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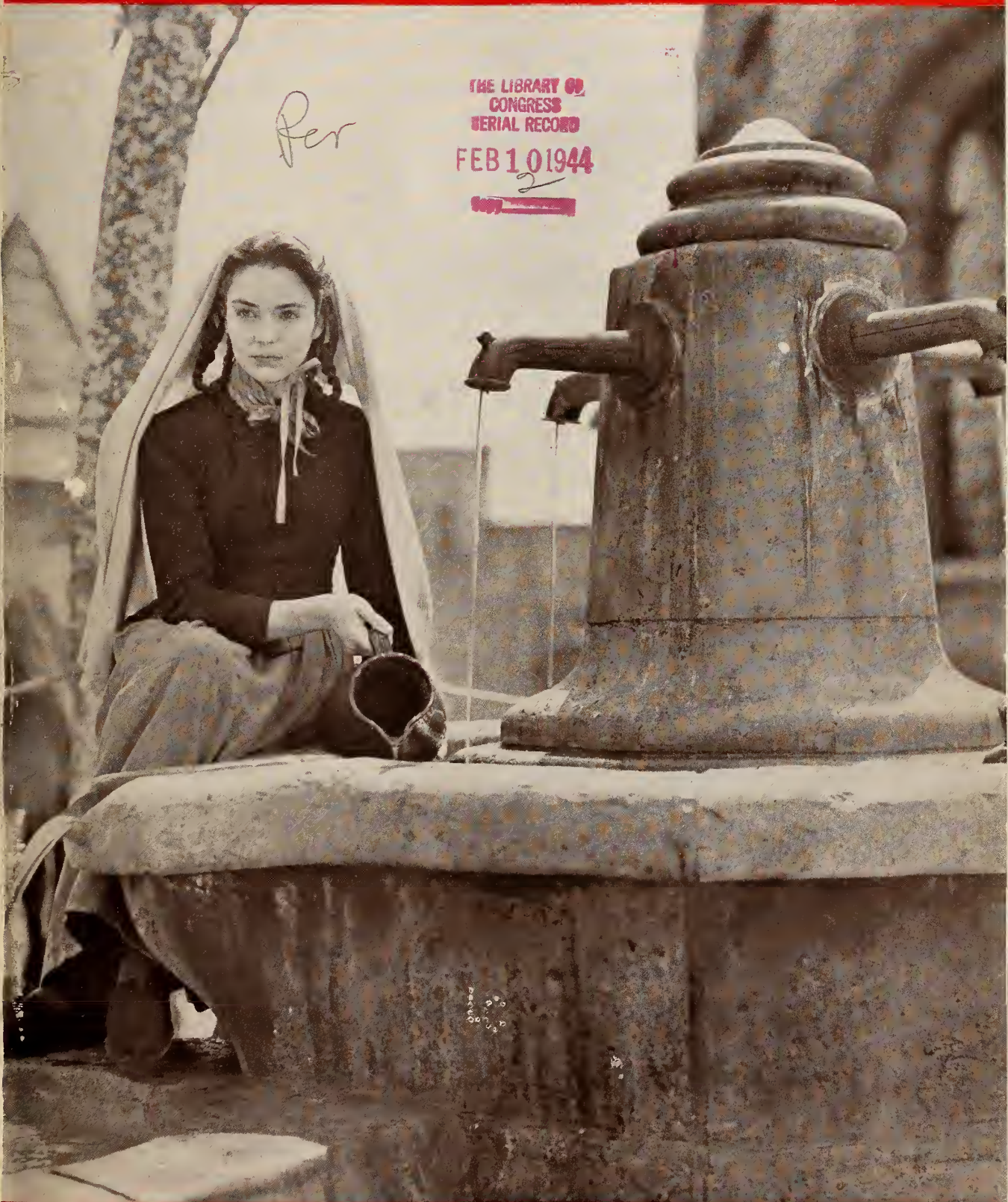
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NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



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COVER: *Jennifer Jones in Twentieth Century-Fox's "The Song of Bernadette"*

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

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IT isn't at all uncommon among book-readers that as they grow older they incline less to a fare of straight fiction and more to the solider substance of memoirs and biography. This might very well mean, not that they have become sober and solemn, but that their pleasures in life have expanded to the point of including curiosity about how real men and women have actually lived. Such curiosity can be much more generally satisfied now than was once the case, for the fashion in written biographies has in late years become more and more lively, intimate, and informing.

It is only fairly recently that the screen has ventured to follow this trend in popular reading. The outstanding trail-blazers, as it happened, were either about foreigners whose lives exemplified something timely in America's problems—*Juarez*, for example, with its picture of a democratic leader, and *Emile Zola*, with its plea for tolerance and justice—or about scientists, like Pasteur and Ehrlich, whose discoveries could be dramatized effectively. But now that *Madame Curie* has made its triumphant arrival, it is plain that Hollywood isn't afraid of picturing even a life undramatically dedicated to pure scientific research so long as it can be made humanly interesting. And what life cannot?

Of course there have been any number of lively movies attached to entertainment personalities, like Ziegfeld, Barnum, Victor Herbert, Lillian Russell, George M. Cohan, which were merely good shows and kept carefully away from showing anything but the surface of their subjects. There are more coming, and they are sure to be tuneful (like the one about Gershwin, already being made, and about Jerome Kern and Cole Porter, still in the rumor stage). They can be colorful—like the forthcoming *Nora Bayes*, and the announced *Dolly Sisters*. (Oh boy!)

But the odd thing in this growing concern with actual lives is the scarcity of pictures about our great Americans—great in the historical sense. There were two good ones about Lincoln, a restrictedly good one about Andrew Johnson, a two-part life of Edison that was mostly atmosphere. It is hard to recall the others. They meant little, and simply don't stick in the memory. Isn't it possible to make men like Washington and Jefferson and Tom Paine live again on the screen, with all they meant for their own time and for ours? Their lives were crammed with absorbing human drama if they could be presented without the stuffiness of costume romance. And Theodore Roosevelt did other things besides ride up San Juan Hill to influence the nation's destiny. Perhaps the Woodrow Wilson film will show the way, if it goes honestly and boldly into the issues that gave his career importance. And we can look forward to the life of Mark Twain, to learn where one of our greatest writers got his roots.

ONE of the most fascinating real-life stories the movies could tell—something like the discovery and exploration of a new world—would be one picturing the career of one of its own great men, the "founding fathers" of the motion picture industry. The time may not yet be ripe for it—but when it comes, what a picture!

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

Madame Curie

Adapted by Paul Osborn and Paul Rameau from Eve Curie's book, directed by Mervyn LeRoy, photographed by Joseph Ruttenberg, narration by James Hilton, a Sidney Franklin production produced and distributed by Metro-Goldwyn-Mayer.

