daniel J. O'Brien
c. San Francisco public schools; Santa Clara College

Married to Marguerite Churchill

Father was chief of police in San Francisco and young George learned to ride, rope and wrestle from George Merchant, riding instructor for the force. Left college when the War started, joined the navy and became light heavyweight champion of the Pacific Coast Fleet. After the Armistice, returned to college, met Tom Mix shooting scenes nearby and decided to become a cameraman. Was assistant cameraman then double, then stunt man. Finally given small parts and
... and the people who make them!

worked his way up to the lead in The Iron Horse. Made notable success with Janet Gaynor in director Murnau’s famous Sunrise. Is now one of the most per-
manently popular action heroes.
Iron Horse—Man Who Came Back—Painted Lady—Dancers—Rodin—Fighting Heart—Havoc—Thank You—Silver Treasurer—Three Bad Men—Johnstown Flood—Kutlin for a Crowd—Fig Leaves—Blue Eagle—Paid to Love—Sunrise—
In Zor’s Sot East Side, West Side—Sharpshooters—Honor Bound—Blind-
told—Nosh’s Ark

1929: Marked Emotions—Salute—True Heaven
1930: Lone Star Ranger—Rough Romance—East of the Dunes—Sea Breeze—
Rainbow Trail
1931: Holy Terror—Riders of the Purple Sage—My Man Mack—The Man from Rainwater—Last Trail
1932: Gay Cabalero—Mystery Ranch—Golden West—Roskey’s Root
1933: Smoke Lightning—Life in the Raw—Frontier Marshal—Last Trail
1934: Ever Since Eve—Dude Ranger
1935: When a Man’s a Man—Cowboy Millionaire—Hard Rock Harrigan—
Thunder Mountain—Whispering Smith—Speaks of
1936: Of the Mounted—Border Patrolman—Daniel Boone
1937: Park Avenue Lovers—Hollywood Cowboy—Windjammer
Ranger
Ding S. Grim—Marshall of Mesa City

Pat O’Brien
5’11”, brown hair, blue eyes, 175 lbs.
b. Milwaukee, Wis., Nov. 11, 1899
e. Public schools; Marquette University
Married to Elsie Taylor, two children

Despite his family’s objections, he always wanted to
be an actor and hung around the old Davison Theatre in Milwaukee. Once
played with a small company in Way Down East. At last came in and went to Mar-
quette to study law. Left at the end of his second year to tackle the theatre again.
James Gleason had seen him in a college production of Fool Ball and helped him
get a job in stock. First Broadway appearance was in A Man’s Man. Played
in Gentie, Henry Behave, You Can’t Win, Danger, The Nut Farm, This Man’s Town,
Cogrette, The Up and Up, Broadway, Overture, Tomorrow and Tomorrow. Was
 touring in The Front Page when a telephone call from Hollywood, assuming that he was
playing the lead, demanded whether he was the actor in the play. He answered yes
and was signed for the role of Hildy Johnson before he could explain that he was
really playing another part.
1931: Front Page—Personal Maid—Consol-
ation Marriage—Flying High—Hell’s House
1932: Final Edition—Virtue—Strange Case of
Cher Dean—Air Mail
1933: Laughter in Hell—Destination Unknown—World Gone Mad—Bureau of Missing
Persons—College Coach—Rombleshell
1934: I’ve Got Your Number—Personality
Kid—Here Comes the Navy—Thirty Million Sweethearts—Flirtation Walk—I Sell Anything—Gambling Lady
1935: Devil Dogs of the Air—In Caliente—
Oil for the Lamps of China—Page Mr. Glory—Start Over Broadway—Irish in Us—Outlawed Guns
1936: College Days—Miss—Teddy—Man of
the Hour—The Resurrection of Don Juan—
Happy Days—Of Human Bondage
1937: San Quentin—Slim—Submarine D-1—
Back in Circulation
1938: Women Are Like That—Boy Meets
Girl—Angels with Dirty Faces—Cow-
boy from Brooklyn—Moon of the Moon
1939: Off the Record—Kid from Kokomo—
Indianapolis Speedway—Night of Nights

Maureen O’Sullivan
5’6”, dark brown hair, blue eyes, 116 lbs.
b. Boyle, Ireland, May 17, 1911
e. Dublin and London convents; finishing school in Paris

When director Frank Borzage was filming Song of My Heart with John McCormack in Ir-
land, he saw Maureen at a dance and asked her to take a screen test. Borzage himself
persuaded her father, a major in the British

JOE PENNER

Army, to let her go to Hollywood for the completion of the film, and she has con-
tinued in the movies ever since.
1930: Song of My Heart—So This Is London—
Connecticut Yankee—Little Charmer—
Princess and the Plumber
1931: Big Shot—Thirty Days—Taranza, the
Ape Man
1932: Skyscraper South—Slightly Married—
Silver Lining—Parnell’s Daughters—Okay
America
1933: Robbers Knot—Taranza and His Mate—
Chen and Kelly’s Trouble—Tug-
boat Annie—Sage Monster
1934: Hide-Out—Barrets of Wimpole Street—Thin Man
1935: David Copperfield—West Point of the
Air—Flame Within—Anna Karenina—
Woman Wanting—Bishop Misbehaves—
Cardinal Richelieu
1936: Voice of Bugle Ann—Devil Doll—
Tazza Escapes
1937: Emperor’s Candelsticks—Day at the Races—
Between Two Women—My Dear Miss Aldrich
1938: Yank at Oxford—Port of Seven Seas—
Hold That Kiss—Crowd Roars—
Spring Madness
1939: Let Us Live—Taranza Finds a Son

Jean Parker
Mae Green, 5’5”, brown hair, blue-green eyes,
107 lbs.
b. Deer Lodge, Montana, August 11
Family moved to Los Angeles when she was six, then to Pasadena where she attended school.
While a senior in high school was chosen
as one of six girls to pose for the Olympic Games posters and to ride on one of the
floats in the opening parade. An MGM scout noticed her picture in a paper and arranged a screen test. First role was with Jackie Cooper in Divorce in the Family.
1932: Divorce in the Family—Secret of Madame Blanche
1933: Made on Broadway—Reapquin and the
Empress—Storm at Daybreak—What
Price Innocence?—Lady for a Lady—
Little Women—Two Alone
1934: You Can’t Buy Everything—Have a
Soda—Seven Men—Operator 13—
Caravan—Limehouse Blues
1935: Princess O’Hara—Murder in the Fleet—
Ghost Goes West (British)—Farmer in the Dell—Texas Rangers
1937: Life Begins with Love—Barrier
1938: Penitentiary—Romance of the Limber-
lost—Arkansas Traveler
1939: Zenobius—Romance of the Redwoods—
Parents on Trial—She Married a Cop—
Flight at Midnight—Flying Deuces

Joe Penner
Joesph Pinter
b. Hungary, Nov. 11, 1904
p. Sophie and John Pinter
Married to Eleanor May Vogt, dancer
Pinter came to the United States and settled in Detroit where Joe went to school.
Started as comedian in burlesque and played vaudeville and stage shows and radio. Began
in his screen career with a series of fifteen
short films.
1934: College Rhythm—Cigarette
1937: New Faces of 1937—Life of the Party
1938: Go Chase Yourself—Mr. Doodle Kicks
1939: Day the Bookies Wept

Louise Platt
b. Stamford, Conn.
The daughter of Daniel Platt, U. S. Navy phy-
sician, she accompanied her father to his
various stations, receiving her education at
New York, Annapolis and Manila. Started her
stage career in stock in New York, Annapolis and Sulliv. Reached New York in A Room
in Red and White, Spring Dance, and Promise. Attracted attention of Walter Wan-
ger and signed for a film tryout. Played
summer stock in Connecticut.
1938: I Met My Love Again—Spawn of the
North
1939: Stagecoach—Tell No Tales

Dick Powell
Richard E. Powell, 6’4”, red hair, blue eyes,
72 lbs.
b. Mount View, Arkansas, Nov. 14, 1904
p. Little Rock public schools, freshman year
Little Rock College
Married to Joan Blondell, two children

WILLIAM POWELL
When he was very young his family moved to Little Rock, which he still considers his home—he holds Arkansas license plate No. 1. Only musical member of the family, but early discovered he could make passable music on almost every instrument known. Sang in the church choir, clerked in grocery stores, jockeyed sodas, read gas meters, etc. Entered Little Rock College and left at end of first year to sing with a concert orchestra in Louisville, Ky. Tried popular music with a dance band in a local theatre and made such a hit that the Stanley Theater in Pittsburgh, hired him as singer and master of ceremonies. Success there and radio popularity brought Warner Bros. agents who signed him for the role of a radio crooner in Blessed Event.

42nd Street — Gold Diggers of 1931 — Footlight Parade — College Coach — Convention City
1934: Wonder Bar — Twenty Million Sweethearts — Happiness Ahead — Flirtation Walk — Dames
1935: Gold Diggers of 1935 — The Gold Diggers of 1937 — Miss America
1936: Coleen — Hearts Divided — Stage Struck — Gold Diggers of 1937
1937: On the Avenue — The Singing Marine — Varsity Show — Hollywood Hotel
1938: Cowboy from Brooklyn — Hard to Get — Mystery House — Going Places
1939: Naughty But Nice

Eleanor Powell

5' 3", chestnut hair, blue eyes, 122 lbs.
b. Springfield, Mass., Nov. 21
e. Springfield public school.

Mother started her in dancing school at six to cure her of shyness. At 13, she and her mother spent a summer in Atlantic City and Gus Edwards was so impressed by her dancing that he hired her for a nightly appearance at his Ritz Grill. She continued in school in Springfield during the winters, dancing at Atlantic City during the summers until she was 16, when she went to New York to try musical comedy. Turned down everywhere because she didn’t tap dance. Took lessons from Jack Donahue and in remarkably short time took first place at a meeting of the Dancing Masters of America. Danced at the Casio de Paree, then landed in musicals, Follow Thru, Fine and Dandy, Hotch, Vanities, George White’s Scandals, Crazy Quilt. Shifted to the movies for the film version of 1935 Scandals. Returned to the stage later that year for At Home Abroad, then back to Hollywood.

1935: George White’s 1935 Scandals — Broadway Melody of 1936
1936: Born to Dance
1937: Broadway Melody of 1938
1938: Honolulu

Tyronne Power

6', brown hair and eyes, 155 lbs.

b. Cincinnati, Ohio, May 5
e. Patrica Rayome and Tyrone Power, Sr.

b. Carroll high school, Cincinnati

Cradled to Anna bella, 1939

Parents were both well known performers, but they wanted their son to go to college. He insisted on the stage. Power started in with his father in Fritz Lieber’s Shakespearean company, but out of the cast of The Miracle Man—but the father died soon after. Young Tyrone tried unsuccessfully in New York, then went to Hollywood to try out. In 1933 played small parts at the Circuit Theaters, contained of Progress Exposition, and appeared on Don Amache’s radio program. Played eight weeks with Eugene Leonovitch in Romance, then headed for New York. Finally worked in as understudy for Burgess Meredith in Catherine Cornell’s Flowers of the Forest. Never appeared in that role, but did win parts in Romeo and Juliet and St Joan. While in the latter signed with Columbia.

1937: Love Is News — Cafe Metropol — Thin Ice — Second Honeymoon
1938: In Old Chicago — Manhattan’s Ragtime Band — Marie Antoinette in Sweat
1939: Jessie James — Rose of Washington Square — Second Fiddle — The Rains Came

Day-Time Wife

George Raft

5' 10", black hair, brown eyes, 155 lbs.
b. New York City, September 27
e. Public and St. Catherine’s schools, NYC.

Of German and Italian parentage. Worked during school vacations as an electrician’s helper. At 15 decided to become a boxer and for two years fought in NYC athletic clubs without much success. Tried professional baseball at a small college, and was captain of the Springfield, Mass., Eastern League team for two seasons. Returned to New York and started in as a dancer and took the lead of the Rector’s. Played in several stock companies through New York state and Pennsylvania with Elys Piller and appeared in a dancing act in vaudeville and musical shows, among them City Girl, Gay Girls, and Vagabond. No Foolin’. Went on European tour and danced in most of the world capitals, winning fame for speed and high pay. Back in New York he appeared in many night clubs and picture theatre stage shows. Was one of the first signed when the Paramount Publicity Circuit was organized and went to Hollywood by director Rowland Brown and soon after did so, starting in Quick Millions.

Quick Millions — Hush Money — Scarface — Dancers in the Dark — Night — Under Cover Man — If I Had a Million
1933: Eagle and the Hawk — Pick-Up — Midnight Club — Bowery
Had Man Stole His Love

1914: All of Me — Bolero — Trumpet Blows — Limehouse Blues — Rhumba
1915: Stolen Harmony — Glass Key — Every Night at Eight — She Couldn't Take It
1916: It Had to Happen — Yours for the Asking
1917: South at Sea
1918: You and Me — Spawn of the North
1919: Lady's from Kentucky — Each Dawn 1 Die — I Stole a Million — Invisible Stripes

Louise Rainer

7' 2", brown hair and eyes, 102 lbs.
b. Vienna, Austria, January 12
Father and mother, both German, were divided in their political ideas. Her father was a wealthy merchant who had lived in the United States for many years.

Claude Rains

5' 10", brown hair and eyes, 160 lbs.
b. London, England, Nov. 10, 1890
Started his theatrical career at the age of ten as boy-of-all-work at His Majesty’s Theatre, London. Became successively stage carpenter, electrician, scene painter, property man and finally company manager. Then for seven years was stage manager for Sir Herbert Beerbohm Tree. Went to Australia for his own first acting success in You Never Can Tell. Returned to London and played small parts until he came to America as manager for Granville Barker. Joined a Scottish regiment during the war, and emerged a captain. Back in London played in Reparation, Julius Caesar, Polly with a Past, Bill of Divorcement, Doyne’s Dilemma, Man of Destiny and The Government Inspector. Came again to America to join the Theatre Guild, playing in The Constant Nymph, The Game of Love and Death, The Apple Cart, Miracle of Veron, He, The Moon and the Yellow River and Devil’s Disciple. In 1933 went to Hollywood for Invisible Man.

1933: Invisible Man
1934: Crime Without Passion — Man Who Reclaimed His Head
1935: Mystery of Edwin Drood — Clairvoyant (British) — Last Outpost
1936: Anthony Adverse — Hearts Divided — Stolen Holiday
1937: Prince and the Pauper — They Won’t Forget
1938: Gold Is Where You Find It — Adventures of Robin Hood — White Banners — Four Daughters
1939: They Made Me a Criminal — Juarez — Daughters Courageous. Mr. Smith Goes to Washington — Four Wives

Basil Rathbone

6' 1 1/2", black hair, hazel eyes
b. Johannesburg, South Africa, June 13, 1892
c. Private schools, London; Repton School, Derbyshire
Divorced from Ethel Marian Forman; married to Ouida Bergere, one son
Father wanted him to go to Oxford, but he had determined on a theatrical career. Did, however, spend one year with a London insurance company. In 1912 joined the Shakespearean company of his cousin, Sir Frank Benson, and with it toured England and the United States. Enlisted at the start of the World War and saw four years service. Returned to Stratford-on-Avon and played leads in Romeo and Othello. Engaged by Comtesse Collier to play Peter Ibbetson with her in London. Was in the play, “He Who Gets Slapped” for a season, then came to America for The Casir. Joined Eva Le Gallienne’s company, then toured
Edward G. Robinson
Emanuel Goldenberg, 5' 8", black hair, brown eyes, 158 lbs.
b. Bucharest, Roumania, Dec. 12, 1893
c. New York public schools, Columbia University
Married to Gladys Lloyd, one son
Was brought to this country by his parents and became a naturalized American citizen on M. A. at Columbia, and was then studying dramatics when the stage run of the Devil and several British films 1932-34.
1929: Last of Mrs. Cheyney — High Noon
1930: The Road to Glory — Bishop Murder Case
Lady of Scandal — Flirting Widow
1931: After the Ball (British)
1932: One Precious Year — Loyalites (both
1935: Love from a Stranger — Confinement — To-night — Make Way
1938: Marco Polo — Adventures of Robin Hood — If I Were King — Dawn Patrol

Ginger Rogers
Virginia Katherine McMath, 5' 9", blonde hair, green eyes, 115 lbs.
b. Independence, Mo., July 16, 1911
c. Public schools, Fort Worth, Texas
Married to Lew Ayres
Has been ginger since so named by her classmates in high school. Practiced dancing from earliest years. At 15 won the Texas Charleston championship. Touring on small vaudeville circuit. Had dancing and singing acts in Memphis, St. Louis and Chicago. Made the Paul Asch company at the Brooklyn Paramount theatre, then a featured spot in the musical Top Speed. Played 41 weeks in Girl Gray, then jumped into her first film role in Young Man of Manhattan.
1930: Young Man of Manhattan — Queen High
1930: Manhattan Mary — Sap from the Spruce — Night in a Dormitory
1931: Honor Among Lovers — Tip-Off
1932: Suicide Fleet — Swing Time
1933: Broadway Bad — Thirteenth Guest — Gold diggers of 1933 — 42nd Street — Professional Soldier — Clouseau's Children — Flying Down to Rio — Don't Bet on Love — Sitting Pretty
1934: Rafters Romance — Twenty Million Sweethearts — Upperworld — Gay Divorce — Romance in Manhattan — Dancing with the Finishing School — Change of Heart
1935: Roberts — Star of Midnight — Top Hat
1936: Follow the Fleet — Swing Time
1937: Shall We Dance — Stage Door
1938: Vivacious Lady — Having Wonderful Time — Carefree
1939: Vernon and Irene Castle — Bachelor Mother — Fifth Avenue Girl

Mickey Rooney
Joe E. Brown, Jr.
b. Brooklyn, N. Y., Sept. 23, 1921
c. Nell Brown and Joe Yule, vaudeville team
e. K. Street tutors, various public schools, Pacific Military Academy
Has been on the stage since eleven months old when his parents took him into their act. Was out for a while, then back again at the age of two. He receives no professional permit by Gov. Alfred E. Smith. Did a song-and-dance routine with Sid Gold and at tour. Had a midget job at the Billy Rose. Not to be trusted. Nest in Oriches and Ermine. Then a long list of screen roles beginning with Mickey McGuire comedies.
Fast Companions — Love Birds — Manhattan Lodger — Chatterbox — Half a Sinner — Hide-Out
1934: Midsummer Night's Dream — County Chairman — Healer — Ah, Wilderness!
1936: Roll Road — Devil Is a Sissy — Little Lord Fauntleroy — Down the Stretch

1929: Last of Mrs. Cheyney — High Noon
1930: The Road to Glory — Bishop Murder Case
Lady of Scandal — Flirting Widow
1931: After the Ball (British)
1932: One Precious Year — Loyalties (both
1935: Love from a Stranger — Confinement — To-night — Make Way
1938: Marco Polo — Adventures of Robin Hood — If I Were King — Dawn Patrol