The cast

<i>Pierre Curie</i>	<i>Walter Pidgeon</i>
<i>Madame Curie</i>	<i>Greer Garson</i>
<i>Eugene Curie</i>	<i>Henry Travers</i>
<i>Mme. Eugene Curie</i>	<i>Dame May Whitty</i>
<i>Professor Perot</i>	<i>Albert Basserman</i>
<i>Lord Kelvin</i>	<i>C. Aubrey Smith</i>
<i>Mme. Perot</i>	<i>Elsa Basserman</i>
<i>President of University</i>	<i>Victor Francen</i>
<i>David LeGros</i>	<i>Robert Walker</i>

SCREEN biographies become more and more plentiful, with an astonishing list of them in the offing. *Madame Curie* is one of the most unusual of them, and one about which there must have been a good deal of hesitation and speculation, because it deals with one of the least dramatic of themes—the scientist's long, tedious dedication to research, where the excitements are so largely in the mind, the crises in such infinitesimal progressions of laboratory experiment. In the search for what turned out to be radium there is not even the stirring climax of the saving of a life through a new discovery, when everything else had failed.

But in the life of the Curies there was something that could be given the warm glow of romance, though it was not beset by the usual fictional romantic complications. Boy never loses girl, not even for an instant. The young French professor and the young girl-student from Poland came to know each other in the laboratory, they gradually discovered their affinity through their work. They married and had children, and went on working together. Together they discovered radium. Then Pierre Curie died, and Madame Curie, as an old woman, was known as one of the great benefactors of mankind.

And it turns out to be an absorbing record, as Hollywood makes such records, which will be surprising only to those who think that stories always have to follow

the same old formula. Its appeal will be to those who are more interested in people than in what happens to them—and will prove, it is already apparent, that those



Greer Garson

so interested are numbered in the millions. It also has an inspirational quality which will not be lost on those millions, though it is curiously lacking in information about its supposedly central theme—radium.

The "Hollywood" quality in it lies in the smooth gloss that has been given to



Walter Pidgeon

it, the lack of dinginess and thread-bare clothes and time-scarred furniture: the sort of traditional prettiness that gives Greer Garson carefully manicured fingernails while she is working.

Of course the picture made sure its success by having Greer Garson in it, who has become a flesh-and-blood monument of noble womanhood, admirable but warm and human. She hardly has to act any more—it's enough for her simply to be. Walter Pidgeon, almost typed now as Mr. Miniver-Garson, makes Pierre Curie something more than a replica of his other husbands. It is Albert Basserman who stands out most three-dimensionally—a fine, dignified, richly detailed and human performance. The other characters are an oddly varied lot, for French people—the inescapable Yankee-ness of Henry Travers, the solid Englishness of Dame May Whitty, the American schoolboy voice of Robert Walker, the German accent of the Bassermans. In such a melange of language-traces one almost forgets that Victor Francen is really French. —J. S. H.

DESTINATION TOKYO

ONCE more, as in *Air Force*, the Warners have come through with a stirring movie about one of our fighting units, this time the submarine. It celebrates the Doolittle raid on Tokyo, making a triumphant affair of it, with most of the action centered in the part played by the submarine *Copperfin*, which is shown as giving the flyers crucial information they needed to make their raid effective.

The *Copperfin* sets out from San Francisco, the day before Christmas, under sealed orders. Her job takes her first to the Aleutians, where she picks up a Reserve Officer whose acquaintance with Japan is to help them with their task after arriving there. They are attacked by a couple of Jap planes, and get away with the loss of one man and with an unexploded bomb aboard. Eventually they arrive off Tokyo, manage to get inside the harbor, and put three men ashore to pick up the information they are after. These men are successful, their findings are relayed through a fake Japanese broadcast to the bombers waiting on an aircraft carrier, and return to the sub. The flyers

make their raid and send the Japanese ships scuttling out of the harbor. The *Copperfin*, beset by a terrific bombardment of depth charges, finally escapes, after sinking an enemy cruiser.

All of this adds up to over two hours of exciting action, some of it of extraordinary intensity. The removal of the detonator from the unexploded bomb would be hard to beat for keeping an audience's nerves on the stretch. Slipping past the Tokyo harbor mines and the submarine net is another taut episode, and the escape of the men from the shore. While the sub is resting on the bottom of the harbor one

we think of as democracy—in our fighting forces. There is, too, more of an emphasis in this picture than we usually find, on the higher elements of the spirit in which the war is hoped to be fought: it comes out particularly in a little talk the Skipper gives to his men about the difference between the ways in which Americans and Japanese bring up their children. Casually, and with gratifying lack of noble speeches.

Generally this is a convincing picture of fighting, dramatized of course, and somewhat fictionized (as in the treatment of Japanese geography). It is splendidly directed and acted, with a particularly effective use of musical background. It is one of the best dramatic films of a successful war action, which seems to be the current trend in war pictures. Inevitably these will be more and more alike, some of them a bit better, some of them not quite so good. Can some other kind be found before they get tiresome? —J. S. H.

Destination Tokyo

Screenplay by Delmer Daves and Albert Maltz from story by Steve Fisher, directed by Delmer Daves, photographed by Bert Glennon, music by Franz Waxman. A Jerry Wald production, produced and distributed by Warner Bros.

The cast

<i>Captain Cassidy</i>	<i>Cary Grant</i>
<i>Wolf</i>	<i>John Garfield</i>
<i>Cookie</i>	<i>Alan Hale</i>
<i>Reserve Officer</i>	<i>John Ridgely</i>
<i>Tin Can</i>	<i>Dane Clark</i>
<i>Pills</i>	<i>William Prince</i>
<i>Tommy</i>	<i>Robert Hutton</i>
<i>Executive Officer</i>	<i>Warner Anderson</i>
<i>Dakota</i>	<i>Peter Whitney</i>
<i>Mike</i>	<i>Tom Tully</i>

of the men is stricken with appendicitis, and the young pharmacist has to operate on him—emotion and tension of another sort. The final running fight is shattering in its suspense.

Excitement is the prevailing emotion aroused by the picture, but there are quiet spots in which one gets acquainted with the men, and knowing them so well creates other emotions of understanding and sympathy. The Skipper living so close to his men as he has to in such limited quarters, and the men themselves—the Greek-American, the pharmacist, the unshaved kid, the gunner who is always talking about girls, the cook, the older Irish family-man—they are familiar types, but with fresh, likable individualities, and embodied in actors who make a heartening picture of a varied but united mixture of all kinds of ordinary, decent men—what

THE MIRACLE OF MORGAN'S CREEK

PRESTON Sturges, if you are driven to giving serious thought to him, is an astonishing and rather bewildering figure in the set-up of movie esthetics. Maybe he's just having his idea of fun, and hoping to make an honest million by giving fun to others. Maybe he's carefully creating an individual cinematic form of his own. Whichever it is, there's an excellent chance to look it over and, if possible, size it up, in *The Miracle of Morgan's Creek*.

This film moves in a fantastic and irreverent whirl of slapstick, nonsense, farce, sentiment, satire, romance, melodrama—is there any ingredient of dramatic entertainment except maybe tragedy and grand opera that hasn't been tossed into it? But with a swift nonchalance so pointedly deft that it leaves a persistent impression the whole thing was contrived with the shrewdest kind of deliberation, up to the point where it gets so dizzy with its own whirling that it reels and tumbles in a heap. Whence it staggers to its feet for a final gesture of frantic fantasy.

The picture goes back to a kind of thing we almost never see any more and haven't seen in full flower since the free and easy days of *Keystone*, when Mack

Sennett rough-housed such matters as sex and marriage and maternity so thoroughly that nobody could possibly look at them as realities of human behavior. It isn't likely that this flight of the Sturges comic spirit will bring that giddy springtime back again, but there's a breath of it in the central situation: finding a father for the unborn child of a girl who is either an unmarried mother or a bigamist, which is such a preposterous business that it's got to be funny or outrageous.

Well, funny it is, in different spots for different people, and on different levels. The level on which pregnancy, for instance, and stuttering, are taken as a source of innocent merriment is fairly primordial, but that Mr. Sturges (who, being writer and director in one, must be credited with everything in his pictures) is not callous comes out in the beautiful and tender elements in his love-story, and in many a subtle and understanding touch in relations between his characters. The father and daughter, for instance, and the two

sisters. Most of all between Betty Hutton and Eddie Bracken, from whom his direction has brought out acting of unexpected loveliness and humanness. To have revealed so much beneath the surface of two such apparent dopes, without, so to speak, pointing, is something rare.

The Miracle of Morgan's Creek

Written and directed by Preston Sturges, photographed by John Seitz, music score by Leo Shuken and Charles Bradshaw, produced and distributed by Paramount.

The cast

Norval JonesEddie Bracken
 Trudy KockenlockerBetty Hutton
 Emmy KockenlockerDiana Lynn
 Officer KockenlockerWilliam Demarest
 Justice of the PeacePorter Hall
 Mr. TuerckEmory Parnell
 Mr. JohnsonAlan Bridge
 Mr. RaffertyJulius Tannen
 Newspaper editorVictor Potel
 "McGinty" & "The Boss" ..Brian Donlevy & Akim Tamiroff



Men of the "Copper Fin" prepare to land in Japan. A tense moment from "Destination Tokyo".

Sturges, actually, is a brilliant director, not only in the handling of scenes (like the dazzling progress of the girl's party with the departing soldiers) but in the management of actors. This picture is crowded with fine players' performances, and Betty Hutton may well have broken trail for a career somewhat parallel to that of Ginger Rogers. Sturges' trouble seems to be that he is too sophisticated, in the sense of being highly complicated and subtilized and detached, and that he is afraid

of seeming unsophisticated in the sense of being naive. So he mingles all kinds of hodge-podge things together, with a Gothic exuberance and an amorality mixed with disillusionment; and he shies away from a deeply emotional scene by suddenly bringing a cow into a kitchen.

He is obviously going somewhere. But where, and when, is he going to arrive?

P. S. The use of music is something to watch out for in this picture. —J. S. H.

Other Recommended Pictures

(Since the January issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

CALLING DR. DEATH

Lon Chaney Jr., Patricia Morison. Original screen play by Edward Dein. Directed by Reginald Le Borg. Universal. Mature.

This film is a promising beginning for a new thriller series based on the Inner Sanctum radio mysteries. In its story, hypnosis solves the killing of a faithless wife whose husband, a neurologist, suspects that he was her murderer during a temporary fit of amnesia. The workings of the subconscious mind, an important part of the tale, are disclosed in semi-scientific style, which, handled cleverly, gives the picture a novel interest. Implausibilities get overlooked in suspense that is sustained by good camera work, competent direction and an intelligent performance by Lon Chaney Jr., cast for a welcome change in a sympathetic role.

CROSS OF LORRAINE, THE

Jean Pierre Aumont, Gene Kelly. Based on a story by Lilo Damert and Robert Aisner, and 'A Thousand Shall Fall' by Hans Habe. Directed by Tay Garnett. Metro-Goldwyn-Mayer. Mature.

There are many fine and thrilling things about this film which deals with a group of French war prisoners and their treatment by the Germans. Many, however, who see it will be shocked by the emphasis put upon brutality throughout the picture—an emphasis that, in many ways, defeats its purpose. The same clichés which have been used so often in war pictures to reveal the cruelty and depravity of German officers come in for another showing, and there is practically no attempt to establish convincing characters either among the Germans or the prisoners themselves. But the picture, in spite of these faults, is full of swift action and is to be lauded for the message it seeks to convey.

CRY HAVOC

Margaret Sullavan, Ann Sothern, Joan Blondell. Play by Allan R. Kenward. Directed by Richard Thorpe. Metro-Goldwyn-Mayer. Mature.

This is the story of two Army Nurses and a group of volunteer nurses on Bataan. The film is, in many respects, very much like 'So Proudly We Hail', dealing with the heroism and hardships of women under fire. It is very moving and quite inspiring and its scenes are realistic to a degree that many may feel is too brutally vivid. The clash of the varied personalities of the girls, a romantic element and, above all, their hopeless bravery, add to the interest of the film and give it value above the tragedy in which it ends. It is superbly and convincingly acted throughout.

DESERT SONG, THE

Dennis Morgan, Irene Manning. Based upon a play by Lawrence Schwab, Otto Harbach, Oscar Hammerstein 2d, Sigmund Romberg and Frank Mandel. Directed by Robert Florey. Warner Bros. Family: SMPC 8-14.

The old operetta has been modernized by making Nazis the villains but essentially its plot remains the same—North Africa's oppressed Riff tribesmen championed by a mysterious horseman, who, after many adventures, wins freedom for them. He's an American orchestra leader this time, a romantic figure as Dennis Morgan plays him, making tuneful love to the singer in his Moroccan cafe. Color, costumes and sets are most effective. The comedy of American correspondent Lynn Overman fits refreshingly into all the picturesque intrigue, Romberg's melodious score gets fitting attention, and the film generally proves what good movie material a light opera makes.

★DESTINATION TOKYO

Family: SMPC 12-14. See page 5

GANG'S ALL HERE, THE

Alice Faye, Carmen Miranda. Screen play by Walter Bullock. Directed by Busby Berkeley. Twentieth Century-Fox. Family: SMPC 8-14.

It's a gay gang of entertainers who get together here. In addition to the two stars, the

(Continued on page 17)

JUVENILE DELINQUENCY AND THE MOTION PICTURE

By *Frederic M. Thrasher*

Professor of Education, New York University

Member, Committee on Crime Prevention, American Prison Association.

THE movies are currently performing a real public service in calling attention to the serious problem of juvenile delinquency in America. Not only are they directing public interest to a consideration of the causes of delinquency, but they are also suggesting remedies which may be found useful in treatment and prevention. Such films as *March of Time's Youth in Crisis* and RKO's *Children of Mars*, which are documentaries; and Monogram's full length feature *Where Are Your Children*, starring Jackie Cooper and Gale Storm, have all presented excellent treatments of the subject, sound both from the standpoint of criminology and of public education for delinquency control.

It is difficult to present such a complex subject as juvenile delinquency either in the documentary film or a full length feature due to the limitations of space and time as well as the complicated nature of the subject matter if a truly scientific discussion of the subject is to be given. An added difficulty grows out of the necessity of dramatizing material and making it effective for entertainment or educational purposes.