Martha Raye
5' 4½", brown hair, blue eyes, 116 lbs.
b. Butte, Montana, 1907
Married to Dave Rose, 1938
Her parents were vaudeville performers, billed as Reed and Hooper, and she was born in a theatre dressing room in Butte. At three was appearing in the family act. At 16 left to make her own way and joined Paul Asch's orchestra in Chicago, singing and putting on comedy skits. Toured with Benny Davis in a vaudeville act, then with five other youngsters in a special sketch. Was on the Loev circuit for some time, then joined Will Morrison, vaudeville comedians. Played in Earl Carroll's Sketch Book and Lew Brown's Calling All Stars. Went into night club work and was doing her act at the Trocadero Café, Hollywood, when director Norman Taurog noticed her there and arranged a tryout in Rhythm on the Range.
1936: Rhythm on the Range — Big Broadcast of 1937 — High Mirage Girl — College Hi-lo
1937: Waikiki Wedding — Mountain Music — Artists and Models — Double or Nothing
1938: Big Broadcast of 1938 — Give Me a Sailor — Tropic Holiday
1939: Never Say Die — $1000 a Touchdown

Ritz Brothers
b. Brooklyn, N. Y.
Al, August 27, 1903
Jimmy, October 1, 1903
Harry, May 22, 1908
Father was a vaudeville performer. All attended high school in Brooklyn and put on their first trio act on the basketball team. Al started a dancing school at 15, then went into vaudeville. Jimmy started as a dancer and became a musical comedy player. Harry started to catch up by breaking into vaudeville at 16. In 1925 they joined forces for a combined attack on the stage and were launched on Broadway by Earl Carroll in Florida Girl. Played in The Vanities, Broadway Personalities, Everybody's Welcome. In 1931 made a short subject, Hotel Money, but didn't make any screen progress until Sing Babby Sing in 1936.
1936: Sing, Baby, Sing — One in a Million
1937: On the Avenue — You Can't Have Everything — Life Begins in College
1938: Goldwyn Follies — Kentucky Moonshine — Straight, Place and Show
1939: Three Musketeers — The Goofus — Pack Up Your Troubles

Beverly Roberts
5' 4½", blonde hair, brown eyes, 115 lbs.
b. New York City, Mar. 19, 1914
c. Girls High School and Lockwood Academy, London
When she returned from school in England at 16, she obtained her first professional opportunity from Eva Le Gallienne. Played in The Passionate Pilgrim, Girls in Uniform and others. Went to London to appear in Service and several other plays. Then to Paris and, in default of a stage job, started singing in a cabaret. Returned to New York and sang at night clubs. In 1936 was given a screen test and placed opposite Al Jolson in The Singing Kid.
1936: Singing Kid — Boss O' Guns — Two Against the World — Hot Money — China Clipper — God's Country and the Woman 1937: Her Husband's Secretary — War Lord — Expensive Husband — Perfect Specimen
1938: Making the Headlines — Flirting with Fate
1939: First Offender — I Was aConvict — Tropic Fury — Main Street Lawyer

Ginger Rogers
Shirley Ross
Bernice Gaunt, 5' 4", red hair, grey eyes, 118 lbs.
b. Omaha, Nebraska
p. Maude C. and G. Burr Gaunt
e. Hollywood high school; University of California
Married to Ken Dolan, 1938
Started out as singer with Gus Arakheim's band on the west coast. While appearing at the Beverly Wilshire Hotel was signed by MGM. First film: Manhattan Melodrama, 1934.
1934: Manhattan Melodrama — Girl from Missouri — Blonde Bombshell — Merry Widow — short subject — Jailbirds of Paradise
1935: Age of Indecency — Calm Yourself — Anything Goes
1936: Devil's Squadron — San Francisco — Big Broadcast of 1937 — Hideaway Girl
1937: Blossoms on Broadway — Waiikiki Wedding
1938: Big Broadcast of 1938 — Prison Farm — Thanks for the Memory — Paris Honeymoon
1939: Paris Honeymoon — Cafe Society — Some Like It Hot — Unexpected Father

Rosalind Russell
5' 3", dark hair, black eyes
b. Waterbury, Conn., June 4
p. Clara Knight and James E. Russell
e. Marymont, Tarrytown-on-Hudson, Barnard College
Father was a successful lawyer and before she entered college she sent her on a world tour. After graduating from Barnard she vowed to carve out a theatrical career and after several years of tent shows, vaudeville and stock, she made her New York debut in Trolly Town. The Second Man. MGM contract followed, beginning with a tryout in a stage presentation of No More Ladies, produced by the MGM coach, which led to a part in Evelyn Prentice.
1934: Evelyn Prentice — Forlorn All Others
1935: West Point of the Air — Reckless — Casino Murder Case — China Seas — Renousseau
1936: It Had to Happen — Under Two Flags — Trouble for Two — Craig's Wife
1937: Night Must Fall — Life, Love and Learn — ManProof
1938: Poor's a Crowd — Caitlyn
1939: Fast and Loose — The Women

Randolph Scott
6' 2", light hair, hazel eyes, 190 lbs.
b. Orange County, Virginia, Jan. 23, 1905
p. Lucy Crane and George G. Scott, engineer
e. Private schools; Woodbury Forest School; University of North Carolina
Married to Marion DuPont Somervelle
Left college to travel in Europe. Returned home and went to work for his father. Decided he wanted more excitement and went west to Hollywood. Tried to land a part in Cecil B. DeMill's Dynamite, but lost out to a young fellow named Joel McCrea. Joined the Pasadena Community Playhouse to acquire experience. After eight months of varied activity there won the juvenile lead opposite Dulcey Cooper in Under a Virginia Moon. Played in San Francisco with Leo Carrillo and Dorothy Burgess in The Broken Wing. Was given a screen test by Paramount and a contract.
1932: Sky Bride — Island of Lost Souls — Louisiana Secret
1933: Heritage of the Desert — Wild Horse Mesa — Hello, Everybody — Murders in the Zoo — Supernatural — Sunset Pass — To the Last Man — Cocktail Hour — Broke Down
1934: Lone Cowboy — Last Round-Up — Home on the Range
1935: Rocky Mountain Mystery — Roberto — Village Tale — She — So Red the Rose — Follow the First — And Sudden Death — Go West, Young Man — Last of the Mohicans
1937: City Wide and Handsome
1938: Road to Reno — Texans

Anne Shirley
1939: Jesse James — Susannah of the Mounties — Frontier Marshal — Coast Guard — 20,000 Men a Year

Norma Shearer
4' 1", brown hair, blue eyes, 118 lbs.
b. Westmount, suburb of Montreal, Canada, Aug. 10, 1904
p. Edith Mary Fisher and Andrew Shearer. Her sister Athole, is the wife of director Howard Hawks. Her brother, Douglas, is chief recording engineer for MGM
e. Montreal schools until 14
Widow of Irving Thalberg
Academy Award winner 1930, The Divorcee
Her father was businessman and sportsman, president of the Shearer, Brown & Wills Lumber and Contracting Co. Financial reverses in the post-World War I depression made it necessary for Norma to earn a living. At fourteen she left school and with her mother and sister went to New York. After odd jobs such as posing for artists and playing the piano in picture theaters, she obtained small parts in Robertson-Cole short subjects, 1920, and continued this work in eastern studios until 1924 bought a ticket to Hollywood and a contract with MGM. Four years later married Irving Thalberg, general production manager.
1924: The Snob
1925: He Who Gets Slapped—Tower of Lies—His Secretary
1927: Upstage
1927: Student Prince
1928: The Actress
1930: Hollywood Revue — Lady of Chance— Last of Mrs. Cheyney—Trial of Mary Dugan—Her Own Desire
1930: The Divorcee—Let Us Be Gay—Strangers May Kiss
1931: A Free Soul—Private Lives
1932: Smilin' Through—Strange Interlude
1934: Riptide—Barracks of Wimpole Street
1937: Romeo and Juliet
1938: Marie Antoinette
1939: Idol's Delight — The Women

Ann Sheridan
4' 1", red hair, hazel eyes, 120 lbs.
b. Dallas, Texas, Feb. 21, 1915
p. Mr. and Mrs. G. W. Sheridan
e. Dallas public schools; North Texas State Teachers' College
Started as blues singer with her college orchestra. Played in school dramatics, then won a role in Paramount's Search for Beauty contest and signed a contract soon after. For first film used the name Clara Lou Sheridan.
1935: Car 99 — Rocky Mountain Mystery — Glass Key — Canyonville — Fighting Youth
1936: Sing Me a Love Song — Great O'Malley
1937: Black Legion — The Great Heirophant — San Quentin — Wine, Women and Horses — Teatrail Island
1938: Cowboy from Brooklyn — Mystery House — Letter of Introduction — Broadway Muskeeters — Man to Remember
1939: They Made Me a Criminal — Dodge City — Naught But Nice — Indianapolis Speedway — Winter Carnival — Angels Wash Their Faces

Anne Shirley
Dawn Evelyn Paris, 4' 1", red-gold hair, amber eyes, 100 lbs.
b. New York City, April 17, 1918
e. Public schools, Lawlor Professional School Married to John Payne
Father died when she was just a few months old. At 14 months she was helping out the family income as a model for commercial artists. At three appeared in an eastern studio film. Her mother, convinced the girl had talent, took her to Hollywood and by the time she was four she was playing bit parts with both Pola Negri. Grammed her schooling in between whatever screen work could be obtained. Got her first real chance in 1934 in Arkansas School and in 1935, after playing Anne Shirley in Anne of Green Gables, legally adopted her screen name.
1939: Mother Knows Best
1939: City Girl
1933: Life of Jimmy Dolan — Vitaphone shorts
JAMES STEWART

BARBARA STANWYCK

MARGARET SULLAVAN

BARBARA STANWYCK

MARGARET SULLAVAN

35
Gladys Swarthout
1½' 3½", dark brown hair, brown eyes
b. Deep Water, Mo., December 25
e. Bush Conservatory, Chicago
Married to Frank Chapman, singer

Began to study music at age of 12. The next year gave her first recital and received an offer from a wealthy Kansas City family to finance her musical education. Went to the Bush Conservatory, Chicago, and sang in church choirs and stage shows to help pay her way. Accepted a chance to appear with the Minneapolis Symphony Orchestra and was so well received that her friends urged her to try the Chicago Civic Opera Company. Was given an audition and, after another year's study, set a record of 80 performances during the 1924-25 season. Spent three seasons with the Ravinia Opera Company, then obtained an audition with the Metropolitan. Appeared in 56 performances of the 1925-1926 season and continued with the Metropolitan for the next five seasons with frequent concert tours and radio broadcasts. In 1935 signed a contract with Paramount and started with Rose of the Rancho.

1916; Rose of the Rancho — Give Us This Night — Champagne Waltz
1918: Romance in the Dark
1939: Ambush

Robert Taylor
S. Arlington Brugh, 6', brown hair, blue eyes, 165 lbs.
b. Filley, Neb., August 1, 1913
c. Public schools, Beatrice, Neb.; two years at Doane College; two more at Pomona College
Married to Barbara Stanwyck, 1939

Father was a grain dealer who studied medicine and became a physician after thirty. The son also planned a medical career. Placed in college dramatics and during vacations with several community groups. Was noticed by a studio scout in a college production of Journey's End and signed to an MGM term contract. Finished his liberal arts course, then spent nearly a year under studio dramatic coach Oliver Hardwicke.

1914: Huthy Andy — Only Eight Hours — There's Always Tomorrow — West Point of the Air — Wicked Woman
1915: Society Doctor — Times Square Lady — Murder in the Fleet — Broadway Melody of 1916 — Buried Loot (short subject)
1916: Magnificent Obsession — Small Town Girl — Gorgeous Hussy — His Brother's Wife — Camille — Private Number
1917: Personal Property — Broadway Melody of 1918 — That Is My Affair
1938: Yank at Oxford — Three Comrades — Crowd Roars
1939: Stand Up and Fight — Lucky Night — Lady of the Tropics — Remember

Franchot Tone
6½', brown hair, hazel eyes, 160 lbs.
b. Niagara Falls, N. Y., February 27
c. Private schools, Cornell University
Married to Joan Crawford

Father is Frank J. Tone, president of the Carbonbundum Company of America. Young Franchot raced through several private schools, then through Cornell in three years. Majored in Romance languages and was president of the dramatic club. Spent two years with a stock company, then stormed New York. First role was as Catherine Cornell's son in The Age of Innocence. Played in Cross Roads, Red Dust, Hotel Universe, Green Grow the Lilacs, The House of Connelly, Night Over Taos, etc. Was one of the founders of the Group Theatre and appeared in four of its productions, the last, Success Story, led to an MGM contract. Had made The Wiser Sex for Paramount in the east some time before, but it attracted little attention. First film for MGM: Today We Live
The Wiser Sex — Today We Live — Gabriel Over the White House — Midnight Mary — Stranger's Return — Stage Mother — Bombshell — Dancing Lady — Mouline Rouge

1934: Girl from Missouri
1936: Exclusive Story — Untamed Hour
1937: Love on the Run
1938: King Steps Out
1939: Quality Street — They Gave Him a Gun — Between Two Women — Bride Wore Red — Man Proof

Gladys Swarthout
Sylvia Sydney
Shirley Temple
Spencer Tracy

Robert Taylor
Franchot Tone
Shirley Temple
Spencer Tracy
Shirley Temple

b. Santa Monica, Calif., April 23, 1929
p. Mr. and Mrs. George F. Temple
Her father is manager of a branch of the California Bank in Los Angeles. She has two older brothers, George and Jack. At the age of four she played in Paramount’s To the Last Man, then stepped into the leading lady roles of the Baby Burlesque series at the Educational studios. In less than a year had a long-term contract with Fox.

1933: To the Last Man
1934: Stand Up and Cheer — Baby Takes a Bow — Bright Eyes — Now I’ll Tell — Change of Heart — Little Miss Marker — Now and Forever
1935: Little Colonel — Our Little Girl — Curly Top — Little Rebel
1936: Cap’n January — Poor Little Rich Girl — Dimples — Story Away
1937: Wee Willie Winkie — Heide
1938: Reluctant of Sunflower Farm — Little Miss Broadway — Just Around the Corner
1939: Little Princess — Susannah of the Mounties

Spencer Tracy

171014, brown hair, blue eyes. 165 lbs.
b. Milwaukee, Wis., April 5, 1900
e. Public schools of Milwaukee and Marquette; two years at Ripon College; American Academy of Dramatic Arts
Academy Award, 1937; Captains Courageous
Married to Louise Treadwell; two children
Father, of Irish descent, was general sales manager of the Sterling Motor Truck Company. Young Spencer left high school in his third year there to join the Navy. Finished high school after the Armistice, then spent two years at Ripon College where he acquired a taste for dramatics which sent him to the American Academy. Landed a $11-an-hour job as a roofer in the Theatre Guild’s R. U. R. Played stock in White Plains, Cincinnati, Brooklyn, Pittsburgh, Returned to New York to appear in Baby Cyclone, Bread, Nigger Rich, Conflict and The Last Mile. His performance as Killer Sears prompted a Fox contract and after several short subjects came Up the River.
Up The River — Sky Devils — Quick Millions Goldie — Six Cylinder Love — She Wanted a Millionaire — Disorderly Conduct — Young America — Society Girl — After the Rain — 29,000 Years in Sing Sing
1933: Power and the Glory — Shanghai Madness — Mad Game
1934: Looking for Trouble — Man’s Castle — Marie Galante — Bottoms Up — Now I’ll Tell — The Showoff
1935: Dante’s Inferno — It’s a Small World — Murder Man — Whipsaw
1936: Riff Raff — Panty — San Francisco — Labelled Lady — They Gave Him a Gun
1937: Captains Courageous — Big City — Mannequin
1938: Test Pilot — Boys’ Town
1939: Stanley and Livingston

Clare Trevor

173, blonde hair, hazel eyes
b. Benonhurst, Long Island
e. Public schools, Larchmont; American Academy of Dramatic Arts
One of the few actresses who never claims to have taken part in amateur dramatics in school. In fact, displayed little interest in the theatre until a girl friend enrolled at the Academy of Dramatic Arts and, on impulse, she went along. After two years there, left to look for a job. Found it with a stock company at Southampton. Was seen in one of the productions by producer Alexander McCall, who gave her the lead opposite Ernest Truex in Whirlaway in the Dark. When the play reached Los Angeles on tour, she received several movie offers, but turned them down, making a series of shorts for Warners and returning to New York. While playing the lead in The Party’s Over, she received another Hollywood offer and accepted.
1931: Life in the Raw — Last Trail — Mad Game — Jimmy and Sally
1935: Dante’s Inferno — Spring Tonic — Black Sheep — My Marriage — Navy Wife

Marjorie Weaver

173, black hair, brown eyes
b. Poughkeepsie, N.Y., May 11, 1907
e. Scholar in residence, Marquette University; University of Wisconsin
Married to R. G. Dugan; one child
Her father was Charles Warner, well known British actor who starred for years in Zola’s Drink. At the age of 7 young H. B. made his first stage appearance with his father. Studied medicine at University College, then decided to follow his father’s tradition. Played several years in England, then came to New York in 1919 to appear with Eleanor Robson. Stayed on for other parts and in 1915 started and three-years’ run of The Tempest at the Lyric. Made his screen debut with Thomas Ince.

1916: Song and Dance Man — Human Cargo — To Mary, With Love — Star for a Night — 15 Maidens — October Man — Slapstick Woman — Time Out for Romance — One Mile from Heaven — Second Honeymoon — Big Town Girl — King of Gamblers — Dead End
1938: Walking Down Broadway — Valley of the Giants — Amazing Dr. Chatterhouse — Five of a Kind
1939: Stagecoach — I Stole a Million — Allegheny Uprising

H. B. Warner

Henry Byron Warner, 6’ 1/2”, light hair, blue eyes, 168 lbs.
e. Bradford School and University College, London
Father was Charles Warner, well known British actor who starred for years in Zola’s Drink. At the age of 7 young H. B. made his first stage appearance with his father. Studied medicine at University College, then decided to follow his father’s tradition. Played several years in England, then came to New York in 1919 to appear with Eleanor Robson. Stayed on for other parts and in 1915 started and three-years’ run of The Tempest at the Lyric. Made his screen debut with Thomas Ince.

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1938: Walking Down Broadway — Valley of the Giants — Amazing Dr. Chatterhouse — Five of a Kind
1939: Stagecoach — I Stole a Million — Allegheny Uprising

Marjorie Weaver

Was born in Tennessee and raised in Alabama and Kentucky. At 14 became a member of the McCaulay Stock Company in Louisville, Ky. Went to Hollywood as winner of a beauty contest sponsored by a group of fan magazines and landed a contract with 20th Century-Fox.