But the problem is of such great importance that it needs to be treated by every available medium of communication. Although there is some debate as to the extent of the increase of juvenile delinquency resulting from the war, all authorities are agreed that it is widely prevalent and is particularly troublesome in communities affected by war industries or other changes brought about by war conditions. Sheldon and Eleanor Glueck are positive in their assertion that the war has greatly increased juvenile delinquency in this country. Thorsten Sellin, on the other hand, is of the opinion that there has been some increase but that it is not out of proportion to the increase of population in the communities where it has occurred. All criminologists, however, point out that

it was a very serious problem even before the war and that it has become increasingly serious the past two years.

It is generally a fact that adult criminals are drawn from the ranks of juvenile delinquents and that if some effective control of juvenile delinquency could be achieved, it would do a great deal to prevent adult crime. It is known that most professional criminals have records of delinquency in childhood. They have often developed their criminal careers in the crime breeding areas of country, town and city where community organization has broken down and the ordinary institutions of social control—family, school, church, recreational agencies, local government, etc.—are not functioning well. Such students as Clifford R. Shaw, in his famous studies of delinquency areas and the natural histories of criminal careers, have shown that juvenile delinquency of this type is concentrated in the so-called "interstitial areas" (slums) in all types of American communities. In these areas traditions of delinquency and crime have developed and there is an absence of counteracting wholesome influences.

The solution of the problem, so far as this type of delinquency is concerned, has been demonstrated in the experiments in community reorganization carried on under the direction of Mr. Shaw in the so-called "unit area projects" in Chicago; in the techniques of the coordinating councils of the West coast; and in the sociological methods developed by Saul Alinsky of the Industrial Areas Foundation.

Sociologists know in general how to treat delinquents and to prevent delinquency. It is very difficult to apply this knowledge in a practical way because the instruments for its application are usually under the control of politicians or men whose legal training makes it difficult for them to understand a truly sociological or scientific approach. Another tremendous

obstacle in the way of real delinquency prevention is the failure of social agencies to approve a community approach to the problem and their insistence on sticking solely to case work techniques or narrowly defined group work procedures. Furthermore, many of these agencies refuse to cooperate with each other so that it is impossible in a given community to develop a well rounded program of crime prevention which has any prospect of success.

MANIFESTATIONS of this type of delinquency are now apparent in hundreds of American communities. Interracial gang wars among adolescents in New York City are an illustration of the failure of a great city to develop any basic policy with regard to crime prevention or to provide any machinery for a community approach to the problem. New York City's efforts along these lines have been unintelligent and feeble and in no community in the country do we find a better example of the effects of the divisive influences, the selfish interests, and the poorly trained personnel in education, religion, government, and social agencies, which make it impossible for effective crime prevention to be carried on.

But there is another type of delinquency which has been only meagerly treated in the books. This is the unofficial delinquency which is prevalent in middle-class and well-to-do communities, but which does not get onto the police blotter or into the juvenile court records. Here again we may see delinquency as a result of the breakdown of community organization and a failure of home, school, church, recreational and other agencies to function effectively. In the delinquency area of the deteriorated type, there is a juvenile and adolescent community which is independent of home, school, church and adult control and this usually is centered in the gangs and social and athletic clubs which provide for the social needs of children and adolescents in the absence of such provision by the adult culture. In the middle-class and well-to-do communities there is an analogous adolescent culture which is independent of the adult community and which serves a similar function. It is very difficult in these communities for the church, school and the home to break into this adolescent complex, and bring about redefinitions of con-

duct which are approved by the community. The adolescent culture makes its own definitions and the younger children as they grow older are assimilated to undesirable patterns of conduct set for them by their older friends and siblings.

The delinquencies of the middle-class and well-to-do communities include extensive larceny, burglaries, sexual irregularities, arson, widespread vandalism, and offenses connected with the illegal use of automobile and gasoline. A big point of difference between the delinquencies of this group and those of children in the deteriorated areas is the prevalence of violence or offenses against the person in the latter, where fighting, stabbing, mugging, and various kinds of assault are general.

The gangsters, racketeers and professional criminals are for the most part the product of delinquent careers begun in deteriorated areas, but their crimes are the least expensive to American society. It is well known that by far the most expensive criminality in America is that committed by the white-collar classes, such as businessmen, professionals, politicians, and others who are in a position to levy a huge toll through the sale of fraudulent securities, tax evasions, various types of embezzlement, adulteration of foods and other products, forgery, fraudulent bankruptcy, graft, and similar pecuniary corruption. It is doubtful if these men and women have records of juvenile delinquency in childhood.

In the absence of conclusive proof through case studies one may speculate as to whether the white-collar crimes resulting in the pecuniary offenses of the *Whitneys* and the *Mitchells* did not also begin in the unofficial delinquency of the middle and upper-class communities where youngsters and adolescents were engaged in juvenile offenses but where these offenses did not get recorded in any official record. There is a strong possibility that the white-collar criminal represents a residue from the juvenile delinquency of middle and well-to-do communities just as the gangster and racketeer represent a similar residue from the crime-breeding areas of slum and deteriorated neighborhoods.

THAT crime prevention cannot be restricted to the slum and crime-breeding area in the common sense of the term

is obvious to any student of the subject. It is also obvious that the remedy in the privileged area in general is similar to that applied in the less privileged sections of society, namely, a community approach to the problem and community reorganization and coordination of all preventive forces.

That the motion picture theatres have a definite stake in such a program is indicated by the widespread vandalism and disturbances in the theatres in communities throughout the United States. Numerous communities have complained about the inability of theatre patrons to enjoy the performances, the ripping up of seats, damage due to throwing objects at the screen, the lighting of matches in the theatres, the pushing and injury of managers, ushers, and patrons, etc. These complaints have come in and have been recorded by motion picture councils and in the trade papers from communities from coast to coast. It should be pointed out that it is but a short step from vandalism to sabotage. A seat destroyed by a youthful vandal in a theatre cannot be replaced because of a shortage of critical materials and such a youthful vandal is in effect a saboteur because the motion picture theatre is an essential instrument of communication and morale in war time. Any activities which impair the usefulness of the theatre either in destruction of its property or disturbance of its performances are impairing the war effort.

In every community there should be a coordination of adult agencies embodying the preventive and wholesome forces of the community. This can be brought about through the local community council, the council of social agencies, or an independent coordinating council and in this way the community can mobilize its preventive forces and present a solid front in dealing with the manifold causes of delinquency. It is necessary to attack delinquency on many fronts because it is a protean phenomenon and cannot be reduced to a single cause. Like disease, delinquency has innumerable different causes, many of which work together in every single case to produce the offense.

Perhaps the most hopeful method of attack from a community standpoint is the proper development of a program to insure wholesome spare-time activity which will

more or less completely take care of all the leisure of children and young people.