1916: Look Tight
1917: Wake Up and Live — Big Business — This Is My Affair — Californian — Hot Water — Life Begins in College — Second Honeymoon
1918: Kentucky Moonshine — Three Blind Mice — I’ll Give a Million — Hold That Cave
1919: Young Mr. Lincoln — Chicken Wagon

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1918: Kentucky Moonshine — Three Blind Mice — I’ll Give a Million — Hold That Cave
1919: Young Mr. Lincoln — Chicken Wagon

Virginia Weidler

b. Hollywood, Calif., March 21, 1927
p. Margaret and Alfred Weidler
Is one of six children. Her father was formerly city architect in Hamburg, Germany, and Virginia speaks the language perfectly, an accomplishment which won her several of her first film roles. The children have their own backyard theatre and several of the older ones were used in the synchronizing of versions of American films for foreign markets. They took her to the studio and she has been passing strong in the movies ever since. Has appeared in the stage play Augustus Circus.

1934: Mob Dick — After Tonight — Stampede Quest — Long Lost Father — Mrs. Wiggs of the Gorbache Patch
. . . and the people who make them"

1935: Laddie - Freckles - Big Broadcast of 1936 - Peter Ibbetson
1936: Tao-Tao's Quest - Girl of the Orakos - Big Broadcast of 1937 - Trouble for Two
1937: Maid of Salem - Souls at Sea - Outcasts of Poker Flat
1938: Love in a Headache - Scandal Street - Men with Wings - Mother Carey's Chickens - Tall Hat to Handle - Out West with the Hardy's
1939: Great Man Votes - Lone Wolf Spy Hunt - Rookie Cop - Frack Dugan - Outside These Walls - The Women - Under-pop - Bad Little Angel

Marie Wilson
5' 5"; blonde hair, brown eyes, 104 lbs.
b. Anaheim, Calif., Aug. 16, 1916
e. Miss Page School and Hollywood Cummock School for Girls
Anaheim is a suburb of Los Angeles and Marie had a movie career planned from her earliest years. Her father was a successful real estate operator. When she was 11, she joined the Beverly Hills Players, a little theatre company group and played in Girl Friend, The King's Pleasure, Camille. Maneuvered a meeting with director Nick Grinde, who gave her a chance in a small part in a film. He arranged a screen test with MGM — but Warner Brothers signed her.

Jane Withers
b. Atlanta, Georgia
e. Boston Academy, Atlanta
At four was appearing on the local vaudeville stage as mime of stage and screen stars. Then her family moved to Los Angeles. She started there on a radio children's show. Soon had her own program and was playing bits in films. In 1934 jumped to fame as the contrasting "meenie" in Shirley Temple's Bright Eyes.

Loretta Young
Gretchen Young, 5'3", light brown hair, blue eyes, 109 lbs.
b. Salt Lake City, Utah, Jan. 6, 1917
e. Barnes School of a Utah and private tutoring
Divorced from Grant Withers, actor
In the youngest of three sisters. The others are Polly Ann Young and Sally Blane, also of the movies. Her earliest ambition was to be a dancer and she studied for a time under Ruth St. Denis. One day director Merwin LeRoy telephoned for Polly Ann. She was out — and Gretchen answered the summons. Was given a small part in Colleen Moore's Naughty But Nice. She immediately abandoned dancing, changed her name and began a definite attack upon a movie career. Played opposite Lon Chaney in Laugh. Clown. Laugh and with her sister Sally Blane was chosen a Wamsay Baby Star of 1929.

Robert Young
6' brown hair, brown eyes, 170 lbs.
b. Chicago, Ill., Feb. 22, 1920
e. College schools of Seattle and Los Angeles
Married to Betty Henderson; two daughters
Is the son of Thomas E. Young, building contractor. Has two brothers, one an actor, the other an army captain. Always wanted to act and in his senior year played dramatics in high school. Became associated with the Pasadena Community Playhouse and appeared in more than 40 productions, meanwhile working as soda clerk, reporter, security salesman, bank clerk. Toured the coast with the Moroni Olsen players. Obtained his first film role in The Sin of Madelon Claudet.

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1927: Naughty But Nice
1928: Laugh, Clown, Laugh — Scarlet Sea
1929: Girl in the Glass Cage — Fast Life
1930: Carless Age — Forward Pass
1930: Loose Ankles — Right of Way — Road to Paradise — The Squall
1931: Second Floor Mystery — Ruling Voice
Honorable Mr. Wong — Big Business
Girl Like You Never Saw
1932: Play Girl — Tax — Weekend Marriage — Life Begins — They Call It Sin
1933: Grand Slam — Heroes for Sale — She Had to Say Yes — Zee in Budapest — Devil's in Love — Kid's Last Fight — Life of Jimmy Dolan — Midnight Mary — Man's Castle
1934: House of Rothschild — Born to Be Bad — White Parade — Caravan
1935: Circle of Five — Idaho — Call of the Wild — Crusades — Shanghai
1936: Unwanted Hour — Private Number — Ramona — Ladies in Love
1938: Four Men and a Prayer — Three Blind Mice — Suez — Kentucky
1938: Wife, Husband and Friend — Alexander Graham Bell — Eternally Yours

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e. College schools of Seattle and Los Angeles
Married to Betty Henderson; two daughters
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1931: Sin of Madelon Claudet
1932: The Morals for Odd
1932: Hell Below — Tugboat Annie — Today We Live — Saturday's Millions — Right to Romance
1934: Carolina — Whom the Gods Destroy — Death of a Bachelor — Diamond Lil — His Interlude — Love and Play on Lazy River — Spitfire — House of Rothschild
1935: We're Point of the Air — Vagabond Lady — Calm Yourself — Red Salute — Remember Last Night — Bride Comes Home
1936: Three Wise Guys — Against Enemy — Longest Night — It's Love Again (British) — Secret Agent (British) — Bride Wears All Out — Stowaway
1937: Dangerous Number — Married Before Breakfast — Emperor's Candlestick — Bride Wore Red — Navy Blue and Gold — I Met Him in Paris
1938: Paradise for Three — Three Comrades — Maquette — Toy Boat — Rich Man, Poor Girl — Shinning Hour
1939: Honolulu — Bristle Suite — Maui — Miracles for Sale
**DIRECTORS & PRODUCERS**

**Lloyd Bacon**
- **5′ 10″, brown hair, blue eyes**
- **b. San Jose, Calif., 1890**
- **c. San Jose public schools; Santa Clara College**

Started on the stage in Oscar Wilde’s Salome, then played a season in vaudeville and with a repertory company in Kansas City. Later with the Belasco stock company in New York for several years and also appeared in Oliver Morose’s Cinderella Man. Shifted to the movies as a villain in a series of Lloyd Hamilton comedies. Served in the Service during the World War. In 1919 was an actor with the old Mutual and Triangle companies. In 1921 became a director of Lloyd Hamilton comedies. Worked with Mack Sennett for a while, then did several shorts for Universal. Graduated to feature films with Private Irvy Murphy, 1926.

**FRANK BORZAGE**
- **5′ 10 1/2″, brown hair, hazel eyes, 171 lbs.**
- **b. Salt Lake City, Utah, April 23, 1898**

Married to Rena Rogers

Academy Award, 1912, Bad Girl

He of Swiss-Italian descent. His father was a successful rancher and was ready to give son Frank a good formal education. But the boy knew at 13 he wanted to have a theatrical career and started to work in a silver mine to pay for a correspondence course in drama. He soon realized the course was valueless and joined a road troops as property boy, eventually rising to small parts. At 19 he reached California and started as an extra at the movie studios. Tour Ince featured him in a series of westerns, but Frank began to take more interest in directing. After several minor films, he won fame with Humoresque, 1920, and with Seventh Heaven was established as one of the foremost directors.

Humoresque — Seventh Heaven — Street Angel — The River — True Heaven — Lucky Star — They Had to See Paris — Song of My Heart — Devil with the Women — L’Honneur des Docteurs — Wives — Young as You Feel

1922: Bad Girl — After Tomorrow — Farewell to Arms
1931: Secrets
1934: No Greater Glory — Man’s Castle — Flirtation Walk — Little Man, What Now? (Also producer)
1935: Living on Velvet — Shipmates Forever — Stranded
1936: Desire — Green Light — Hearts Divided
1937: History Is Made at Night — Big City — Mommie Dearest
1938: Three Comrades
1939: Disputed Parade

**CLARENCE BROWN**
- **b. Clinton, Mass., May 10, 1890**
- **c. Knoxville, Tenn., public schools, University of Tennessee, engineering course**

After his graduation from college with degrees in mechanical and electrical engineering, Brown worked for the Mohole Automobile Co. in Illinois, then the Stevens-Duryea Company in Mass. Finally established his own business, the Brown Motor Company, in Birmingham, Ala. Went to New York on a visit and was invited to watch the filming of a picture at the old Fort Lee, N. J., studios. Became an immediate convert and started in as an assistant director with Maurice Tourneur on Tribby, starring Clara Kimball Young. After four years of association, Tourneur six years and became a director himself. Directed many of his own pictures, including Valentino and Norma Talmadge. Is best known now for his successes with Greta Garbo.

1932: Emma — Letty Lynton — Son-Daughter
1933: Looking Forward — Night Flight
1934: Sidie McKee — The Young Inns — To the Victor Belongs the Young
1935: Anna Karenina — Ah, Wilderness
1936: Wife versus Secretary — Gorgeous Hussy
1937: Conquest
1938: Of Human Hearts
1939: Idol’s Delight — The Rains Came — Kentucky — East Side of Heaven — That’s Right, You’re Wrong

**DAVID BUTLER**
- **b. San Francisco, Calif., Dec. 17, 1895**
- **6′, black hair, blue eyes, 225 lbs.**
- **e. Leland Stanford Junior University**

Started film work with D. W. Griffith in the early days, then shifted to the stage as a director for Charles Frohman. Spent three years as stage manager at the Morococo Theatre in Los Angeles. Back to films as director in 1928 with The Rush Hour. Has specialized in human interest films, directing many of the late Will Rogers and Shirley Temple pictures.

Rush Hour — Should Husbands Come First — Prop the Pep — Quarterback — High School Hero — Neva Parade — Chasing Through Europe — Sunny Side Up — Fox Movietone Follies (also wrote script) — Photo-crat — High Society Blues — Just Imagine — Connecticut Yankee — Business and Pleasure — Delicious — Down to Earth — Handle With Care
1932: Hold Me Tight — My Weakness
1934: Bottoms Up — Handy Andy — Bright Eyes — Have a Heart
1935: Little Colonel — Doubting Thomas — Little Rebel
1936: Captain January — Pigskin Parade — White Fang
1937: Ali Baba Goes to Town — You’re a Sweetheart
1938: Kentucky Moonshine — Straight, Place and Show — Kentucky

**FRED CARR**
- **5′ 15/2″, brown hair, brown eyes, 115 lbs.**
- **b. Palmers, Italy, May 19, 1897**
- **e. Los Angeles Manual Art High school and California Technical school at Pasadena. Academy Awards 1914 and 1915 (for Happened One Night) and 1936 (for Dead End goes to Town)**

Family came to America when he was six and settled in Los Angeles. Young Frank sold papers through high school, edited the school paper, played football and won scholarship trip around the United States in college. Graduated a chemical engineer and a captain in the ROTC. Enlisted when the U. S. entered the War, never reached France, but became a lieutenant. Worked as odd-job-man then as film laboratory assistant with Christie Studios. In partnership with an actor made a one-reel short which was bought by Pathé. In 1921 directed Screen Snapshots for Columbia, then was assistant director with the Paul Gerson Co. in San Francisco. Became gagman for Hal Roach "Our Gang" comedies. Directed three feature-length Harry Langdon comedies. Went to New York to make For the Love of Mike, then re-
turned to gags for Mack Sennett. Intervi
view with Harry Cohn of Columbia brought
the successful association still running.

The Strong Man — Long Pants — For the
Love of Mike — That Certain Thing
So This Is Love — Marine Idol — The Way
of the Strong — Say It With Sables —
Submarine — Flight — Power of the Press
— Younger Generation — Donovan Affair
— Dirigibles — Ladies of Leisure — Rain
or Shine — Platinum Blonde — Miracle
Woman

1932: Forbidden — American Madness — Bitter
Tea of General Yen
1933: Lady for a Day
1934: It Happened One Night — Broadway Bill
1936: Mr. Deeds Goes to Town
1937: Lost Horizon
1938: You Can’t Take It With You
1939: Mr. Smith Goes to Washington

Jack Conway
b. Graceville, Minn., July 17, 1887
e. Public schools, Minn.; Durham Preparatory School

Married to Virginia Bushman, daughter of
Francis X. Bushman

In 1907 he started on the stage with the Belasco
company. In 1911 he was playing in Los
Angeles and became a convert to the movie
business. He was a veteran of many of the
early companies and in 1919 had risen to the
status of an independent producer. In 1918 he
bought out Sabin’s movie company in
Cincinnati and started directing. In 1920 he
bought out the first MGM take-over, Alias Jimmy
Valentine.

Brown of Harvard — Bringing Up Father —
Tillie the Toiler — Music Box — Atlantic City
Strings — Trimmed in Scarlet — Trouble on the
Trent — Soul of a Nation — Under
Standing Heart — Our Modern Maidens —
That’s Life — Jungle — They Learned
About Women — Unholy Three — New
Moon

1912: Arsene Lupin — Redheaded Woman
— But the Flee is Weak
1913: Nuisance — Hell Below — Solitary Man
1914: Viva Villa — Girl from Missouri —
Gay Bride
1915: Tale of Two Cities — One New York
Night
1916: Labeled Lady
1917: Saratoga
1918: Yankee Doodle Dandy — Too Hot to Handle
1919: Let Freedom Ring — Lady of the Tropics

John Cromwell
6’ 2”, brown hair, grey eyes, 170 lbs.
b. Toledo, Ohio, Dec. 27, 1888
e. Howe School, Ind.

Married to Kay Johnson

Began his stage career with a stock company in
Cleveland, Ohio. Toured for three years with his family, then became an actor and
stage manager for William A. Brady in New
York. Spent five years with Brady, directing
his productions with and off the play, playing
for the troupe. In 1923 tried producing and
put on the play, “Barnstormed.” The play was
a failure, but his name is recognized throughout
the movies.

Curtiz — The Greatest Director

1910: Close Harmony — Burlesque — Dance of
Life — Tom Sawyer — For the Defense —
Texes — Street of Chance — Scandal Sheet
— Seven Days’ Leave — The Mighty
1911: Unrightful Vice Squad — Rich Man’s
Folly — World and the Flesh — Hell’s
Highway
1913: Silver Cord — Double Harness — Ann
Vickers — Sweepings
1914: Spanker — This Man Is Mine — Of
Human Bondage — Fountain
1915: Junta — Village Tale — I Dream Too
Much
1916: Little Lord Fauntleroy — Banjo on My
Knee — To Man, With Love
1917: Prisoner of Zenda
1918: Algiers
1919: Made for Each Other — In Name Only

George Cukor
Brown hair, blue eyes, 170 lbs.
b. New York City, 1901
e. Public schools, NYC

Immediately after graduation from DeWitt
Clinton High School, he became a member of
the Student Army Training Corps. After
the Armistice, he decided on a stage career
and, with no experience, answered an ad
for an assistant stage manager for a Chicago
company of the Better ’Ole. Came back to
New York as stage manager for Edgar Selwyn, then for the Shuberts. Rose to
directing and, among other films, directed Sascha
Barramore in The Constant Wife, Elia
Curtiz and Basil Rathbone in The Dark,
Marjorie Rambeau in Antonioni, Jeanne
Engel in Her Cardboard Lover, and
The Great Gatsby. Was associated with, Gilbert
Miller and the Charles Frohman Company.
During summers he helped start the Lyceum
Theatre in Rochester, N.Y., where he became a train-
ing place for stars and a tryout spot for New
York shows. In 1929 went to Hollywood as director, helped with River of
Roses, Al Qued on the Western Front, Grumpy, Virtuous Sin, The Royal
Princess. In 1944 became a full-fledged director
with Tarnished Lady.

1931: Tarnished Lady — Girls About Town
1932: Rockaby — One Hour With You
— What Price Hollywood — Bill of Divorce-
ment
1933: Dinner at Eight — Little Women
1934: David Copperfield
1935: Romeo and Juliet
1936: Camille
1937: Holiday
1939: Zaza — The Women

Irving Cummings
b. New York City, Oct. 9, 1888
e. Public schools, NYC

Romantic of the Underworld — Dressed to Kill
— Country Beyond — Behind That Curtain
— In Old Arizona Not Quite Correct
— Cameo Kirby — On the Level — Devil
with Women — Holy Terror — Cisco Kid
1932: Attorney for the Defense — Man Against
Woman — Night Club Lady
1933: Woman I Stole — Mad Game — Man
Hunt
1934: I Believed in You — Grand Canary
— White Parade
1935: It’s a Small World — Curly Top
1936: Poor Little Rich Girl — Girl’s Dormitory
— White Hunter
1937: Vagabond of 1938 — Merry-Go-Round of
1938
1938: Little Miss Broadway — Just Around the
Corner
1939: Alexander Graham Bell — Hollywood
Cavalcade — Everything Happens at Night

Michael Curtiz
6’ 4”, brown hair, blue eyes, 155 lbs.
e. Missouri high school and Royal Academy of
Theatre and Art in Budapest

Played leading roles in both classical and modern
drama in Budapest and in the nearby
Hungarian cities. Served with Austrian artillery
during World War I. Directing Allied
dramatic productions in Hungary and UFA in
Germany, then freelance at director in Den-
mark, Norway, Sweden, France with Cinema
Eclair, Italy with Torino, England, Germany
again with UFA. Came to the United
States with Warner Bros.

Hearts in Exile — Madonna of Avenue A
— Gamblers — Glad Rag Doll — Mammy
— Soldier’s Plaything — River’s End —
Under a Texas Moon — Bright Lights —
Matrimonial Bed — God’s Gift to Women
1935: D. — Cabbin in the Cotton — Woman
from Monte Carlo — The Number of the
Strange Love of Molly Louvain — 20,000
Years in Sing Sing — Wax Museum
1936: Keyhole — Goonville — Private
Detective 62 — Kennel Murder Case —
Apollo
1938: Mandalsay — British Agent — Jimmy the
Con — The Kent Coffey
1937: Black Fury — Case of the Curious Bride
— Captain Blood — Front Page Woman
— Little Big Shot
1936: Walking Dead — Stolen Holiday —
Charge of Light Brigade
1937: Kid Galahad — Perfect Specimen —
Mountain Justice
1938: Gold Is Where You Find It — Adventures
of Robin Hood — Four a Crown — Four
Daughters — Angels with Dirty Faces
1939: Dodge City — Daughters Courageous
— Elizabeth & Essex — Four Wives

40
and the people who make them

Roy Del Ruth
b. Philadelphia, Penn., Oct. 19, 1897
e. Public schools, Philadelphia, Wallamaport, Brooklyn

Lived in London for some time, then returned to join the repertory staff of the Philadelphia Daily News and in 1913 went to Cuba as sketch artist and reporter for the Willard-Johnson light.