It is obvious that the home should play a large part in organizing the leisure-time of young people and where it fails an unusually heavy burden is placed on other agencies. The simple fact is that the home in general has failed and is failing and there is little prospect that it can do much better under present conditions. That the church is doing little along these lines except in unusual cases is obvious to any student of the subject. That the school is not yet awake to its responsibility is also obvious in most communities; yet the school is the logical agency to take the leadership along these lines because it is the only agency which gets all the children and which is supposedly manned by experts who have insight into the problems of child behavior. Yet how many schools think beyond their own four walls? or think in terms of programs extending beyond three o'clock in the afternoon? or think in terms of the whole community rather than their own narrow academic program? How many schools have effective departments for the development of community relationships and activities? How many schools have visiting teachers or effective case work? How many schools have access to clinical services when they are needed? How many schools have adequate guidance departments? The answer to all these questions must be "very few indeed" and when we get this perspective, we begin to see why it is so difficult to control juvenile delinquency and crime.

NOT only is it desirable to have a coordination of wholesome and preventive forces which are embodied in the various adult institutions in the community, but there is a very hopeful avenue of approach to this problem in developing councils of young people themselves who can become interested in the prevention of delinquency and the development of wholesome activities. This is illustrated in the Manhasset, N. Y., Youth Council which first became aware of the seriousness of the problem of juvenile delinquency in Manhasset after seeing March of Time's *Youth in Crisis* in which the Manhasset young people themselves enacted the "Juke Box" sequence. These young people were so inspired by the necessity for doing

something about this problem that they formed a Youth Council for the Prevention of Delinquency. Their idea was that this council should represent all religious groups and all races and this was embodied in their selection of officers and their general invitation to all young people between the ages of 14 and 18 to participate as charter members. They soon dropped the words "for the prevention of delinquency" and now call themselves the Manhasset Youth Council. At the bottom of their stationery they have indicated their purpose: "to promote cooperation among young people for the service of the entire community". They have active committees to deal with the problem of the sale of liquor to minors, vandalism and disturbances in the local motion picture theatres and the development of a more extensive program of wholesome recreational activities for children and young people in the

whole community. They are working under the sponsorship of the Community Recreation Committee which maintains the 'teen age tavern or "dry night club" known as the "Juke Box" which is opened every day after school and on weekend afternoons and evenings.

They are planning to publish a 1944 yearbook which will present the problem of juvenile and youth delinquency in the community, the various community resources for dealing with it, and steps that should be taken for the prevention of future delinquency in Manhasset.

References: Thorsten Sellin in "Report of the Committee on Crime Prevention—American Prison Association Proceedings" (1943) by Sheldon and Eleanor Glueck—Clifford R. Shaw's books: "Delinquency Areas", "Juvenile Delinquency and Urban Areas", "The Natural History of a Delinquent Career", "The Jack Roller", "Brothers in Crime" (all University of Chicago Press)—Saul Alinsky in "Principles of Criminology" by Donald Taft (Macmillan Co.)—Manhasset Youth Council 1944 Yearbook, procurable 36 Sound View Crest, Manhasset, N. Y.

THE TEN BEST FOR 1943

WHEN the Exceptional Photoplays Committee made its selection of the "ten best" for 1942, it was quite natural that it should stress the "importance" rather than the "artistic merits" of the films in review. We had been in the war only a short time, and its issues were not yet clearly seen. Any sincere effort to define them or to awaken the country to its full effort seemed worthy of the greatest encouragement. Because the past year has brought about a clarification of why we fight and a unity of purpose, the Committee felt, in making its 1943 selection, it could return to its traditional policy of emphasizing "artistic merit." As a consequence the present list omits a number of popular war pictures that seemed in the eyes of the Committee to be merely melodramatic or "formula" films. However laudable the intentions of these, we had passed the period when ten dead Nazis or twenty annihilated Nips were enough to make a good picture. Careful consideration, however, was given to such fine productions as *Guadalcanal Diary*, *Action in the North Atlantic*, *Sahara*, *So Proudly*

We Hail—just to mention a few—and *Victory* as the outstanding picture of its some of these were close runners-up for the list.

In the field of documentary films there was complete accord in selecting *Desert* type. There was a strong belief, expressed generally by the Committee, that the "fact" film was growing rapidly in importance and that its use in the post-war world would bring about revolutionary developments in the industry.

The following were the 1943 choices of the Committee on Exceptional Photoplays:

Best drama film of the year: *The Ox-Bow Incident*.

Best documentary film: *Desert Victory*.

The ten best drama films, in order of preference:

1. *The Ox-Bow Incident*
2. *Watch On the Rhine*
3. *Air Force*

4. *Holy Matrimony*
5. *The Hard Way*
6. *Casablanca*
7. *Lassie Come Home*
8. *Bataan*
9. *The Moon is Down*
10. *The Next of Kin*

The best documentary films, in order of preference:

1. *Desert Victory*
2. *Battle of Russia*
3. *Prelude to War*
4. *Saludos Amigos*
5. *The Silent Village*

Here are brief descriptions of the Committee's selections:

THE OX-BOW INCIDENT, with Henry Fonda, Dana Andrews. From the novel by Walter Van Tilburg Clark. Directed by William A. Wellman. Twentieth Century-Fox. Specifically, this is the story of the hanging of three innocent men which takes place at Ox-Bow in Nevada in the '80s. In a larger sense, it is a study of mob psychology and an indictment of those who take justice into their own hands. The picture unfolds at a slow, relentless pace. From the moment the illegal posse sets out on the rumor to the actual killing of the men and the discovery, too late, that they are guiltless, it develops with tragic inevitability. The story is pitiless, stark and terribly moving, and it is directed and acted with great skill.

WATCH ON THE RHINE, with Bette Davis, Paul Lucas. Based on the play by Lillian Hellman. Directed by Herman Shumlin. Though this film comes quite a time after the famous play on which it is based, its message seems to have lost none of its significance. This is due largely to the burning sincerity of the script, and the superb acting of Paul Lukas who, in the role of a leader in the German underground movement, symbolizes the spiritual forces arrayed against Fascism in every form. Though Miss Davis has some moving scenes, her share in the unfolding of this tense drama is subordinate. Mr. Lucas dominates almost every moment of the picture, giving a performance that strikes one as flawless. The film follows the play closely and resorts to few Hollywood tricks. Its only fault is perhaps the new ending which, coming after an inevitable and powerful climax, seems a weak sequence in contrast.

AIR FORCE, with John Garfield, Gig Young,

Harry Carey. Original screen play by Dudley Nichols. Directed by Howard Hawks. Warner Bros. This fine picture does for the Army Air Force what Noel Coward's *In Which We Serve* did for the British navy—and does it better in a number of respects. As the Coward film was the story of a destroyer, 'Air Force' is the saga of a bomber, the "Mary Ann," and her flight from California to Pearl Harbor where she arrives during the Japanese attack. Barely escaping destruction, her crew fly her to Midway, on to the Philippines and finally to Australia, literally fighting their way across the Pacific. The fanatic love of the men for their ship is vividly dramatized, and it is out of this common affection that one gets an understanding of unity cementing the entire crew—a unity without which they could not have achieved their heroic tasks.

HOLY MATRIMONY, with Monty Woolley, Gracie Fields. Based on 'Buried Alive' a novel by Arnold Bennett. Directed by John Stahl. Twentieth Century-Fox. A delightful adult comedy that is pleasantly acted and intelligently directed. Arnold Bennett's story of a man who sees himself buried in Westminster Abbey and who takes up a new life under the name of his valet (who is really the one buried) loses none of its sly social satire in its transfer to the screen. Mr. Woolley, as the great artist who allows the deception to stand in order to find the life of simplicity he has always sought, does an excellent job. And so does Miss Fields who plays the woman he marries in his new life. The film is full of agreeable humor and subtle dialogue that makes it very good entertainment.

THE HARD WAY, with Ida Lupino, Dennis Morgan. Screen play by Daniel Fuchs and Peter Viertel. Directed by Vincent Sherman. Warner Bros. Perfectly suited to the talents of Ida Lupino is this study of a woman whose devouring ambition finds vicarious expression in her sister's life. Her ruthless climb as she drags her sister from a sordid mining town origin to established theatrical stardom brings ruin and death to those in her way. The story, although it suffers from inconsistencies and confusion of motives, carries considerable emotional impact, from which the well-handled stage sequences offer a happy relief. The cast is extremely good. Miss Lupino plays with her usual controlled intensity and Jack Carson makes of the sister's discarded husband a most moving, bewildered figure.

CASABLANCA, with Humphrey Bogart, Ingrid Bergman. From a play by Murray Burnett and Joan Alison. Directed by Michael Curtiz. Warner Bros. The owner of an American cafe in refugee-filled Casablanca, in love with the wife of a great Czech leader, helps her and her husband to escape from the Nazi-Vichy controlled city so that they may carry on the fight for freedom. This plot, well rounded out, directed smoothly and dramatically, becomes a romantic melodrama of unusual finish and power. Clever exploitation of colorful African settings, constantly shifting, uncertain-tempered crowds, cunningly handled light

and music combine to stir up and sustain an uneasy excitement. The fine cast does itself credit and makes no attempt to steal any of the glory of the two principals, who are at their best.

LASSIE COME HOME, with Roddy McDowall, Donald Crisp. Based on the novel by Eric Knight. Directed by Fred M. Wilcox. Metro-Goldwyn-Mayer. A boy and his collie are separated when his poverty-stricken parents have to sell the dog, but she manages to return to the lad twice before her new owner takes her to far-off Scotland. This time she makes the journey back to her grieving young Yorkshire master through miles of forest and river, encountering danger and friendly help before she finally limps home, there to be kept and cherished forever. The simple, charming story is fittingly told.

BATAAN, with Robert Taylor, George Murphy. Original screen play by Robert D. Andrews. Directed by Tay Garnett. Metro-Goldwyn-Mayer. After the evacuation of Manila, thirteen men of varied ages, races and experience in the armed forces are hurriedly assigned to hold a pass against the advancing Japanese, and gain a little time for McArthur in Bataan. Robert Taylor as the sergeant in charge, Lloyd Nolan as a crooked corporal, a remarkable newcomer, Robert Walker, as a boy from the navy, head a fine male cast that plays with a sincerity and feeling befitting the dignity of what it is showing. It is a grim picture of American sacrifice and a most inspiring one of American heroism.

THE MOON IS DOWN, with Sir Cedric Hardwicke, Henry Travers. From the novel by John Steinbeck. Directed by Irving Pichel. Twentieth Century-Fox. The Steinbeck tale has become a powerful cinematic study of Nazi invaders of a Norwegian mining town, whose faith in their mission wavers under their ostracism by its people, as the Norwegians in turn are brought out of their first surprised confusion by the justice of their cause. There is little action in the sense of plot development. A series of manifestations of the contemptuous hatred of the villagers breaks down the Nazi morale. There is much talk, but it is good talk—Steinbeck dialogue, excellently delivered. Underplayed by a fine cast, with an absence of heroics, the picture achieves the simplicity of reality, a reality strengthened by understandably human Nazis.

THE NEXT OF KIN, with Basil Sidney, Mary Clare, Nova Pilbeam. Original screen play by Thorold Dickinson, Basil Bartlett, Angus McPhail and John Dighton. Directed by Thorold Dickinson. Universal. A very exciting and highly instructive English picture dealing with enemy spy activities, showing in a series of dramatic sequences how bits of idle talk may be pieced together to form a pattern of information from which a secret operation can be learned. The military operation in this case is a commando attack on the coast of France. We see the plan from its very inception and watch the spies gathering the crumbs of unrelated information thoughtlessly dropped by civ-

ilians and even by the troops themselves. The raid, as a result, is anticipated by the enemy and almost fails to achieve its objective. The acting throughout is excellent, and the climax, showing the actual landing, thrillingly realistic.

DESERT VICTORY, a British official film produced by the Army Film and Photographic Unit and the R. A. F. Film Production Unit with Lt. Col. David MacDonald in charge of production. Commentary by J. L. Hodson, music by William Alwyn. Distributed in America by Twentieth Century-Fox. This will surely be one of the film-texts for the study of a decisive battle, the triumphant, 1300 mile chase of Rommel's Afrika Korps from El Alamein to Tripoli by the British 8th Army. In many respects it is the most exciting and inspiring film to come out of the war.

THE BATTLE OF RUSSIA, produced by the U. S. War Department. Issued by the O. W. I. Distributed by Twentieth Century-Fox. This is the second picture of the United States Army orientation series "Why We Fight" to be shown to the general public. Through a splendidly edited compilation of material from official Soviet film, from newsreels, Signal Corps film and captured enemy film, it furnishes a vivid, sometimes terrible record of the heroic Russian fight against Hitler's armies, from the time of the Nazi attack in 1941 to the great Russian victory at Stalingrad. A brief account of the other invasions which Russia has repulsed and a review of the immediate background of the present struggle serve as an introduction. Admirably supplemented by clear, objective commentary, by Disney maps and animated charts of the strategy used, the film is a superbly presented history of the war of the entire people of a huge country against a hated aggressor.

PRELUDE TO WAR, made by the Special Services Division, U. S. Army. Issued by the Department of War. This was the first of the series designed to show the causes of the war and the reasons we are fighting it. The present picture shows world events up to Germany's first territorial grasp and lays a ground-work for understanding the world conflict that followed. Many of the shots are culled from newsreels and foreign films and give a most vivid view of history in the making. Germany, Italy, Japan, and our own country of the period are all shown. The arrangements and editing are intelligently done, and the commentary is instructive, if not always satisfying. The general effect however, is one of high drama, though some may feel there is an over-simplification of facts and that the film fails to stress economic factors sufficiently.

SALUDOS AMIGOS, written and directed by Walt Disney. RKO Radio. Walt Disney has done a most amusing Technicolor film which should be a fresh bond between us and our South American friends, besides being excellent fun in its own right. It takes Donald Duck and some of his friends on a trip to South American countries where they have all sorts of adventures with the people, the animals and the customs of the regions.