In 1915 started his film career as a cinematographer with Mary Pickford in the German film version of The Merry Widow combination 1, 1917. The Second Floor Mystery, 1919. Sennett. In 1927 became cameraman for Paul Bedos and 1928 to France.


1932: Blessed Event — Employees' Entrance — Beauty and the Boss — Taxi — Winner Take All
1933: Little Giant — Captured — Bureau of Missing Persons — Lady Killer
1934: Upperworld — Bulldog Drummond Strikes East
1935: Folies Bergere — Broadway Melody of 1936 — Thats Million
1936: It Had to Happen — Private Eyes
1937: On the Avenue — Broadway Melody of 1938
1938: Happy Landing — My Lucky Star
1939: Tall Sinn — Star Maker — Here I Am a Stranger

Cecil B. DeMille
b. Ashfield, Mass., Aug. 12, 1881
5' 11"; brown hair, brown eyes, 176 lbs.
p. Mathilde Beatrice Samuel and Henry Chester DeMille, playwrights
c. Penn., Military College, American Academy of Dramatic Art Married to Constance Adams, 1902

Started his theatrical career on stage as actor, manager, and producer. Played in the Prince Chap, Lord Chumley, Hearts Are Trumps, Wisteria of Virginia, and others. Wrote The Stampede; co-author of The Naweh Mooned; with David Belasco, The Return of Peter Grimm.

In 1915 joined with Jesse L. Lasky to form the Lasky Feature Company which became Paramount-Famous Players-Lasky. In 1914 was associated with Producers Distributing Corporation which later merged with Pathé

From 1928 to 1931 produced his own films for distribution through MGM. Since then has distributed through Paramount.


William Dieterle
6' 1", black hair, brown eyes, 200 lbs.
b. Rheinsheim, Germany
Married to Charlotte Hages, 1928

Received his early theatrical training with Max Reinhardt in German theaters. Directed and had a lead role in the German film version of The Sea Beast. In 1911 directed Den Tauscht Gerechte for Warners and went into regular American production with The Last Flight

1931: She's All Weigher — Last Flight
1932: Man Wanted — Jewell Robbery — Adorable
1933: Grand Slam — From Headquarters — Accordable
1934: For Good Frisco — Passion of 1934 — Madame Dubarry — Firebird — Hard Luck Dame — Men on Her Mind

Victor Fleming
b. Chicago, III., Dec. 15, 1901
e. Chicago public schools; Chicago Art Institute Academy Awards, short subjects, 1932, Mickey Mouse; 1933, Three Little Pigs; 1934, The Tortoise and the Hare; 1935, Three Orphan Kittens; 1936, Country Cousins; 1937, The Old Mill

1935: Midsummer Night's Dream
1936: Satan Met a Lady — Story of Louis Pasteur — White Angel — Great O'Malley
1937: Another Dawn — Life of Emile Zola
1938: Blockade
1939: Juarez

Walt Disney
5' 8", light brown hair, dark brown eyes, 160 lbs.
b. Chicago, Ill., Dec. 5, 1901
e. Chicago public schools; Chicago Art Institute Academy Awards, short subjects, 1932, Mickey Mouse; 1933, Three Little Pigs; 1934, The Tortoise and the Hare; 1935, Three Orphan Kittens; 1936, Country Cousins; 1937, The Old Mill

1935: Studion cartooning at night sessions of the Chicago Art Institute. In 1918 went to France as an ambulance driver for the American Red Cross. Returned in 1919 and designs letterheads and theatrical ads for the Gray Advertising Co. In Kansas City. Did some animated advertising films for the Ohio Slide Co. and on his own made an experimental reel of local Kansas City subjects. With a group of artists who called themselves Pictorial Clubs, Inc. Made a series of seven cartoons. Produced Alice cartoons, a combination of live actors and drawings, for the Inkworks, 1923-26.

1927 created and produced the first 26 Oswald the Rabbit cartoons

Came from an American film studio for the British film, The Red Head. In 1937 collaborated on the screenplay and directed Pepe Le Moko, which Walter Wanger made for the British film, As a Girl with a Camera Under the title, Algiers. The same year he directed The Golem and started work on The Adventures of Don Juan, which reached the United States early in 1938. Came to this country soon after to direct The Great Waltz.

1938: The Great Waltz

Allan Dwan
5' 7½", grey hair, brown eyes, 200 lbs.
b. Toronto, Ont., Canada, April 3, 1885
e. Notre Dame University

Entered film work early by selling a scenario to the old Essanay Company. Was with the American Film Company for three years as scenario, scenario editor and director. Has directed at various times for almost every major company and organizes all his own work. What a Widow — Barber John's Boy — Man to Man — Chances — Robinson's Rodeo — South Sea Rose — Wicked — White Paris Sleeves

1934: Counselor's Opinion—I Spy (both British)
1935: Morning After
1936: Black Sheep — Navy Wife
1937: Song and Dance Man — High Ten — Fifteen Maiden Lane — Human Cargo
1938: Woman Wise — That I May Live — One Mile from Heaven — Heeds
1938: Rebecca of Sunnybrook Farm — Josefette A Guy
1939: Three Musketeers — The Gorilla — Frontier Marshal

John Ford
b. Portland, Maine
e. Public schools; University of Maine Married two children University of Maine Academy Award, 1935, The Informer

Has been directing films for more than twenty years, starting with Fox in the early days of the silent features. Is known for the quiet, swift efficiency and the versatility of his work, having handled in succession all types of pictures. Has occasionally supplied the story or some sequences for his own films. Three Bad Men — Stagecoach — Stagecoach — Sailor's Barber — Hangman's House — Mother Machree — That You — Lightnin' — Just Pals — Little Miss Smiles — Riley the Cop — Matador — Get Your Man — Without Women — Born Reckless — Up the River — Sea Beneath
1931: The Bunt — The Red Head
1932: Flesh — Air Mail
1933: Pilgrimage — Doctor Bull
1934: Who Lives Wins — Lost Parcel
1935: Informer — Whole Town's Talking — Steamboat Road the Bend

1937: Captain Courageous
1939: Wizard of Oz
Sidney Franklin
1936: Prisoner of Shark Island — Mary of Scotland — The Last Outlaw
1937: Plough and the Stars — Wee Willie Winkie — Hurricane — Four Men and a F Jr. — Submarine Patrol
1939: Stagecoach — Young Mr. Lincoln — Drums Along the Mohawk

Tay Garnett
b. Los Angeles, Calif.
c. Los Angeles public schools; Massachusetts Institute of Technology
Divorced from Patsy Ruth Miller
Studied commercial art in school and returned to California to become a successful advertising illustrator. Served in the Aviation Corps during the War. In 1920 worked with Mack Sennett writing comedy titles and evolving gags. Soon he was writing scripts and in 1927 signed as writer-director with Pathé. In 1935 went around the world on his 107-foot vessel to shoot background material and short subjects of life and customs throughout some of which he had used in Trade Winds, 1938. Before sailing published his first novel, "Man Laughs Back.

Samuel Goldwyn
Samuel Goldfish
b. Warsaw, Poland, August 22, 1884
Divorced from Blanche Lasky; married to Frances Howard, one child
His parents died when he was 11 and he came to the United States, starting in as an apprentice in a glove factory in Gloversville, N. Y. At 17 he was a foreman, at 19 a salesman for the company and at 23 a partner in the business. In 1910 he entered the movie business, joining Jesse Lasky to form the Lasky Company, whose first film was "The Outlaw." In 1916 he formed the Famous Players Company in association with Cecil B. DeMille. In 1917 he helped arrange the Famous Players-Lasky merger and became chairman of the board. Soon withdrew and in 1918 formed the Goldwyn Company, Picture Corporation of which he was president and major owner. Sold out to the Metro company and started in 1924 as an independent producer, releasing his films through United Artists. In 1927 was unanimously elected an owner-member by the other Artists in the United exhibitors. Has proved himself one of the most continually successful of the independent producers, giving personal attention to all of his productions, and is credited with "discovering" a long series of stars.

Henry Hathaway
b. Sacramento, Calif., 1898
c. Los Angeles public schools
First film work was at the age of ten as child actor with the old American Film Company making pictures near the Mexican border. At 14 he went to Universal as property boy and stayed there until the start of the World War, acting juvenile roles during the last year. Joined the army and served a gunnery instructor at Fort Winfield Scott in San Francisco, traveled for a year as representative of a public accountant firm, then in 1921 went to work for property man at the Goldwyn studio. The next year he joined Paramount and worked as an assistant director until 1930, when he departed on a two-year journey around the world. Returned to become a full-fledged director, starting with Wild Horse Mesa.

Howard Hawks
6' 1"; gray hair; blue eyes; 175 lbs.
b. Golden, Ind., May 10, 1896
c. Phillips Exeter Academy, New Hampshire and Cornell University
Married to Athol Sherrer
Came directly to the screen with no stage experience. Started as director of routine program pictures and worked up to big-budget shows, specializing in aviation films. In 1938 became a producer-director.

Alfred Hitchcock
Married to Alma Reville, scenarist
Was educated at a Jesuit college, studying engineering and design before working as a commercial artist for an advertising agency and wrote film options in his spare time. Was hired by Famous Players-Lasky for their Islington studio which was taken over by the Gaumont company. In 1935 he was promoted to directing and started with The Pleasure Garden. Later joined Gaumont-British and directed Jamaica Inn in Walthers from Vienna. In 1934 shifted to mystery thrillers-Picture Corporation of which he was president and major owner. Sold out to the Metro company and started in 1924 as an independent producer, releasing his films through United Artists. In 1927 was unanimously elected an owner-member by the other Artists in the United exhibitors. Has proved himself one of the most continually successful of the independent producers, giving personal attention to all of his productions, and is credited with "discovering" a long series of stars.

HENRY KOSTER
b. England, March 20, 1911
1915: Strike Me Pink — These Three — Dodsworth — Come and Get It — Beloved Enemy
1937: Dead End — Hurricane
1948: Goldwyn Follies — Adventures of Marco Polo — Cowboy and the Lady
1939: Wuthering Heights — Real Glory

Edmund Goulding
b. England, March 20, 1911
1915: Started his theatrical career in England at the age of 12. Played vauveurs for several years. Wrote, directed and acted in stage plays until the start of the War, when he joined the British Army. After the Armistice came to the United States and began a film career as writer of continuities, adaptations and original screenplays. Wrote the stage play, Directing Mothers, and such screenplays as Peacock Alley, Fascination, Broadway Rose, Tol'able David, The Devil. In 1925 signed with MGM as writer and director. Has since provided many of the stories for the films he has directed.

Garson Kanin
4' 11"; brown hair; blue eyes; 114 lbs.
b. Rochester, N. Y., Nov. 14, 1912
c. American Academy of Dramatic Arts
A good musician and a capable actor, he played in Spring Song, Little Old Boy and other productions. Assisted in the direction of...
Three Men on a Horse, Brother Rat, Room Service. Directed Hatch Your Wagon and Too Many Heroes. In 1937 joined the Goldwyn staff to try screen directing. The next year directed a producer-director contract with RKO. Is one of the most original and imaginative in the business.

1915: Man to Remember — Next Time I Marry
1919: Great Man Votes — Bachelor Mother

William Keighley
b. Philadelphia, Penn., Aug. 4, 1893
e. Philadelphia public schools; Alliance Francaise

Started as writer and player with a group of traveling Chautauqua players. Spent two years in Paris studying the French theatre and returned to become an associate director for Charles Hopkins in New York. Acted and directed in New York for many years, then went west to direct several productions at the Belasco Theatre in Los Angeles. Signed as a dialogue director with Warner Brothers. Served as associate director for The Jewel Robbery, Cabin in the Cotton, Scarlet Dawn. Was co-director of The Match King, Women in the Mist. In 1931 started on his own with Picture Snatcher.

1933: Picture Snatcher
1935: Right to Love — Special Agent — Stars Over Broadway — O'Men — Mary Jane's Pa
1936: Singing Kid — Green Pastures — Bullets for Balloons — Good Man's Country and the Woman
1937: Prince and the Pauper — Varsity Show
1938: The Man of Giants — Secrets of an Actress — Brother Rat
1939: Yes, My Darling Daughter — Each Dawn I Die

Henry King
b. Brown hair, blue eyes, 180 lbs.

1956: brown hair, blue eyes, 1915 lbs.
1928: Christianburg, Virginia

c. Riverside School, Virginia

Started his career in the early days of the industry and grew with it acquiring experience in all branches of production and jumping to the directing end with TolPtr, David, 1921.

TolPtr, David — Fury — White Sister — Stella Dallas — Winning of Barbara Worth — She Goes to War — Hell's Harbor — Livingstone — One Over the Hill — Woman in Room 13 — State Fair
1933: I Loved You Wednesday
1934: Carolina — Marie Galante
1935: One More Spring — Way Down East
1935: Country Doctor — Doctor of London — Ramona
1937: Seventh Heaven
1938: In Old Chicago — Alexander's Rags and Bones
1939: Josc James — Stanley & Livingstone

Alexander Korda
b. Turkey, Hungary, Sept. 16, 1893

Married to Maria Corda, actress

Received a degree from the Royal University of Budapest and started work as a newspaper reporter. In 1916 began directing films in Budapest, later in Vienna, Rome and Berlin. In 1926 went to Hollywood and directed pictures for Fox and First National. In 1931 went to England to direct Reserved for Ladies. The next year formed his own company, London Film Productions, and has produced films there ever since. In 1935 became one of the producer-owners of United Artists and was elected to the board. In 1936 entered into a partnership at the London, Middlesex.

Staged My Lady of Helen of Troy — Yellow Lily — Night Watch — Love and the Devil — Lillies of the Field — The Squire — The Face of the King — The Dancing Devil — Mr. Skeffington — The Private Life of Henry VIII
1931: Reserved for Ladies
1932: Waves of Money — Girl from Maximo
1933: Private Life of Henry VIII
1934: Catherine the Great — Private Life of Napoleon
1935: Scarlet Pimpernel — Sanders of the River

FRANK LLOYD

1938: Divorce of Lady X — South Riding — Drums
1939: Prison Without Bars — Four Feathers

Henry Koster
b. Berlin, Germany, May 1, 1905
e. Berlin Academy of Arts

Married to Katherine Kirby

Worked as painter, cartoonist, reporter and critic in Berlin. Entered the movie field as a scenarist for UPA and wrote 31 scenarios in the next few years. Directed Maria Baskett reff for an independent company in Europe, then directed a series for Universal, produced in Europe, among them Peter, Little Mother, Five in a Jazz Band. In association with producer Joseph Pasternak, directed Katherine the Last, Adventures of a Beautiful Woman. In 1956 came with Pasternak to Hollywood and directed three Smart Girls.

1936: Three Smart Girls
1937: One Hundred Men and a Girl
1943: Affairs of Maupassant (French) — Rage of Paris
1939: Three Smart Girls Grow Up — First Love

Gregory La Cava
b. Towards, Penn., March 10, 1892
e. Towards and Rochester, N.Y. public schools

Started work as a newspaper cartoonist and became one of the pioneers in animated cartoon for the screen. In 1923 began writing screen adaptations of the Torchy stories for Johnny Hines and soon jumped to directing. Womanhandled — Let's Get Married — Say It Again — Running Wild — So's Your Old Man — Gay Em Marks the Tree — Half a Bride — Saturday's Children — Big News — First Command — Laugh and Grow Rich — Smart Woman — Symphony of Six Million — Age of Consent — Half-Naked Truth

1933: Gabriel Over the White House — Bed of Roses — Gallant Lady
1935: Affairs of Cellin
1935: Private Worlds — She Married Her Boss — What Every Woman Knows
1936: My Man Godfrey
1937: Stage Door
1939: Fifth Avenue Girl

FRITZ LANG

1937: M"M
1939: Last Will of Dr. Mabuse — Libon
1940: Fury
1937: You Only Live Once
1938: You and Me

Rowland V. Lee
b. Findlay, Ohio
e. Public schools, South Orange, N. J., and NYC; Columbia University

Married to Eleanor Worthington

Left Columbia to go on the stage, then landed a job with a Wall Street firm. After two years went back to the stage and also played in several silent films. Spent two years in France during the World War and on his return went back in films with Thomas H. Ince. Soon shifted to directing. Often collaborates on the stories and screenplays for his pictures.

1933: Zoo in Budapest
1934: I Am Suzanne — Count of Monte Cristo — Gambling
1935: Cardinal Richelieu — Three Musketeers
1936: One Rainy Afternoon
1937: Love from a Stranger — Toast of New York
1938: Mother Carey's Chickens
1939: Son of Frankenstein — Sun Never Sets

Robert Z. Leonard
b. 6'1", auburn hair, blue eyes, 210 lbs.
b. Chicago, Ill., Oct. 7, 1889
e. Public schools; University of Colorado

Married to Gretchen Miles

started on the stage in 1904 as singer in a quartet. Attended University of Colorado for a while, then acquired more experience as an actor on the stage before starting in the movies in 1915.

Wining Sex — Little Journey — Time, The Comedian — Cheaper to Marry — Baby Miller — Adam of the Wayward Princess and the Pumpernickel — The Devil's Foot — She Has Her Man — A Woman of the Road — Silver grey — Gay Madrid — Let Us Be Gay — Bachelor Father — It's a Wise Child — Five And Ten — Love's Courtesan — Susan Lenox, her Fall and Rise — Strange Interlude
1927: "O My Heart — Dancing Lady
1927: Outcast Lady
1935: After Office Hours — Etcapade
1936: Piccadilly Jim — Great Ziegfeld
1937: Maytime — Firefly
1939: Broadway Serenade
GEORGE B. SEITZ

Mervyn Leroy

¥ 7½", brown hair, blue eyes, 130 lbs.
b. San Francisco, Calif., Oct. 15, 1900
Divorced from Edna Murphy; married to Doris Warner
Came to pictures from vaudeville after eight years experience. Started directing in 1927 and by 1934 won first place in Motion Picture Herald's canvas of box-office champions for the 1931-34 period.
No Place to Go; Flying Romeo; Harold Teen; Oh Kay; Naught Baby; Hot Stuff; Broadway Daddies; Little Johnny Jones; Blue Heaven; Show Girl in Hollywood; Little Caesar; Numbered Men; Broken Dishes; Top Speed; Together
1931: Tonight or Never; Local Boy Makes Good; Too Young to Marry; Five Star Final; Broadway Minds
1932: Three, on a Match; Hard to Handle; Two Seconds; Big City Blues; High Pressure; Heart of New York; I Am a Fugitive from a Chain Gang
1933: Elmer the Great; World Changes; Goldiggers of 1933; Tugboat Annie
1934: Hi, Nellie; Heat Lightning; Happiness Ahead; Sweet Adeline
1935: Oil for the Lamps of China; Page Miss Glory; I Found Stella Parish
1936: Three Men on a Horse; Anthony Ad
1937: King and the Chorus Girl; They Won't Forget; Mr. Dodd Takes the Air; Great Garrick
1938: Devil with Love; Fools for Scandal; Dramatic School
1939: Stand Up and Fight; Wizard of Oz; At the Circus

Anatole Litvak

Michael Anatole Litvak
b. Kiev, Russia, May, 1902
Married to Miriam Honor
In Europe directed Be Mine Tonight; Sleeping Car, L'Equipeau and in 1936 attracted world attention with Maveling. The next year came to the United States for The Woman I Love. Is now a producer-director.
1937: Woman I Love; Untouchable
1938: Amazing Mr. Catterhouse; The Sisters
1939: Confessions of a Nazi Spy

Frank Lloyd

¥ 11½", brown hair, blue eyes, 170 lbs.
b. Glasgow, Scotland, Feb. 1889
Married, one daughter
Academy Awards: Weary River, Divine Lady, Dr. Jekyll and Mr. Hyde, 1929; Cavalcade, 1933; Mutiny on the Bounty, best picture, 1935
At 16 years was acting in stock, musical comedies and light opera in England. Came to United States with Universal in 1910 as actor, then wrote and directed series of one-reelers. Has since directed for Mococco Pictures, Pall Pictures, Fox, Goldwyn, First National, Paramount
1921: Sin Flood
1922: Oliver Twist
1924: Sea Hawk
1928: Adoration
1929: Dark Streets; Divine Lady; Drag; Weary River
1930: Director of the Gods; Way of All Men
1931: Right of Way; Adios; East Lynne; Lady for Love
1932: Passport to Hell
1933: Cavalcade; Hoopla
1934: Berkeley Square; Servants' Entrance
1935: Mutiny on the Bounty
1936: Under Two Flags; Maid of Salem
1937: Wells Fargo
1938: If I Were King
1939: Bakers of the Sea

Ernst Lubitsch

¥ 7¼", black hair, brown eyes, 142 lbs.
b. Berlin, Jan. 28, 1892
p. Simon and Anna Lubitsch
e. Sophie Gymnasium, Berlin
Married to Eva Gygax 1913
While working as clerk in his father's store, he studied stage work under Victor Arnold, who took him to Reinhards. Played assorted parts in German plays and films for several years. Early in his career, the film, Carmen, released here as Gypsy Blood. Started Pola Negri in DaBary, sent here as Passion. Produced Dreary of Dybbury, Loves of Pharaoh, The Wildcat. In 1935 came to Hollywood to direct Mary Pickford in

Rouben Mamoulian

¥ 10½", dark brown hair, brown eyes, 168 lbs.
b. Tbilis, Caucasus (near Russian border), Oct. 8, 1898
p. Lyce Montaigne, Paris; University of Moscow
Studied law but apparently never practiced. In 1920 arrived in London. Knew no English but within two years was directing The Departing of the Door for the London stage. Handled a group of Russian players. Brought to Rochester by George Eastman to conduct The American Opera Co. Spent three years there. Produced Porgy on Broadway. Then Marco's Millions. Wings Over Europe. Konga, Farewell to Arms, Applause. In 1933 went to Hollywood
1931: City Streets
1932: Mr. Deeds and Mr. Hyde; Love Me Tonight
1933: Song of Songs; Queen Christina
1934: We Live Again
1935: Becky Sharp
1936: Gay Desperado
1937: High, Wide and Handsome
1939: Golden Boy

Leo McCarey

¥ 10", dark brown hair, brown eyes
b. Los Angeles, Calif., Oct. 3, 1898
c. Los Angeles public schools; University of Southern California
Married to Stella Martin, one child
Academy Award: 1937; The Awful Truth
Studied law and college for a year and a half after graduation worked with a law firm in San Francisco. Didn't like the work and returned to Los Angeles with writing ambitions. Sold a song called "Why Don't You Sit On Your Carpet?" and soon decided he would never be a great author and in desperation attended the movies. Finally landed as an assistant director with Tod Browning for Vigin of Stamboul. Then worked as gag-man and scenarist for Hal Roach comedies and after a while won his directing spurs with Limited and Hart and Charley Chase shorts. Graduated to feature comedies and has been a producer-director ever since, becoming a producer-director in 1936.
1931: Calling — Sophisticated; Red Hot Rhythm — Let's Go Native; Roadhouse — Newfounder; Kid from Spain — Willy Company — Part Time Wife — Indiscreet
1933: Duck Soup
1934: Six of a Kind — Belle of the Nineties
1935: Ruggles of Red Gap
1936: Milky Way — Awful Truth
1939: Make Way for Tomorrow
1939: Love Affair

Norman Z. McLeod

6', black hair, blue eyes, 156 lbs.
b. Grayling, Mich., Sept. 20, 1898
p. Martha Ellen and Ross McLeod
e. University of Washington, B.S. and M.S. degrees
Married to Evelyn Ward
Served for two years in the air corps during the War. Started in in screen work as a cartoonist for Christie Comedies and worked there nine years. In 1929 directed Taking a Chance. Written the dialogue and screenplay for Skippy and signed as director with Paramount.
Taking a Chance — Monkey Business — Touchdown — Miracle Man — Horsemasters — If I Had a Million — Lady's Profession — Along Came Youthe — Finn and Hattie
1931: Mama Loves Papa; Alice in Wonderland
1934: Melody in Spring — Many Happy Returns — It's a Gift
1935: Redheads on Parade — Here Comes Cookee Corona
1936: Early to Bed — Mind Your Own Business — Pennies from Heaven
1937: Topper
1939: Merrily We Love — There Goes My Heart — Topper Takes a Trip
1939: Remember
Gabriel Pascal
b. Arad, Transylvania, June 4, 1894
e. College for National Economy

Studied farming in college, then became a Lieu-tenant in a Hussar regiment in Hungary. For two years was a member of the Imperial Burg-Theater, Vienna. Started film work with his own production company in Rome, his first big film being a joint production with Robert Reinert called Poppoli Mariti. Produced films with his own independent units in France, Germany, and England. Produced and directed Frans Lehár's Frederica. In 1936 set up again an English production company, but turned out program fillers. In 1938 persuaded George Bernard Shaw to release his plays for film versions and started with Pygmalion. Also formed partnership with Leslie Howard to produce two films per year in London or Hollywood.

1938: Pygmalion

Joe Pasternak
b. Suliagospolny, Hungary, Sept. 17, 1901

Married to Margaret Fader

In 1923 was an assistant director for Paramount in Hollywood and in 1926 went to Universal, becoming production manager of the Berlin studio. Produced there Zekl Mosen, Unter Falscher Flage, Große Scheuch, Unsichbare Front, Freulich Paprika, Circus, and Könige in Uniform. In 1933 went to Budapest for Scandal in Budapest and to Vienna for Gent. In 1934 began again for Mocci and Vienna again for Catherine. In 1937 returned to Hollywood as an assistant producer and soon became regular producer.

1937: Three Smart Girls — One Hundred Men

1938: Mad About Music — Youth Takes a Fling — That Certain Age

1939: Three Smart Girls Grow Up — The Under-Pup — First Love — Destiny Rides Again

Gregory Ratoff
b. Petrograd, Russia, April 20, 1897
e. Petrograd School of Commerce

Married to Eugenie Lomovitch, actress

Started as an actor, appearing in such plays as Blossom Time, Tenth Avenue, Castles in the Air, Wonder Boy. In 1911 turned to movies and played in many during the next years, among them Symphony of Six Million, Thirteen Women, Sitting Pretty, Starred in British film, Forbidden Territory. Parish's Three Shepherds, The Great Flirtation, Remember Last Night, Wore and divorced Arline Terrell. Married in 1916 in Russia, but since 1920 has been a regular director, occasionally working also on the scripts.

1926: King of the Bagnos — Here Comes Trouble — Sons of Man — Under Two Flags — Road to Glory — Sing Baby Sing — Under Your Spell

1927: Top O' the Town — Cafe Metropole — Seventh Heaven — You Can't Have Everything — Lover Spy

1929: Mrs. and Husband and Friend of Washington Square — Hotel for Women — Internecine, a Love Story — Day-Time Wife — Barbecue

Hal Roach
b. Elmina, N. Y., Jan. 14, 1892

When 17 years old, he departed for Alaska and developed a trucking business. Did the same at San Francisco, the Los Angeles. Started movie work as stock cowboy with Universal. Met Harold Lloyd and together they made a show that first clicked. Set up studio and turned out the famous Lonesome Luke series. Formed Hal Roach Studios, Inc. Producted successful two-reel comedies for years. In 1933 shifted to features.

1933: Devil's Brother

1934: Babes in Toyland — Sons of the Desert

1935: Neighborhood House — Kelly of the Second — Our Relations — Bored of Education (Academy Award short subject)

1937: Way Out West — Nobody's Baby

1938: Merrily We Live — Blockheads

1939: Topper Takes a Trip — Zenobia — Captain Fury — Housekeeper's Daughter

. . . . . and the people who make them"

Wesley Ruggles
Brother of Charlie Ruggles, actor
b. Los Angeles, Calif., June 11
e. Public Schools, San Francisco

Divorced from Arline Judge

Family moved to San Francisco just before he started school. Was interested in the theatre even while in grammar and school and soon after high school he joined a traveling stock company. Played up and down the west coast at one time organizing the Ruggles Minstrels. In 1914 obtained his first movie traffic as one of Mack Sennett's Keystone Cops. For the next three years tried everything about the studio and finally became an assistant director. Enlisted as a private at the start of the War and came out a second lieutenant. Returned to Hollywood and joined Vitagraph as a director.


1931: College Humor — I'm No Angel

1934: Below — Shoot the Works

1935: Girl From Bonita — Youth — Bride Comes Home — Valiant Is the Word for Woman — Now French Woman

1937: I Met Him in Paris — True Confession

1940: Sing You Sinners

1941: Invitation to Happiness

Mark Rex Sandrich
b. New York City, Oct. 26, 1900
e. Public schools; Columbia University

Specialized in science and mathematics in college, but turned after graduation into feature film making. Started with short stories, then plays. In 1922 entered the movie business as director of short comedies and soon moved up to features.

Swords' Points — Hello Sailor — Cow's Husband — Runaway Girls — Lady Lion — That's What I Call — Troubles from Abroad — Away of All Fish

1931: Melody Cruise — Aggie Appleby — Maker of Men — Hurry Call — short subjects

1934: Hips, Hips, Hooray — Cockeyed Cavaliers

1935: Top Hat

1936: Follow-the Fleet — Woman Rebels

1937: Shall We Dance

1938: Ball of Fire

1939: Man About Town

Alfred Santell
b. 715 7th, black hair, brown eyes, 165 lbs.
b. San Francisco, Calif., Sept. 14, 1897
e. San Francisco public schools; Hopkins

Married to Jane Keithley

Studied to be an architect and went to Los Angeles to open an office. Was writing

stories on the side and sold one to the old Lubin company, then accepted a job as scenarist. Went to Hal Roach and helped build the first movie studio in Culver City. Joined Max Linder as a writer, then shifted to Pathe and the American Film Company. Tried directing two-reel comedies and returned to Roach as a director. When Roach disbanded, he joined Universal, took time out to get as far as the mid-Atlantic in the World War, and returned to start in again with comedies, working up soon to features.


1933: Bondage — Right to Romance

1934: Life of Vergie Winters

1935: People Will Talk — Feather in Her Hat

1936: Winterset

1937: Interests Can't Take Money — Breakfast for Two

1938: Coconut Grove — Having Wonderful Time

1939: Our Leading Citizen

George B. Seitz
1st 4'6", brown hair and eyes, 145 lbs.
e. Friends Central School, Phila.; Art school, Boston
At first intended to be a painter and after finishing art school travelled for several years in South America, Europe and Africa working hard as leader of an impressionistic society. Reached New York in 1912 with complete manuscripts of two plays and scored a success with the first. Signed as staff playwright with the John Craig stock company. In 1914 went to New York as the American Company as scenarist, then as actor and finally as director of the serial thriller, The Perils of Pauline. Has since directed for almost every producing outfit in the business, from those turning out cheap quickies to the big studios boasting of epics.


1917: Night Boat

Drums of Jepardy — Lion and the Lamb — Arizona — Men Are Like That — Shanghai Love — Soldier's Play

1921: Sally of the Subway — Docks of San Francisco — Sun Swindler — Behind Stone Walls — Widow in Scarlet

1923: Thrill Hunter — Treasure Above the Clouds

1924: Purfing Loves (screenplay) — Women in His Life — Lazy River — Fighting Ranger

1925: Times Square Lady — Society Doctor — Shadow of Doubt — Call Yourself — Woman Wanted — Kind Lady

1926: Exclusive Story of Two Boys — Absolute Quiet — Mad Holiday — Last of the Mohicans

1927: Under Cover — Good Night — Mama Steps Out — Family Affair — Thirteenth Chair — Between Two Worlds — Miss Aldrich — You're Only Young Once

1928: Yellow Jack — Love Finds Andy Hardy — Out West With the Hamleys

1929: Hunchy Ride High — 6,000 Enemies — Thunder Afloat

David O. Selznick
David Selznick
b. Pittsburgh, Penn., May 10, 1902
e. New York public schools; Hamilton Preparatory school; Columbia University

Married to Irene Mayer

The son of Lewis J. Selznick, film pioneer and founder of Selznick Pictures, young David and his brother Myron were trained from early childhood in the movie business. In 1922 the family company went under, and the Park Avenue were vacated and the household effects sold. David raised $2,000 and tried a film flyer, a one-reeler with Luis Falpo titled Will He Conquer
Dempsey? and with it won $3,000 profit and the respect of his picture-making father.

Made another short subject of a Madison Square Garden beauty contest for which Rudolph Valentino acted as judge, then went to work for Louis B. Mayer as assistant story editor, was soon an assistant producer, then an associate producer of Tim McCoy westerns.

Shifted to Paramount as head of the writers' department and became assistant to production head B. P. Schulberg, serving as producer of Four Feathers, Street of Chance, Forgotten Faces and other films. In 1931 he accepted the job of vice-president in charge of production for RKO Radio. In 1935, joined MGM as vice-president and producer. Resigned in 1935 to form Selznick International Pictures and release thru United Artists.

Four Feathers • Forgotten Faces • Street of Chance • Happiness is a Symphony • Six Million • What Price Hollywood • Bird of Paradise • King Kong • Conqueror • Bill of Divorcement

1931: Dinner at Eight • Night Flight • Drowning Lady • Star Is Born • Prisoner of Zenda

1937: Nothing Sacred

1939: Adventures of Tom Sawyer • Young in Heart

1939: Made for Each Other • Gone with the Wind

Edward Small

b. Brooklyn, N. Y., Feb. 1, 1891


McDaid's Fliers • Cobens & Kelly's Gorilla I • Cover the Waterfront • Palooka • Transatlantic Merry-Go-Round • Count of Monte Cristo

1934: Let 'Em Have It • Red Salute • Melody Lingers On

1936: Louis Walks Out • We Who Are About to Die • Last of the Mohicans

1937: Sea Devils • New Faces of 1937 • Super Sleuth • Toast of New York

1938: Duke of West Point

1939: King of the Turf • Man in the Iron Mask

John M. Stahl

b. New York City, Jan. 21, 1886

Started on the stage and had 14 years experience before joining one of the independent motion picture companies as director in 1914. For 12 years worked with Louis B. Mayer at First National and MGM. Was vice-president in charge of production at Tiffany-Stahl for two years, then a featured director for Universal. Now a producer-director.

Wives of Men • Child Thou Gavest Me • Dangerous Age • Why Men Leave Home • Husbands and Lovers • Great Galatea • Memory Lane • Gay Deceiver • Old Kentucky • Lady Surrenders • Seed • Strictly Dishonorable • Back Street

1931: Only the Valiant

1932: Evasion

1934: Lifeboat

1936:采访 Obsession

1937: Farewell

1938: Letter of Introduction

1939: When Tomorrow Comes

George Stevens

b. Oakland, Calif., 1905

e. Public schools, Oakland and San Francisco

Parent's were both stage performers and young George made his debut before he could walk. At 14 learned the work and schooling until he was in his 'teens. His father had become one of the most successful screen directors and George followed along, first as a cameraman, then as an assistant director and finally as director. Made a series of Boy

Edward Small

b. Brooklyn, N. Y., Feb. 1, 1891


McDaid's Fliers • Cobens & Kelly's Gorilla I • Cover the Waterfront • Palooka • Transatlantic Merry-Go-Round • Count of Monte Cristo

1934: Let 'Em Have It • Red Salute • Melody Lingers On

1936: Louis Walks Out • We Who Are About to Die • Last of the Mohicans

1937: Sea Devils • New Faces of 1937 • Super Sleuth • Toast of New York

1938: Duke of West Point

1939: King of the Turf • Man in the Iron Mask

King Vidor

Friend comedies for Hal Roach and some of the Laurel and Hardy. In 1933 graduated to full-length features.

1933: Cobens and Kellys in Trouble

1934: Bachelor Bait • Kentucky Kentrel

1935: Laddie • Nixona • Alice Adams • Annie Oakley

1936: Swing Time • Aces and Eights

1937: Quality Street • Damsel in Distress

1938: Vivacious Lady

1939: Gun-shot Dinn

Hunt Stromberg

6'6", brown hair, blue eyes, 165 lbs.

b. Louisville, Kentucky

Academy Award: 1936, Great Ziegfeld


Single Standard • Bridge of San Luis Rey • Our Dancing Daughters • The Shadows of the South Seas • Guilty Hands • Letty Lynton • Red Dust • White Sister • Wet Parade

1933: Penthouse • Stage Mother • Bombshell Baby • and the Lady • Eskimo • Chained

1934: Treasure Island • Thin Man • Laughing Boy • Hidden Face

1935: Painted Veil • Naughty Marietta • Ah Wilderness

1936: Rose Marie • Wife Versus Secretary • Great Ziegfeld • After the Thin Man • Small Town Girl

1937: Mytime • Night Must Fall • Firefly

1938: Sweethearts

1939: I'deal's Delight • The Women • Another Thin Man

Norman Taurog

b. Chicago, Ill., Feb. 23, 1895

e. Public schools, Chicago and Indianapolis

Married to Julia Leontis, one daughter

Academy Award: 1933, Broadway Melody

Played children's roles in plays until he was sixteen, among them The Good Little Devil with Marcy Pickford. When Biograph filmed the play he made his first screen appearance. Became a juvenile lead with the independent Motion Picture Company and finally decided to change to directing. Started as an assistant with IMP, then went to California as director of Larry Semon comedies for Vitagraph and Lloyd Hamilton comedies for Educational.