It is beautifully executed and laughable throughout.

SILENT VILLAGE, made with the cooperation of the Czechoslovak Ministry of Foreign Affairs and the South Wales Miners Federation. Produced by the British Ministry of Information, distributed by Crown. This film, a memorial to the people of Lidice, was conceived soon after the Czech village was razed to the ground, its men murdered, its women and children carried off into bondage. The people of Cwmgiedd, a mining village in South Wales, whose peacetime life was so similar to that of the people of Lidice, resolved to celebrate the heroism of the Czechoslovakian people by acting out in their own village the drama of the destruction of Lidice. The sincerity of the village actors gives dignity and pathos to this unique picture.

THE Committee on Exceptional Photographs, selected:

For outstanding direction:

William A. Wellman for *The Ox-Bow Incident*

Tay Garnett for *Bataan* and *The Cross of Lorraine*

Michael Curtiz for *Casablanca* and *This is the Army*

For outstanding acting:

Paul Lukas in *Watch on the Rhine*

Henry Morgan in *The Ox-Bow Incident* and *Happy Land*

Sir Cedric Hardwicke in *The Moon Is Down* and *The Cross of Lorraine*

Gracie Fields in *Holy Matrimony*

Katina Paxinou in *For Whom the Bell Tolls*

Teresa Wright in *Shadow of a Doubt*

Chosen by the large Reviewing Committees as the most popular films of the year:

1. *Watch on the Rhine*
2. *The Human Comedy*
3. *Lassie Come Home*
4. *This Is the Army*
5. *For Whom the Bell Tolls*
6. *So Proudly We Hail*
7. *Holy Matrimony*
8. *Heaven Can Wait*
9. *Casablanca*
10. *The North Star*

COMPARISON of the Review Committee vote with that of the Motion Picture Councils and clubs throughout the country, from California to Vermont, shows a similarity of preference which indicates that the Review Committee is quite representative of public opinion, only two pictures on the Review Committee list are not included on the Council list which is as follows:

1. *This Is the Army*
2. *The Human Comedy*
3. *Stage Door Canteen*
4. *So Proudly We Hail*
5. *Casablanca*
6. *For Whom the Bell Tolls*
7. *My Friend Flicka*
8. *Lassie Come Home*
9. *Watch On the Rhine*
10. *Heaven Can Wait*



THE MOVIES --- PAST AND PRESENT

THE holiday season brought two new books that were of inconvenient size to go into Christmas stockings. But any movie-lover for whom a discerning Santa Claus left either of them has something he can go back to time and again with recurring pleasure. They are "A Pictorial History of the Movies" and "Twenty Best Film Plays."

The "History" is, actually, not much of a history of the movies. There is a roughly chronological order in the presentation of its pictures, but about all the history an eager student could get out of these scenes from films would be a panoramic display of the changes in women's clothes in the past forty or fifty years. He would find little to guide him in building up a conception of who and what fashioned the growth of the motion picture industry, that fascinating tale of from-pioneer-to-palace in a single generation that is like nothing else that man has ever done. The book—to describe it more accurately—is a screen-personality scrapbook. The pictures are much more of people than of scenes. The pleasure it gives—and a great pleasure it is—comes largely from poring over a fine collection of stills from movies of the past and recognizing the once familiar, now forgotten, faces of the actors who have been "names" on the American screen. Non-American movies were outside the scope of the book, but old-timers will wish that the selection hadn't been confined so preponderantly to Hollywood: most of the important beginnings were made in New York or close to it, and if there are any stills of the movies made by Biograph, for instance, and all the other companies that flourished hereabouts in their ramshackle little studios and then vanished, they belong in such a book as this.

It is a collection that creates an appetite for more than it provides. The older you are, and the earlier you began to go to the movies, the more fun you will get from it. Some of the fun, if you have a good memory, will come from quarreling with the captions.

A Pictorial History of the Movies. by Deems Taylor, Bryant Hale & Merceleine Peterson. Published by Simon & Schuster, \$3.95.

Twenty Best Film Plays edited by John Gassner & Dudley Nichols. Published by Crown Publishers, \$3.50.

"TWENTY Best Films Plays" is also an evoker of memories. But with its two introductory essays by John Gassner and Dudley Nichols it is also something valuable for the student of the motion picture. Mr. Gassner contends, with a good deal of persuasiveness, that the screenplay has become a distinct literary form, with possibilities not yet fully realized as literature. He is compelled to start the evolution of this form with the addition of sound-track dialogue to the movie-film. He apologizes for the omission of silent-film scripts, explaining that there are no adequate transcriptions of the great silent films. In the esthetic of silent films the visual image was the essential thing, and the "purest" film was the one which had no words—no "subtitles"—at all. And without words where would be your literature? Then, as Dudley Nichols says it still is, the script was literally only a blue-print. How uninteresting the scenario of the silent film would be, except technically, was obvious years ago when Frances Taylor Patterson published "Motion Picture Continuities."

Mr. Gassner has had to do some editing of those scripts to make them comfortably readable, removing technicalities and technical directions. The result is very like play-scripts, and readable they are, eminently, for anyone who has seen the play on the screen. How much they would mean to a reader without memories of what he has seen is a question to be answered by someone who meets them for the first time in these printed pages. The selection is excellent, with examples of about every kind of dramatic screenplay we have had since the talking film really began to develop. One revealing thing about them is what they indicate of the restrictions of the screen, whether considered as drama or as literature: what must not be done, and what (like love interest) is almost universally mandatory.

What Dudley Nichols has written on "The Writer and the Film" is extremely interesting, whether or not you have an ulterior reason for wanting to learn about the process, from conception to finished product, by which film-plays are written. Nichols knows how, and he knows how to tell how.

Other Recommended Pictures

(Continued from page 8)

film has such merry-makers as Eugene Pallette, Phil Baker, Charlotte Greenwood, Edward Everett Horton and James Ellison—to say nothing of Benny Goodman and his orchestra and a chorus of very talented and provocative gals. The songs and the colorful ballets—all set off in daring Technicolor—make the film a delight to the ear and eye. It's just the kind of picture the boys in the service will line up to see: a carefree, happy musical comedy with plenty of whirls and plenty of girls.

★GUNG HO!

Randolph Scott, Grace McDonald. Based on the story by Lt. W. S. Le Francois, USMC. Directed by Ray Enright. Universal. Family.

This thrilling film is based on a factual story of the Marines' spectacular raid on the Japanese-held island of Makin. It shows how the special volunteers for the dangerous mission were selected, how they were trained for their task, and how they achieved their goal against great odds. The actual battle scenes are full of suspense and authentic detail. Some of the talk of the men while under fire is a bit too 'noble', and some of the Marines are characters and types over-done in war pictures, but the general effect of the film is inspiring to a high degree.

JACK LONDON

Michael O'Shea, Susan Hayward. Screen play by Ernest Pascal, based on "The Book of Jack London" by Charmian London. Directed by Alfred Santell. United Artists. Family.