Ghetto • Farmer's Daughter • Diplomats • Lucky Boy • Terrors of the Skies • Hot Curves • Skippy • If I Had a Million • Nevada • Huckleberry Finn • Sooky • Phantom President

Forbidden Adventure • Hold Em Jail

1938: Home Time Story • Why to Love

1934: We're Not Dressing • Mrs. Wiggs of the Cabbage Patch • College Rhythm

1935: Big Broadcast of 1936

1936: Strike Me Pink • Rhythm on the Range

1937: Fifty Roads to Town • You Can't Have Everything

1938: Adventures of Tom Sawyer • Boys' Town

1939: Girl Downstairs • Lucky Night

Richard Thorpe

Rollo Smoot Thorpe, 6', black hair, hazel eyes, 178 lbs.

b. Hutchinson, Kansas, Feb. 24, 1896

e. Wichita public schools

Married to Belva McKay, actress, one son

Started theatrical work in 1915 and played in vaudeville, stock and musical comedy. In 1921 entered the movies as an actor and in 1923 became a director, making a series of Charlie Murray pictures and continuing with 72 action westerns. Shifted to Tiffany and regular features.

College Days • Their First Night • Jocelyn's • Wife • Vanishing of Kong • Fatal Warning • Vultures of the Sea • Bachelor Girl • Feminine Touch • Dude Wrangler • Under Montana Skies • Border Romance • Flying Buckaroo • Desert of the Lost • Captivity • Valley of Hunted Men • Desperate Courage • Wings of Adventure • Thrasherd • Academy Plays • Quid Pro Quo • Never Be • Lawless Woman • Wild Horse • Sky Spider • Neck and Neck • Utah Kid

1932: Cross Examination • Murder at Dawn • Prohibition • Midnight Lady • Forbidden Company • Thrill of Youth • Slimily • Handsome Escape • Beauty Parker • King Murder • Forgotten Women

1933: Strange People • Forgotten • I Have Loved • No Condition • Murder on the Campus • Love Is Danger • Secrets of Wu Sun • Women Won't Tell • Love Is Like That • Them • Rainbow Over Broadway

1934: Queen • Charley's Ghosts • City Park • Green Eyes • Stolen Sweets • Secret of the Chateau • Strange Wives

1935: Last of the Pagans • Voice of Bupple Ann • Tarzan Escapes

1937: Dangerous Number • Night Must Fall • Double Wedding • Man Proof

1938: Love Is a Headache • Tey Wife • Crowd Roars • Three Loves Has Nancy

1939: Huckleberry Finn • Tarzan Finds a Son

W. S. Van Dyke

b. San Diego, Calif., 1899

e. Public schools, Seattle, Wash.

Was assistant to D. W. Griffith on Intolerance. 25 years experience in stock, vaudeville.
.... and the people who make them

1926: War Paint—Gentle Cyclone

1927: Spillers of the West—Winners of the West—Lovers of the Northland

1928: White Shadows in the South Seas—Under the Black Eagle—Wyoming—Eyes of the Union

1931: Trader Horn

1932: Tarzan, the Ape Man—Night Court—New Moon—Farewell Meet—Guilty Hands—Cuban Love Song

1933: Penthouse—Price Fighter and the Lady—

1934: Manhattan Melodrama—The Thin Man—Forcing All Others—Painted Veil—Laughing Boy—Hide Out

1935: Night Nurse—I Married My Life

1936: Rose Marie—His Brother's Wife—San Francisco—Devil is a Sissy—Love on the Run

1937: Personal Property—They Gave Him a Gun—Rosalie

1938: Marie Antoinette—Sweethearts

1939: Stand Up and Fight—It's a Wonderful World—Andy Hardy Gets Spring Fever—Another Thin Man

King Vidor

9' 11½", black hair, blue eyes, 189 lbs. b. Greenville, S.C., Dec. 31, 1894

e. Private school, Galveston; Military Academy, San Antonio; Towe Institute, Md.

Married to Florence Arliss

Lived in New York after graduation from college and tried to sell magazine stories and scenarios. Turned three short films, went to New York and the Paleface and sold them. Returned to Houston and made several commercial films. Decided to make his career in pictures and his wife wanted to be a movie actress, so they paid their way to Hollywood by car, making a film for the Ford Motor Co. en route. Reached San Francisco, sold the contract and took a host to Los Angeles. Had previously helped a Texas girl named Lorraine Griffth get a job with Vitagraph by writing letters and she now helped Mrs. Vidor get a job. He sold several stories to Vitagraph, worked as an extra and became a script clerk with Universal. Finally, rose to regular scenario, then got Judge Wills Brown, author of hoy's stories, who insisted that King direct the film based on his books. Was established as one of the best with The Big Parade and has stayed at the top ever since.

William Wellman

b. Brooklyn, Mass., Feb 28 e. Boston public schools

Married to Marjorie Crawford

Academy Award: co-author best original story of 1927

Played a juvenile role in Douglas Fairbanks' Knickerbocker Buckaroo, 1919, then decided directing and he has stayed. A friend helped him get a job as property man with Fox and after four years he had worked up to an assistant director. Then B. P. Schulberg, producing independently, gave him a chance in a feature and later took him to Paramount. Has collaborated on many screen stories.


1934: Singing'—Looking for Trouble

1935: Call of the Wild—Young Town Girl—President Vanishes

1936: Robin Hood of El Dorado

1937: Star Is Born—Nothing Sacred—Last Gangster

1938: Man with Wings

1939: Beau Geste

James Whale


Became producer and presented The Lady from Alsace, Fortunata, Journey's End.

Came to Hollywood in 1929 to direct the film version of Journeys End. Continued as co-director of Hell's Angels. Directed Waterloo Bridge—Frankenstein—Old Dark House—Man with the Scar.

1937: Invisible Man—Beloved—By Candlelight—Kiss Before the Mirror

1940s: One More River

1941: Bride of Frankenstein—Remember Last Night

1946: Show Boat

1947: Road Back—Great Garrick

1948: Port of Seven Seas—Sinners in Paradise—Wives Under Suspicion

1953: Man in the Iron Mask

Sam Wood


Married to Clara L. Roach

One of the few directors who, like most of the others, had considerable stage experience. Started feature directing with Wallace Reid in 1922 and later with Paul Muni.


1920s: Huddle—Prosperity

1933: Barbarian—Hold Your Man—Her Sweetheart—Christopher Bean

1934: Stampoul Quest

1935: Let 'Em Have It—Night at the Opera—Whisper

1936: Un gardiun Hour

1938: Day of the Dollars—Mae X—Naval Blue and Gold

1939: Lord Jeff—Submariners

1940: Goodbye, Mr. Chips

William Wyler

9' 8", black hair, blue-grey eyes, 160 lbs. b. Mullhouse, France, July 1, 1902 e. Lausanne, Switzerland; College of Paris

Divorced from Margaret Sullivan

Started first as a business man in his father's department store in Alsace, Lorraine. Met Carl Laemmle and became foreign publicity director for Universal Pictures. In New York and was publicity director for the Latin-speaking department in New York, with his two westerners and after a while worked up to features.

1928: Heat Lightning—Hard Fists—Thunder Riders—Desert Dust—Border Cavalier

1939: Straight Shootin'—Blazing Days—Sons of Ranch

1945: Gone—Anybody Here Seen Kelly?—Home Acres

1960: Storm—Hell's Heroes

1963: Holy Divided

1964: Old Dark House—Tom Brown of Culver

1933: Counsellor-at-Law—Her First Mate

1949: Glamour

1951: Good Fairy—Gay Deception

1962: These Three—Get It—Dodesworth

1970: Dead End

1973: The Battle of the Bulge

1976: Wuthering Heights
"The MOVIES and the people who make them"

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<td><em>Theatre and Motion Pictures</em> (New York, 1929)</td>
<td>Britannica Booklet No. 7, containing 47 authoritative filmographies.</td>
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<tr>
<td>DEPE, O. B. and JENKINS, C. F.</td>
<td><em>Handbook for Motion Pictures and Stereopticon Operators</em> (Washington, D. C., 1908)</td>
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</tr>
<tr>
<td>DICKSON, WILHELM KENNEDY LAURIE</td>
<td><em>History of the Kinematographe, Kinetoscope and Kinetophoneograph</em> (New York, 1897)</td>
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</tr>
<tr>
<td>DICKSON, WILHELM KENNEDY LAURIE</td>
<td><em>History of the Photographic Experiments and Developments Leading up to the Perfection of the Vitacope</em> (New York, 1898)</td>
<td>Dickson was Edison's laboratory assistant in the development of the kinetoscope, later connected with the Latham's and the pantopticon.</td>
</tr>
<tr>
<td>DOLBEAR, A. E.</td>
<td><em>The Art of Projecting</em> (Boston and New York, 1877)</td>
<td></td>
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<tr>
<td>DOYLE, GEORGE RALPH</td>
<td><em>Twenty Five Years of Films</em> (London, 1936)</td>
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<tr>
<td>EDWARD, THOMAS CRADOCK</td>
<td><em>The Book of the Lantern</em> (London, 1888)</td>
<td></td>
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<tr>
<td>HOPKINS, ALBERT A.</td>
<td><em>Magic, Stage Illusions, etc.</em> (Tuttle Photographe, New York, 1898)</td>
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<tr>
<td>HORTSMANN, H. C.</td>
<td><em>Motion Picture Operation, Stage Electrics and Illusions</em> (Chicago, 1914)</td>
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<tr>
<td>JACOBS, LEWIS</td>
<td><em>The Rise of the American Film</em> (New York, 1939)</td>
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<tr>
<td>JENKINS, C. F.</td>
<td><em>Animated Pictures</em> (Washington, 1897)</td>
<td>In association with Thomas Armat, Jenkins helped produce the Vitacope which began the commercial release of motion pictures on the screen.</td>
</tr>
<tr>
<td>——</td>
<td><em>Picture Ribbons</em> (Washington, 1897)</td>
<td></td>
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<tr>
<td>KENNEDY, JOSEPH PATRICK, ed.</td>
<td><em>The Story of the Films</em> (Chicago, 1927)</td>
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<tr>
<td>KIRCHER, ATHANASIUS</td>
<td><em>Ars Magna Lucis et Umbrae</em> (1642)</td>
<td>Story of his Magic Lantern with illustrations showing method of changing pictures.</td>
</tr>
<tr>
<td>KNAPP, MAX</td>
<td><em>Sodom and Gomorrah: the Story of Hollywood</em> (New York, 1933)</td>
<td></td>
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<tr>
<td>KROWS, ARTHUR E.</td>
<td><em>The Talkies</em> (New York, 1910)</td>
<td></td>
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<tr>
<td>——</td>
<td><em>Letter to The Scientific American Supplement</em> (January 28, 1888)</td>
<td>Describes the evening at the home of M. Messonier in Paris at which Muybridge exhibited his pictures on a zoopraxoscope to give the illusion of movement when turned.</td>
</tr>
<tr>
<td>LUSCHEZ, BEN JUHADAH</td>
<td><em>The Story of the Motion Picture, 61 B. C. to 1920 A. D.</em> (New York, 1920)</td>
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<tr>
<td>LUTZ, EDWIN G.</td>
<td><em>Animated Cartoons</em> (New York, 1926)</td>
<td></td>
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<tr>
<td>MAREY, E. J.</td>
<td><em>Movement, translated by Eric Pritchard</em> (New York, 1895)</td>
<td></td>
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<tr>
<td>MILLER, D. C.</td>
<td><em>Anecdotal History of the Science of Sounds</em> (New York, 1911)</td>
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<tr>
<td>MILLER, RENE FULOP</td>
<td><em>The Motion Picture in America</em> (New York, 1918)</td>
<td>Included in &quot;The American Theatre&quot; by John Anderson.</td>
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<tr>
<td>MURRELL, WILLIAM</td>
<td><em>A History of American Graphic Humor, 1865-1918</em> (New York, 1918)</td>
<td></td>
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<tr>
<td>MUYBRIDGE, EDWARD</td>
<td><em>Animals in Motion</em> (Philadelphia, 1901)</td>
<td>Muybridge was the photographer hired by Leland Stanford to take the historic snapshots of a galloping horse which started the story of the photographic motion picture.</td>
</tr>
<tr>
<td>——</td>
<td><em>The Attitudes of animals in motion; a series of photographs . . . executed at Palo Alto, California in 1877 and 1879. This album is preserved in the Museum at Stanford University.</em></td>
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<td>——</td>
<td><em>The Kinetic Zoo</em> (Philadelphia, 1895)</td>
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<td>——</td>
<td><em>Animal Locomotion.</em> The Muybridge work at the University of Pennsylvania, the method and the result. Printed for the University by J. P. Lippincott Company, Philadelphia, 1888. Many text figures and diagrams.</td>
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<td>The Muybridge work at the University of Pennsylvania, the method and the result. Printed for the University by J. P. Lippincott Company, Philadelphia, 1888. Many text figures and diagrams.</td>
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<td>The Muybridge work at the University of Pennsylvania, the method and the result. Printed for the University by J. P. Lippincott Company, Philadelphia, 1888. Many text figures and diagrams.</td>
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<td>NORTON, C. GOODWIN</td>
<td><em>The Lantern and How to Use It</em> (London, 1901)</td>
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<td>PIRNGLE, ANDREW</td>
<td><em>The Optical Lantern for Amateurs</em> (London, 1899)</td>
<td></td>
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<tr>
<td>RAMSAYE, TERRY</td>
<td><em>International Motion Picture Almanac, 1918-1939</em> (New York, 1918)</td>
<td>Published annually with full information on all aspects of the industry.</td>
</tr>
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<td>——</td>
<td><em>A Million and One Nights</em> (2 volumes, New York, 1926)</td>
<td>First and foremost, the source book for most later work and still the standard authority to the date of publication.</td>
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<td>RICHARDSON, F. H.</td>
<td><em>Article read before the Society of Motion Picture Engineers</em></td>
<td>Published in Moving Picture World, September 26 and October 3, 1921. Contains statements by Thomas A. Edison and George Eastman concerning their shares in pertinent motion picture machinery and film.</td>
</tr>
<tr>
<td>ROGGE, PATZ MARKER</td>
<td><em>Persistence of Vision with Respect to Moving Objects</em> (London, 1925)</td>
<td>Paper read before the Royal Society of Great Britain in 1924 and published the following year (Los Angeles, 1925).</td>
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<tr>
<td>ROTHA, PAUL</td>
<td><em>The Documentary Film</em> (London, 1936)</td>
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<td>——</td>
<td><em>The Film Till Now</em> (New York, 1930, reprinted 1931)</td>
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<tr>
<td>——</td>
<td><em>The Story of the films in pictures.</em></td>
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"The MOVIES and the people who make them"

(HISTORICAL—Continued)

SELDES, GILBERT: The Movies Come from Amore (London, 1929); Foreword by Charlie Chaplin.


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KOON, CLINTON M.: Motion Pictures in Education in the United States (Chicago, 1934).

Report compiled for the International Congress of Educational Film and Fine Arts by the Educational Cinematography; Mr. Koon is Senior Specialist in Radio and Visual Media in the Office of Education, U. S. Dept. of Interior.


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WISE, HARRY ARTHUR: Motion Pictures as an Aid in Teaching American History (New Haven, 1919).


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and others: Enriched Teaching of English in the Junior and Senior High School (New York, 1930) and SABIN, F. E.: Enriched Teaching of Latin in the High School (New York, 1930).

and SCHWENDERER, NORMA: Enriched Teaching of Physics in the High School (New York, 1929) and others: Enriched Teaching of Science in the High School (New York, 1929).

MISCELLANEOUS


Caldwell, Gladys: The Public Library and the Motion Picture Studio (Chicago, 1926).

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Flaherty, Mrs. Frances: Elephant Dance (New York, 1926).

Based on the making of the film, "Elephant Boys."


GOODE, KENNETH, AND KAUFMAN, JENN: "Television and Film" (New York, 1939).

How to Use Talking Pictures in Business (New York, 1938).

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KOOSER, H. L. AND ROACH, CHARLES: Use and Care of Motion Picture Films (Ames, Iowa, 1929).

LEWIN, WILLIAM: What Shall We Read About the Movies (New York, 1927).

LEWIS, HOWARD T.: The Motion Picture Industry (New York, 1926) and other books.

LIGENDOR, F. D. AND LEGG, STUART: Money Behind the Screen (1938).


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MAYER, RAYMOND C.: How to Do Publicity (New York, 1936).


POWELL, MICHAEL: 200,000 Feet on Foot (London, 1938).


"The MOVIES . . . . and the people who make them"

ACADEMY AWARDS

(Selected each year by vote of the members of the Academy of Motion Picture Arts & Sciences. In 1937 the selections for the different classifications were supervised by the corresponding studio guilds with the ballooting on the outstanding film thrown open to all divisions of the industry and the same procedure is to be followed hereafter.)

1927 - 1928

ACTRESS—Janet Gaynor (Seventh Heaven, Street Angel, Sunrise)
ACTOR—Emil Jannings (Way of All Flesh, Last Command)
DIRECTORS—Frank Borzage (Seven Heaven), Lewis Milestone (Two Arabian Knights)
OUTSTANDING PRODUCTIONS—Wings (Paramount, Sunrise (Fox)
CINEMATOGRAPHY—Charles Rosher and Karl Struss (Sunrise)
ART DIRECTION—William Cameron Menzies (Temptation, The Dove)
WRITING ACHIEVEMENTS—Ben Hecht and Charles MacArthur (Seven Heaven)

1928 - 1929

ACTRESS—Mary Pickford (Coquette)
ACTOR—Warner Baxter (In Old Arizona)
DIRECTOR—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—The Broadway Melody (Metro-Goldwyn-Mayer)
CINEMATOGRAPHY—Clyde DeVinna (White Shadows)
ART DIRECTION—Cedric Gibbons (Bridge of San Francisco)
WRITING—Hamly Kars (The Patriot)

1929 - 1930

ACTRESS—Norma Shearer (The Divorcee)
ACTOR—George Arliss (Disraeli)
DIRECTOR—Lewis Milestone (All Quiet on the Western Front)
OUTSTANDING PRODUCTION—All Quiet on the Western Front (Universal)
CINEMATOGRAPHY—Joseph T. Tucker and Willard Vinton Veit (With Byrd at the South Pole)
ART DIRECTION—Horace Rogers (King of Jazz)
SOUND RECORDING—Metro-Goldwyn-Mayer Studio (The Big House)
WRITING—Frances Marion (The Big House)

1930 - 1931

ACTRESS—Marie Dressler (Min and Bill)
ACTOR—Lionel Barrymore (A Free Soul)
DIRECTOR—Norman Taurog (Skippy)
BEST PRODUCTION—Pictorial (Carmen) (Radio Pictures)
ORIGINAL STORY—John Monk Saunders (Down Patrol)
ADAPTATION—Howard Estabrook (Carmen)
CINEMATOGRAPHY—Floyd Crosby (Tabu)
ART DIRECTION—Max Rein (Carmen)
SOUND RECORDING—Paramount

1932 - 1933

ACTRESS—Katharine Hepburn (Morning Glory)
ACTOR—Charles Laughton (Henry VIII)
DIRECTOR—Frank Lloyd (Cavalcade)
OUTSTANDING PRODUCTION—Cavalcade (Fox)
ORIGINAL STORY—Robert Lord (One Way Passage)
ADAPTATION—Sarah Y. Mason, Victor Heerman (Charles Lamb (Farewell to Arms))
SOUND RECORDING—Charles Lane (Farewell to Arms)
SHORT SUBJECTS—Three Little Pigs (Walt Disney), Sc. This Is Harris (RKO Radio), Krakatoa (Educational)

1933 - 1934

OUTSTANDING PRODUCTION—It Happened One Night (Columbia)
ACTRESS—Claudette Colbert (It Happened One Night)
ACTOR—Clark Gable (It Happened One Night)
DIRECTION—Frank Capra (It Happened One Night)
ORIGINAL STORY—Arthur Caesar (Manhattan Melodrama)
SOUND RECORDING—Robert Ristick (It Happened One Night)
ART DIRECTION—The Merry Widow CINEMATOGRAPHY—Victor Milner (Cleopatra)
SOUND RECORDING—One Night of Love
ASSISTANT DIRECTOR—Johnny Waters
SHORT SUBJECTS—Tortoise and the Hare, La Cucaracha, One Night of Love
MUSICAL COMPOSITION—The Continental

1934 - 1935

BEST PRODUCTION—Mutiny on the Bounty (M-G-M)
ACTRESS—Betty Davis (Dangerous)
ACTOR—Victor McLaglen (The Informer)
DIRECTOR—John Ford (The Informer)
ORIGINAL STORY—Ben Hecht and Charles MacArthur (The Scoundrel)
SOUND RECORDING—Fanny Womack (The Informer)
CINEMATOGRAPHY—Hal Mohr (A Night of a Thousand Dreams)
ART DIRECTION—Richard Day (The Dark Angel)

1935 - 1936

OUTSTANDING PRODUCTION—The Great Ziegfeld (M-G-M)
ACTRESS—Louise Rainer (The Great Ziegfeld)
ACTOR—Paul Muni (The Story of Louis Pasteur)
SUPPORTING ACTRESS—Gail Sondra (The Adventures of Don Juan)
SUPPORTING ACTOR—Walter Brennan (Come and Get It)
DIRECTOR—Frank Capra (Mr. Deeds Goes to Town)
ASSISTANT DIRECTOR—Jack Sullivan (The Charge of the Light Brigade)
ORIGINAL STORY—Working; G. Gibney, Pierre Collings (The Story of Louis Pasteur)
SCREENPLAY—Shirley Gibney, Pierre Collings (The Story of Louis Pasteur)
CINEMATOGRAPHY—Tony Gaudio (Anthony Adverse)
ART DIRECTION—Richard Day (Dodsworth)
SOUND RECORDING—M-G-M Sound Department, headed by Dan O'Shea (San Francisco)

1936 - 1937

BEST PRODUCTION—The Life of Emile Zola (Warner Bros.)
ACTRESS—Louise Rainer (The Good Earth)
ACTOR—Spencer Tracy (Captains Courageous)
SUPPORTING ACTOR—William Gargan (The Adventures of Don Juan)
SUPPORTING ACTRESS—Joseph Schildkraut (The Life of Emile Zola)
DIRECTOR—Walt Disney (The Awful Truth)
ASSISTANT DIRECTOR—Robert Webb (The Adventures of Don Juan)
ORIGINAL STORY—William A. Wellman, Robert Carson (A Star Is Born)
SCREENPLAY—Norman Reilly Raine, Heinz Herald, Grace Goodenough (Little Women)
CINEMATOGRAPHY—Karl Freund (The Good Earth)
ART DIRECTION—Stephen Goonan (The Lost Horizon)
SOUND RECORDING—Thomas Moulton (The Lost Horizon)

MUSICAL COMPOSITION—"Sweet Leilani," by Harry Owens (Waikiki Wedding)
DANCE DIRECTION—Hermes Pan (A Damsel in Distress)

FILM EDITING—Gene Havlick, Gene Melford (Lost Horizon)
SOUND RECORDING—100 Men and a Girl (Universal)
SHORT SUBJECTS—One-reeler: The Private Life of the Guitars (Educational); Two-reeler: "Mourning Becomes Electra" (M-G-M); Cartoon: "The Old Mill" (Walt Disney); Color Subject: Ernest Pintoff (The Four Marys)

CINEMATOGRAPHY—Karl Freund (The Good Earth)
ART DIRECTION—Stephen Goonan (The Lost Horizon)
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"The MOVIES . . . . and the people who make them"

(ACADEMY AWARDS—Continued)

1937 - 1938

BEST PRODUCTION—You Can't Take It With You (Columbia)

ACTRESS—Bette Davis (Jezebel)

ACTOR—Spencer Tracy (Boirey Town)

SUPPORTING ACTRESS—Kay Beatles (Jezebel)

SUPPORTING ACTOR—Walter Brennan (Dr. Jekyll and Mr. Hyde)

DIRECTOR—Frank Capra (You Can't Take It With You)

ORIGINAL STORY—Dore Schary, Eleanor Green (Boirey Town)

SCREENPLAY—Alfred Newman (Alexander's Ragtime Band)

SHORT SUBJECTS—One-reeler: That Mothers Might Live (MG); Two-reeler: The Decline of Independence (Warner, The Bull of the Bush—Disney—RKO Radio)

THALBERG MEMORIAL—Hal B. Wallis

SPECIAL ACHIEVEMENT—H. M. Warner, Oliver Marsh and Allen Daviau, Deanna Durbin and Mickey Rooney, Walt Disney, Gordon Jennings, Farouk Edouard and Loren Ryder, J. Arthur Ball

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ARTCINEMA ASSOCIATES, INC.
729 Seventh Ave., New York, N. Y.

ASSOCIATED FEATURES, INC.
937 N. Sycamore Ave., Hollywood Calif.

AUDIO PRODUCTIONS, INC.
35-11 35th Ave., Long Island City, N. Y.

ANSWELL CORP.
457 Main St., Winnipeg, Manitoba, Canada

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723 Seventh Ave., New York, N. Y.

BONDED FILM STORAGE CORP.
1600 Broadway, New York, N. Y.

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729 Seventh Ave., New York, N. Y.

BRULATOUR, J. E., INC.
John Foss, Inc.

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723 Seventh Ave., New York, N. Y.

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729 Santa Monica Blvd., Hollywood, Calif.

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729 Seventh Ave., New York, N. Y.

COMMODORE PICTURES CORP.
1600 Broadway, New York, N. Y.

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1901 Broadway, New York, N. Y.

Atlantic Pictures, Corp.
1901 Broadway, New York, N. Y.

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Territory, Inc.
271 North Ave., New Rochelle, N. Y.

ELECTRICAL RESEARCH PRODUCTS, INC.
250 W. 57th St., New York, N. Y.

ERPI CLASSROOM FILMS, INC.
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RCA Radiotron, Inc.

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RKO Radio News
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INDUSTRY ITEMS

There are more than 200 firms engaged in motion picture production in the United States.

The annual production total averages 800 feature films, 1,000 short subjects. (Approximately 700 and 900 for '39)

The total production cost approximates $135,000,000.

(Boosted to $165,000,000 for '39)

Ninety per cent of that total is produced in California, ten per cent in New York.

At least 276 different industries, arts and professions are involved in the making of a single feature film.

The annual Hollywood payroll approximates $100,000,000.

The industry now pays over $100,000,000 annually in taxes to the Federal government, more than $250,000,000 annually to the state governments.

The American industry supplies nearly 70 per cent of all pictures shown in the world. (Rising restrictions abroad, in particular in totalitarian states, are rapidly paring that figure.)

The average admission price is 23 cents. About 60 per cent of all theatres play double features regularly; another 15 per cent occasionally.
"The MOVIES . . . . and the people who make them"

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**Brief CHRONOLOGY of the MOTION PICTURE**

(Here begins a hurried hopping from highspot to highspot of the story of the motion picture entertainment in America. With the exception of some of the early events leading up to Edison's kinetoscope, all of the items refer to developments in the United States.)

130—In the second book of his "Optics" Ptolemy describes the principle of persistence of vision on which the motion picture is based.

1640—Kircher demonstrates his Magic Lantern, the magic lantern.

1824—Roget reads his paper on "The Persistence of Vision with regard to Moving Objects." (London)

1828—Plateau with his Phenkistoscope and von stapfer with his Stroboscope Disc create the illusion of motion by means of revolving discs. (Ghent and Vienna)

1831—Faraday's Wheel demonstrates the illusion of various types of movement. (London)

1849—Plateau improves his device to enable several people to watch it at once. (Ghent)

1853—Uchatius manages to project revolving disc figures on a screen. (Vienna)

1861—Sellers' Kinematoscope uses still photographs in sequence to give illusion of movement and starts the modern career of the word "Kinema." (Philadelphia)

1867—Beale's Choroskope develops the intermittent movement to jerk pictures through a magic lantern. (England)

1870—Hewl's Phasmatrope, with shutter and intermittent movement, projects a strip of magic lantern photographs on a screen. (Philadelphia)

1872—Governor Stanford bets two of his friends that a racehorse at full speed lifts all four feet off the ground at one time and hires Muybridge to win his bet with photographs. (California)

1877—With the aid of Isacs, Muybridge achieves twelve photographs with twelve cameras in a row that win Stanford's bet. (California)

1877—Reynaud projects drawings on a screen from behind with his Praxinoscope. (Paris)

1882—Messerion uses Muybridge's photographs on a Zoetrope, an improvement of Uchatius' device, to revolve them into motion. (Paris)

1885—Frieze-Greene starts work on single-camera motion photography. (London)

1886—LePrince develops a double-lens camera using sensitized paper strips.

1887—Edison begins experiments to give eyes to his phonograph and assigns Dickson to the task. (New Jersey)

1889—Eastman develops flexible film and with it Edison and Dickson achieve the Kinetoscope. (New Jersey)

1890—Frieze-Greene improves a camera which he claims can take 600 pictures a minute. (London)

1891—Edison files for United States patent but does not bother with foreign patents.

1892—The first movie studio is built, the Edison "Black Maria." (New Jersey)

1894—Holland Brothers open the first Kinetoscope Parlor on April 15 at 1157 Broadway. LeRoy projects 50 feet of film on a screen in his shop on Beekman Street. (New York)

1895—Lathams, father and two sons, give first public showing of motion pictures on a screen at 153 Broadway, May 20, with their Pantoptikon. Armat and Jenkins give public demonstration of their projecting Phantoscope in September. Amercan Mutoscope company formed, predecessor of Biograph.

1896—Edison and Armat combine patents for the Vitavscope and after first performance in April orders pour in for the machines and "living pictures." May Ira John Rice in "The Kiss" stimulate demands for censorship. Motion pictures become regular feature on vaudeville programs.

1897—Rector films the Corbett-Fitzsimmons fight. Selig, Spoor and Lubin enter the field. Edison starts patent suits. Vitagraph begins business. McKinley's inauguration is filmed.

1898—Vitagraph's "Tearing Down the Spanish Flag" inaugurates the taking of events. Edison sues Biograph and the patent war is on.

1899—Jeffries-Sharkey fight filmed with artificial light. Melies in France experiments with trick films and develops fade-out, dissolves, double exposure.

1900—First color picture shown in London, an Urban-Smith two color process. Roy McCordell, newspaperman, joins Biograph and becomes first scenarist. Motion pictures begin to attract more attention and longer films are offered.

1902—Thomas L. Tally opens his Electric Theater in Los Angeles, April 2, the first theatre devoted entirely to motion pictures. Edwin S. Porter, Edison cameraman, makes "The Life of an American Fireman," the first real story film, and evolves the cut-back technique.

1903—Porter makes "The Great Train Robbery," a sensational success, and follows it with "The Great Bank Robbery" and "Kleptomaniacs" and the story film is definitely launched on its career of conquest . . . Adolph Zukor, Chicago forrer, goes into the picture business to salvage a loan . . . Harry Warner and his brothers open a little picture theatre in a New castle, Penn., store room.

1904—Biograph, Lubin and Selig enter the story-film field with "Personal," "Meet Me at the Fountain" and "Trapped by Bloodhounds."

1905—John P. Harris opens the Nickelodeon in Pittsburgh, first continuous show picture theatre . . . Vitagraph produces "Raffles, the Amateur Cracksman," a 1000-foot film.

1906—Biograph moves to a new studio equipped with mercury vapor lamps in the Bronx . . . Carl Laemmle opens a picture theatre in Chicago . . . William Fox invests his savings in a Brooklyn picture arcade . . . Maurice Costello establishes the screen actor's independence by refusing to build sets for Vitagraph.

1907—Keine, Long and Marion form the Kalem Company and start production with "Wanted, a Dog" and "Ben Hur" . . . Spoor and Anderson form Essanay and Anderson, as Broncho Billy, starts the western on its amazing career . . . D. W. Griffith enters as a mountaineer in Edison's "The Eagle's Nest" . . . Mack Sennett appears in several Edison films . . . Chicago City Council passes first direct motion picture legislation, an ordinance empowering the chief of police to issue licenses.


1909—People's Institute forms the National Board of Censorship of Motion Pictures (National Board of Review). Independent operators start their own production in answer to the Patents Co.; Fox, Universal and Mutual formed . . . Mary Pickford starts in films and
"The MOVIES . . . and the people who make them"
back the musical with a box-office bang... Labor troubles worry the studios, but attendance recovery is definitely under way... "Becky Sharp" launches color on its climbing career.

1936—An era of big and long films opens with "M表 on the Mount", "The Great Ziegfeld" and "San Francisco"... Chaplin deites the talkies and gives the world a mirroring of "Modern Times"... The industry that drives to make the public "film conscious"... Revivals of former films suggest the start of a genuine new industry... A series begins that is an exercise in safe budgeting... The October release of "My Man Godfrey" starts a whacky comedy cycle.

1937—The Production Code is working well for American films and the foreign "Ecstasy" runs into legal troubles when imported... Color is at last brought into proportion as an addition, not an end in itself, with "A Star Is Born"... The screen experiences a social problem in "Black Legion"... Labor troubles break out in the studios and the Code makes gains... Robert Montgomery surprises everyone but himself in "Night Must Fall"... Deanna Durbin crowds out the glamor girls with "Three Smart Girls"... Walt Disney creates a new film form with "Snow White and the Seven Dwarfs"... Bank night, serenaded by female voices spread throughout the country and stimulate controversy and legal tangles... Year ends the most profitable for the industry since 1930.

1938—"Snow White" breaks records everywhere and grounds for an all-time high... U. S. justice department files sweeping anti-trust suit to force drastic changes in trade practices... All branches of the industry unite for the first time in movie history to launch a nation-wide "Greatest Year" campaign—which has lost momentum and produced relatively minor results by the close of the year... A definite series cycle is under way with Charlie Chan, Mr. Moto and Bulldog Drummond continuing in full force, and the Jones Family, the Hardys, etc. being added almost weekly... The human interest film achieves greater popularity as simple, direct, homely picture brings in good business... Edward G. Robinson makes murder a lark in "A Slight Case of Murder"... Capra translates "You Can't Take It With You" into authentic cinema... Charles Boyer makes "Algiers" a lesson in individual dominance... A minor film, minus ballyhoo and with a non-committal title, "A Man to Remember," emerges as perhaps the most lasting release of the year... Walter Wanger arouses considerable controversy with his comparatively mild and deliberately vague "Blockade"... Hitchcock and cousins declines under the barrage of criticism and court orders... The industry makes a fair start towards self-regulation of trade practices. Producers group bear down on Hollywood, trying to make the screen a propaganda medium... Dropping foreign markets force studio retrenchments and start a shift towards more concentrated attention on the home market... "Alexander's Ragtime Band" breaks first-run records... James Roosevelt inaugurates a chapter to a hectic career by joining the Goldwyn organization... Both Chaplin and Fairbanks Sr., announce production of new films... and Shirley Temple is elected box-office champion for the fourth consecutive year.

1939—Movie industry writes off the "Quick" contest as a failure and revives courage for assorted celebrations of a Golden Jubilee (fifth anniversary of Edison's kinematoscope)... Producers and distributors labor repeated revisions of a Trade Practice Code only to have the government rule it illegal... "Farming out of studio talent develops into a wide-spread system... Double bills and chance games are attacked but hold their own throughout the country... Television advances begin to worry the movement; the possibility of theatre tie-ups is explored... Major distributors enter school film field with release of short subjects selected by an educators' committee... L stunned and Doug Fairbanks die... Samuel Goldwyn tries to break away from United Artists... Foreign market for American films continues to decline and a large portion is wiped out entirely by the outbreak of war abroad... Producers turn even more to patriotic subjects... Mr. Smith Goes to Washington upsets the Senate... Goodbye, Mr. Chips, made in England, wins the critics' poll, but the New York group votes for "Wuthering Heights"... Shirley Temple drops down to fifth place and Mickey Rooney jumps to first by exhibitors' ballot... The trend towards bigger and longer pictures continues... Definite improvement in general quality of production is noted, especially towards the year-end... And Gone With the Wind at last emerges from "in print," the super-colossal colossus of them all, a Clark Gable vehicle which gives him a new leading lady and which is so big that it stampedes critics into extravagant praise.
"The MOVIES . . . and the people who make them"

THE CRITICS' CHOICES

The annual ten-best lists as selected by the nation's picture critics in the annual "Film Daily" poll. Periods covered in general run from November 1st of the previous year to October 31st of the year listed. Distributing company, stars and director follow each title.

1922

**ORPHANS OF THE STORM**
United Artists — Lillian Gish, Dorothy Gish, *D. W. Griffith*

**GRANDMA'S BOY**
Associated Distributors — Harold Lloyd — Fred Newmam

**BLOOD AND SAND**
Paramount — Rudolph Valentino — Fred Niblo

**PRISONER OF ZENDA**
Metro — all star cast — Rex Ingram

**WHEN KNIGHTHOOD WAS IN FLOWER**
Paramount — Marion Davies — Robert G. Vignola

**SEAMONS**
Pathe — native cast — R. J. Flaherty

**SMILIN' THROUGH**
First National — Richard Barthelmess — Henry King

**TOL'ABLE DAVID**
First National — Douglas Fairbanks — Allan Dwan

**OLIVER TWIST**
Pathe — Jackie Coogan — Frank Lloyd

1923

**COVERED WAGON**
Paramount — Ernest Torrence, J. Warren Kerrigan, Lois Wilson — James Cruze

**MERRY-GO-ROUND**
Universal — Mary Philbin, Norman Kerry — Rupert Julian

**HUNCHBACK OF NOTRE DAME**
Universal — Lon Chaney — Wallace Worsley

**ROBIN HOOD**
United Artists — Douglas Fairbanks — Allan Dwan

**GREEN GODDESS**
United Artists — Douglas Fairbanks — Sidney Olcott

**SCARARAMOUCHE**
MGM — star — Rex Ingram

**SAFETY FIRST**
Pathe — Harold Lloyd — Sam Taylor

**ROSE OF THE RIVER**
United Artists — Mary Pickford — Raymond McCarey

**DOWN TO THE SEA IN SHIPS**
MGM — star — Victor McLaglen

**LITTLE OLD NEW YORK**
Goldwyn — Cuoco — Marion Davies — Sidney Olcott

1924

**THIEF OF BAGDAD**
United Artists — Douglas Fairbanks — Raoul Walsh

**SEA HAWKS**
First National — Milton Sills, Enid Bennett, Wallace Beery — Frank Lloyd

**MONSIEUR BEAUCARTE**
Paramount — Rudolph Valentino — Sidney Olcott

**BEAU BRUMMEL**
Warner Bros. — John Barrymore — Harry Beaumont

**SECRETS**
First National — Mary Talmadge — Frank Borzage

**MARRIAGE CIRCLE**
Frankfoot — Monty Blue, Florence Vidor — Ernst Lubitch

**TEN COMMANDMENTS**
Paramount — no star — Cecil B. De Mille

**GIRL SHY**
Paramount — Harold Lloyd — Sam Taylor

**ABRAHAM LINCOLN**
Paramount — George Billings, Louise Fazenda — Phillip Roan

**AMERICA**
United Artists — Carol Dempster, Lionel Barrymore — D. W. Griffith

1925

**GOLD RUSH**
United Artists — Charlie Chaplin — Charles Chaplin

**UNHOLY THREE**
Metro-Goldwyn — Lon Chaney — Tod Browning

**DON QUIXOTE OF ZORRO**
United Artists — Douglas Fairbanks — Donald Crisp

**MERRY WIDOW**
United Artists — Mae Murray, John Gilbert — Ernst von Stroheim

**LAST LAUGH**
United Artists — Emil Jannings — F. W. Murnau

**THE FRESHMAN**
Pathe — Harold Lloyd — Sam Taylor

**PHANTOM OF THE OPERA**
Universal — Lon Chaney — Rupert Julian

**LOST WORLD**
First National — news — Harry Hoyt

**BIG PARADE**
Metro-Goldwyn — John Gilbert, Renee Adoree — King Vidor

**KISS ME AGAIN**
Warner Bros. — Marie Prevost, Monte Blue — Ernst Lubitsch

1926

**VARIETY**
Paramount — Emil Jannings — E. A. Dupont

**BEN HUR**
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

**BIG PARADE**
MGM — John Gilbert, Renee Adoree — King Vidor

**BLACK PIRATE**
United Artists — Douglas Fairbanks — Albert Parker

**BEAU GESTE**
Paramount — Ronald Colman, Noah Beery — Herbert Brenon

**STELLA DALLAS**
United Artists — Belle Bennett — Henry King

**VOLGA BOATMAN**
MGM — William Boyd — Cecil B. De Mille

**WHAT PRICE GLORY?**
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

**SEA BEAST**
Warner Bros. — John Barrymore — Millard Johnson

**LA BOHEME**
MGM — Lillian Gish, John Gilbert — King Vidor

1927

**BEAU GESTE**
Paramount — Ronald Colman, Noah Beery — Herbert Brennon

**BIG PARADE**
MGM — John Gilbert, Renee Adoree — King Vidor

**WHAT PRICE GLORY?**
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

**WAY OF ALL FLESH**
Paramount — Emil Jannings — Victor Fleming

**BEN HUR**
MGM — Ramon Novarro, Francis X. Bushman — Fred Niblo

**SEVENTH HEAVEN**
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

**CHANG**
Paramount — no star — Merian Cooper — Ernst Schoedsack

**UNDERWORLD**
Paramount — George Bartenieff, Clive Brook — Josef von Sternberg

**FREEDOM**
United Artists — Rod LaRocque — Edwin Carewe

**FLESH AND THE DEVIL**
MGM — John Gilbert — Clarence Brown

1928

**THE PATRIOT**
Paramount — Emil Jannings — Ernst Lubitsch

**SORRY, SAD AND SPOILED**
United Artists — H. B. Warner, Alice Joyce — Herbert Brenon

**LAST COMMAND**
Paramount — Emil Jannings — Josef von Sternberg

**FOUR SONS**
Fox — no star — John Ford

**STREET ANGEL**
Fox — Janet Gaynor, Charles Farrell — Frank Borzage

**THE CIRCUS**
United Artists — Charles Chaplin — Charles Chaplin

**SUNRISE**
Fox — George O'Brien, Janet Gaynor — F. W. Murnau

**THE CROWD**
MGM — James Murray, Elmo Boardman — King Vidor

**KING OF KINGS**
Pathé — H. B. Warner, Joseph and Rudolph Schilckraut — Cecil B. De Mille

**SADIE THOMPSON**
MGM — Gloria Swanson — Raoul Walsh

1929

**DISRAELI**
Warner Bros. — George Arliss — Alfred E. Green

**BROADWAY MELODY**
MGM — no star — Harry Beaumont

**MADAME X**
MGM — Ruth Chatterton — Lionel Barrymore

**RIO RITA**
Radio — Bebe Daniels — Luther Reed

**GOLD DIGGERS OF BROADWAY**
Warner Bros. — no star — Roy Del Ruth

**BULLDOG DRUMMOND**
United Artists — Ronald Colman — R. Edward Jones

**IN OLD ARIZONA**
Fox — no star — Raoul Walsh & Irving Cummings

**COCK-EYED WORLD**
Fox — Victor McLaglen, Edmund Lowe — Raoul Walsh

**LITTLE MISS CHEYNEY**
MGM — Norma Shearer — Sidney Franklin

**HALLELUJAH!**
MGM — no star — King Vidor

1930

**ALL QUIET ON THE WESTERN FRONT**
Universal — No Star — Lewis Milestone

**ABRAHAM LINCOLN**
United Artists — No Star — D. W. Griffith

**BAD HABIT**
Pathe — Ann Harding — Edward H. Griffith

**JOURNEY'S END**
Pathé — Clive Brook — James Whale

**ANNA CHRISTIE**
MGM — Greer Garbo — Clarence Brown

**THE BIG HOUSE**
MGM — No Star — George Hill

**WITH BYRD AT THE SOUTH POLE**
Paramount

**THE DIVORCEE**
MGM — Norma Shearer — Robert Z. Leonard

**HELL'S ANGELS**
United Artists — No Star — Howard Hughes

**OLD ENGLISH**
Warner Bros. — George Arliss — Alfred E. Green
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<thead>
<tr>
<th>Year</th>
<th>Title</th>
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<th>Studio</th>
<th>Cast</th>
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<td>1931</td>
<td>&quot;THE MOVIES . . . . and the people who make them&quot;</td>
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<tr>
<td>1932</td>
<td>GRAND HOTEL</td>
<td>Mankiewicz</td>
<td>MGM</td>
<td>Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Edmund Goulding</td>
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<td>THE CHAMP</td>
<td>Wallis</td>
<td>MGM</td>
<td>Wallace Beery, Jackie Cooper</td>
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<td>ARROWSMITH</td>
<td>Ford</td>
<td>MGM</td>
<td>United Artists — Ronald Colman, Helen Hayes — John Ford</td>
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<td></td>
<td>AMEN</td>
<td>King</td>
<td>MGM</td>
<td>Marie Dressler — Clarence Brown</td>
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<td>BILL OF DIVORCE</td>
<td>Vidor</td>
<td>MGM</td>
<td>United Artists — Paul Muni — Howard Hawks</td>
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<td></td>
<td>LADY FOR A DAY</td>
<td>Hitchcock</td>
<td>MGM</td>
<td>United Artists — Charles Laughton — Alexander Korda</td>
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<td>1933</td>
<td>CAVALCADE</td>
<td>Ford</td>
<td>MGM</td>
<td>Olive Brook, Diana Wynyard — Frank Lloyd</td>
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<td></td>
<td>42nd STREET</td>
<td>Pathe</td>
<td>MGM</td>
<td>Warner Bros — Warner Baxter, Bebe Daniels, Ruby Keeler, Dick Powell — Lloyd Bacon</td>
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<td>PRIVATE LIFE OF HENRY VIII</td>
<td>Korda</td>
<td>MGM</td>
<td>United Artists — Charles Laughton</td>
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<td>1934</td>
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<td>MUTINY ON THE BOUNTY</td>
<td>Ford</td>
<td>MGM</td>
<td>Charles Laughton, Clark Gable, Henry Hathaway</td>
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<td>THE WRIGHT SIEGFELD</td>
<td>Vidor</td>
<td>MGM</td>
<td>Clark Gable, Jeanette MacDonald, Spencer Tracy — W. S. Van Dyke</td>
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<td>SAN FRANCISCO</td>
<td>Goodwin</td>
<td>MGM</td>
<td>Clark Gable, Myrna Loy, Robert Z. Leonard</td>
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<td></td>
<td>DODSWORTH</td>
<td>Vidor</td>
<td>MGM</td>
<td>United Artists — Paul Muni, Paul Lukas, William Wyler</td>
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<td></td>
<td>THE STORY OF LOUIS PASTEUR</td>
<td>Ford</td>
<td>MGM</td>
<td>Paul Muni — William Dieterle</td>
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<td></td>
<td>A TALE OF TWO CITIES</td>
<td>Ford</td>
<td>MGM</td>
<td>Ronald Colman — Jack Conway</td>
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<td></td>
<td>THE GREEN PASTURES</td>
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<td>MGM</td>
<td>Warner Bros — Rex Ingram, William Keighley</td>
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<td>MIDSUMMER NIGHT'S DREAM</td>
<td>Ford</td>
<td>MGM</td>
<td>Warner Bros — James Cagney, Joc E. Brown, Dick Powell — William Dieterle</td>
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**1935**

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<td>DAVID COOPERFIELD</td>
<td>Ford</td>
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<td>Freddie Bartholomew, W. C. Fields, Lionel Barrymore</td>
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<td>LIVES OF A BENGAL LANCER</td>
<td>Ford</td>
<td>MGM</td>
<td>Eric Linden, H. C. Johnstone, Henry Hathaway</td>
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<td>THE INFORMER</td>
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<td>Victor McLaglen, John Ford</td>
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<td>NAUGHTY MARIETTA</td>
<td>Ford</td>
<td>MGM</td>
<td>William Powell, Nelson Eddy — W. S. Van Dyke</td>
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<td>LES MISERABLES</td>
<td>Ford</td>
<td>MGM</td>
<td>United Artists — Fred Astaire, Mark Sandrich</td>
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<td>RUGGEDS OF RED GAP</td>
<td>Ford</td>
<td>MGM</td>
<td>William Keighley, Mary Boland, William Dieterle</td>
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<td>TOP HAT</td>
<td>Ford</td>
<td>MGM</td>
<td>Jack Benny, Eileen Pell, Roy Del Ruth</td>
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<td>ROBERTA</td>
<td>Ford</td>
<td>MGM</td>
<td>Fred Astaire, Ginger Rogers, William A. Seiter</td>
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<td>BROADWAY MELODY OF 1936</td>
<td>Ford</td>
<td>MGM</td>
<td>Jack Benny, Eileen Pell, Roy Del Ruth</td>
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**1936**

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<td>MUTINY ON THE BOUNTY</td>
<td>Ford</td>
<td>MGM</td>
<td>Charles Laughton, Clark Gable, Henry Hathaway</td>
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<td>THE WRIGHT SIEGFELD</td>
<td>Vidor</td>
<td>MGM</td>
<td>Clark Gable, Jeanette MacDonald, Spencer Tracy — W. S. Van Dyke</td>
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<td>SAN FRANCISCO</td>
<td>Goodwin</td>
<td>MGM</td>
<td>Clark Gable, Myrna Loy, Robert Z. Leonard</td>
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<td>DODSWORTH</td>
<td>Vidor</td>
<td>MGM</td>
<td>United Artists — Paul Muni, Paul Lukas, William Wyler</td>
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<td>Ronald Colman — Jack Conway</td>
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<td>THE GREEN PASTURES</td>
<td>Ford</td>
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**1937**

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<td>THE LIFE OF EMILE ZOLA</td>
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<td>Paul Muni, Luise Rainer</td>
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<td>CAPTAINS COURAGE</td>
<td>Bros.</td>
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<td>LOST HORIZON</td>
<td>Bros.</td>
<td>MGM</td>
<td>Ronald Colman — Frank Capra</td>
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<td>A STAR IS BORN</td>
<td>Bros.</td>
<td>MGM</td>
<td>United Artists (Schneck International) — Janet Gaynor, Fredric March — William A. Ziegler</td>
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<td>ROMEO AND JULIET</td>
<td>Bros.</td>
<td>MGM</td>
<td>Norma Shearer, Leslie Howard — George Cukor</td>
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<td>STAGE DOOR</td>
<td>Bros.</td>
<td>MGM</td>
<td>RKO Radio, Katherine Hepburn, Ginger Rogers — Gregory LeRoy</td>
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<td>DEAD END</td>
<td>Bros.</td>
<td>MGM</td>
<td>United Artists (Goldwyn) — Sylvia Sidney, Joel McCrea — William Wyler</td>
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<td>WINTERSET</td>
<td>Bros.</td>
<td>MGM</td>
<td>RKO Radio, Burgess Meredith, Margo — Alfred Santell</td>
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<td>THE AWFUL TRUTH</td>
<td>Bros.</td>
<td>MGM</td>
<td>Columbia — Irene Dunne, Gary Grant — Leo McCary</td>
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<td>SNOW WHITE AND THE SEVEN DWARFS</td>
<td>Bros.</td>
<td>MGM</td>
<td>Walt Disney — RKO Radio</td>
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<td>YOU CAN'T TAKE IT WITH YOU</td>
<td>Bros.</td>
<td>MGM</td>
<td>United Artists (Goldwyn) — Sylvia Sidney, Joel McCrea — Henry King</td>
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<td>ALEXANDER'S RAGTIME BAND</td>
<td>Bros.</td>
<td>MGM</td>
<td>20th Century-Fox — Tyrone Power, Alice, Dore Ambe — Henry King</td>
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<td>BOYS' TOWN</td>
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<td>MGM</td>
<td>Robert Donat, Rosalind Russell — King Vidor</td>
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<td>THE CAVENDALE</td>
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<td>England — Robert Donat, Rosalind Russell — King Vidor</td>
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<td>ADVENTURES OF ROBIN HOOD</td>
<td>Bros.</td>
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<tr>
<td>THE HURRICANE</td>
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<td>Goldwyn (United Artists) — Dorothy Lamour, John Hall — John Ford</td>
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<td>GOODBYE, MR. CHIPS</td>
<td>Bros.</td>
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<td>Robert Donat, Greer Garson — Frank Capra</td>
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<tr>
<td>SMITH GOES TO WASHINGTON</td>
<td>Bros.</td>
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<tr>
<td>PYGMALION</td>
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<td>Leslie Howard, Wendy Hiller — Anthony A Quin, Leslie Howard</td>
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<td>United Artists — Berkeo Oberon, Laurence Olivier — William Wyler</td>
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<td>DARK VICTORY</td>
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<td>MGM</td>
<td>Warner Bros — Bette Davis, George Brent — Edmund Goulding</td>
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<td>MGM</td>
<td>Judy Garland, Frank Morgan — Victor Fleming</td>
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<tr>
<td>STANLEY AND LIVINGSTONE</td>
<td>Bros.</td>
<td>MGM</td>
<td>20th Century-Fox — Spencer Tracy, Nancy Kelly — Henry King</td>
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</table>
"The MOVIES . . . and the people who make them"

**BOX-OFFICE CHAMPIONS**

*(Players)*

(As each year draws to a close, Motion Picture Herald sends questionnaires to the nation's independent exhibitors, those without producer or distributor affiliation, requesting lists of the ten players who brought the greatest number of patrons to the box-office that year. Careful tabulations by the staff of Motion Picture Herald of these practical votes for the past five years have yielded the ratings below. The first twenty-five for each year are listed).

<table>
<thead>
<tr>
<th>1935</th>
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<tbody>
<tr>
<td>Shirley Temple</td>
<td>Shirley Temple</td>
<td>Shirley Temple</td>
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<tr>
<td>Will Rogers</td>
<td>Clark Gable</td>
<td>Clark Gable</td>
</tr>
<tr>
<td>Fred Astaire and Ginger Rogers</td>
<td>Fred Astaire and Ginger Rogers</td>
<td>Robert Taylor</td>
</tr>
<tr>
<td>Joan Crawford</td>
<td>Dick Powell</td>
<td>William Powell</td>
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<tr>
<td>Claudette Colbert</td>
<td>Joan Crawford</td>
<td>Jane Withers</td>
</tr>
<tr>
<td>Dick Powell</td>
<td>Claude Beery</td>
<td>Astaire and Rogers</td>
</tr>
<tr>
<td>Wallace Beery</td>
<td>Joe E. Brown</td>
<td>Sonja Henie</td>
</tr>
<tr>
<td>Joe E. Brown</td>
<td>Gary Cooper</td>
<td>Gary Cooper</td>
</tr>
<tr>
<td>James Cagney</td>
<td>Jane Withers</td>
<td>Bob Burns</td>
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<tr>
<td>Mae West</td>
<td>James Cagney</td>
<td>Martha Raye</td>
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<tr>
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<td>William Powell</td>
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<td>Jean Harlow</td>
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<td>Jean Harlow</td>
<td>Fred MacMurray</td>
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<td>Myrna Loy</td>
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<td>Ruby Keeler</td>
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<td>Katharine Hepburn</td>
<td>Dionne Quins</td>
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<td>Janet Gaynor</td>
<td>Nelson Eddy</td>
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<td>Fredric March</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Shirley Temple</td>
<td>Mickey Rooney</td>
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<tr>
<td>Mickey Rooney</td>
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<tr>
<td>Sonja Henie</td>
<td>Spencer Tracy</td>
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<tr>
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<tr>
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<td>Janis Durbin</td>
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<td>Myrna Loy</td>
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<td>Roger Ewing</td>
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<tr>
<td>Errol Flynn</td>
<td>Gary Cooper</td>
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<td>MacDonald and Eddy</td>
<td>Jeanette MacDonald</td>
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<td>Irene Dunne</td>
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<td>Paul Muni</td>
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**STORY SOURCES**

<table>
<thead>
<tr>
<th></th>
<th>Total</th>
<th>Originals</th>
<th>Books</th>
<th>Plays</th>
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*To December 1st.*
"The MOVIES . . . and the people who make them"

MOTION PICTURE THEATRES in the United States

(As compiled by Nathan D. Golden, chief of the films section of the Bureau of Foreign Commerce, Department of Commerce, Washington, D. C. Figures are based on "trade estimates" at the end of each year.)

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# Based on a Bureau of Census trade survey later found to be incomplete.

ATTENDANCE ESTIMATES Weekly


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CLARK GABLE "GONE WITH THE WIND" VIVIAN LEIGH