An action-filled, colorful adventure story is told in the tracing of London's early life as an oyster pirate, sealer, prospector and struggling author. Its dramatic high spot is reached when, as news correspondent during the Russo-Japanese war, he witnesses Japanese atrocities and is made aware of Japan's plans for eventual world domination. But the picture is not entirely satisfactory as biography. It terminates abruptly in mid-career, having given London the writer and crusader only background attention. Care has been taken in the film's making, and although the choice of principals is not of the happiest, the large cast performs competently.

JEANNIE

Michael Redgrave, Barbara Mullen. Screen play by Anatole de Grunwald and Roland Pertwee, based on the play by Aimee Stuart. Directed by Harold French. English Films, Inc. Family: SMPC 12-14.

An old-fashioned charm marks this British romantic comedy about a little Scotch girl who squanders her modest patrimony in one glorious week in pre-war Vienna, where she is pursued by a fortune-hunting count and a masterful Yorkshireman who sells washing machines. It's just a variation of the Cinderella plot, but it's told exceedingly well. Perfect performances and deft

directing make the most of the film's delightful quiet humor. There are knowing bits of local color, good production values and to top it all, a quite unglamorous heroine who is utterly winning.

LODGER, THE

Laird Cregar, Merle Oberon, George Sanders, Sir Cedric Hardwicke. Screen play by Barre Lyndon from the novel by Mrs. Belloc Lowndes. Directed by John Brahm. Twentieth Century-Fox. Mature.

Something out of the ordinary run of murder dramas—an adaptation of the "Jack the Ripper" crimes in London which is partly a psychological study of a pathological murder, and partly a story of detection. The audience knows quite early who the criminal is, and the suspense comes from watching the other characters find out and from the dangers that threaten while he is still uncaught. An impressive eerie atmosphere of foggy Victorian London makes a fine setting for a drama that gets a good deal of its excitement from being played in a restrained key by an excellent cast.

LOST ANGEL

Margaret O'Brien, James Craig, Marsha Hunt. Original screen play by Isobel Lennart, based on an idea by Angna Enters. Directed by Roy Rowland. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

An amusing and touching story of a little girl whose first six years were under the direction and instruction of a group of pedagogical experts experimenting with what they believe to be an ideal method of education. This precocious and learned child has her curiosity in the outside world aroused by a reporter who comes to interview her, and walks out of the institution where she has lived, to find out things. Her adventures are rather exciting, but the chief result is her influence on a young man whose irresponsibility is a great trial to the people who love him. Little Margaret O'Brien is unique among child players in her homely lovableness, and gives the picture most of its humor as well as its human significance.

★MADAME CURIE

Metro-Goldwyn-Mayer. Family: SMPC 12-14. See p. 4.

SING A JINGLE

Allan Jones, June Vincent. Original screen story by John Grey, Eugene Conrad, Lee Sands and Fred Rath. Directed by Edward Lilley. Universal. Family: SMPC 8-14.

This will be an entertaining film for those who like the singing of Allan Jones, but it may prove a disappointment to others who expect a story and situations that have some freshness and originality. The script deals with a famous radio singer (Mr. Jones) who is classified 4F, goes into a war plant, falls in love with the president's daughter and sings at a plant show putting its bond drive over. There are some good tunes, dancing, and clever clowning that help a lot to overcome the bleakness of the plot. And Mr. Jones was never in better voice.

SPIDER WOMAN, THE

Basil Rathbone, Nigel Bruce. Screen play by Bertram Milhauser. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

By a judicious selection from several of Holmes' adventures a rich plot is obtained, whose unravelling keeps Dr. Watson and the master mind fascinatingly busy. The public calls the case the pyjama suicides, but Holmes proves that at the bottom of it is the most fiendish woman in Europe, lending men money on their life insurance policies and then causing their death. It's all done with poisonous spiders controlled by a virus-immune pigmy and a fine yarn it makes. Watson is at his bumbling best, Holmes was never keener or cooler. The cast is good, there are nice dramatic production touches and the film will give mystery-lovers a thoroughly contended hour.

SWING FEVER

Kay Kyser, Marilyn Maxwell. Original story by Matt Brooks and Joseph Hoffman. Directed by Tim Whelan. Metro-Goldwyn-Mayer. Family.

A pleasant musical comedy in which Mr. Kyser shows off his band to good effect, and in which a number of other first-rate players contribute some airy songs, dances and miscellaneous fun. The bandleader does some nice acting in his role of a timid composer with a gift for hypnotizing, a talent that comes in very handy in the prize-fight scene which is the amusing climax of the film.

WHAT A WOMAN

Rosalind Russell, Brian Aherne. Screen play by Theresa Lewis and Barry Trivers. Directed by Irving Cummings. Columbia. Family.

Here's a comedy that is thoroughly enjoyable—a comedy that has amusing situations, clever lines, and is acted with skill by Miss Russell and Mr. Aherne. Again Miss Russell plays the role of a career woman, this time a literary agent, who gets her heart and work in a tangle. But there are new twists to the plot that give it considerable freshness and fun. The film is nicely directed and lavishly set, and the whole adds up to good sophisticated entertainment.

WOMAN OF THE TOWN, A

Claire Trevor, Albert Dekker. Original screen story by Norman Winslow. Directed by George Archambaud. United Artists. Family.

As the title implies, this picture although a Western has a woman for its leading character. We meet her when an elderly newspaper sports-writer is reminded by a passing stranger of his younger days as the gun-carrying marshal of the pioneer town of Dodge City, Kansas. His chief memory is of a girl, a music hall singer who was as well an influence for good in the community. While there are some of the stock Western parts, the sincere acting of the two leading players raises this above the usual action Western.

Recommended Short Subjects

INFORMATIONALS

DOG HOUSE—We are shown the background stories of a group of dogs taken to the City Pound. A nice, humane short, well acted by the animals. (Pete Smith Speciality: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

FORGOTTEN TREASURE—Rare newsreel shots from the Museum of Modern Art collection that show the value of the motion picture as a recorder of history. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

GLIMPSES OF MEXICO—Picturesque native customs and ceremonies in Technicolor including the spectacular Pole Dance and the Wheel of Death. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

JOURNEY TO YESTERDAY—A dramatic little account of General Gorgas' heroic struggles in ridding Cuba and Panama of yellow fever. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

LETTER TO A HERO—In a letter to one of her former pupils, a boy at the front, a village teacher describes everyday wartime life back at home. As a normally sentimental, simple and realistic picture of country-town America the picture is outstanding. (This Is America: RKO Radio) Family: SMPC 12-14.

★**MARCH OF TIME NO. 4** (10th series)—“Naval Log of Victory”—A fine review of our Navy's achievement since the attack on Pearl Harbor. A good running commentary and some unusual shots of the action in the Pacific make this a most inspiring picture. (Twentieth Century-Fox) Family: SMPC 8-14.

NURSERY RHYME MYSTERIES—John Nesbitt traces the origin of three Mother Goose jingles back to situations in English history in this instructive, well-made short. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SCENIC OREGON—Giving views of the Colum-

bia River, the salmon ladders, and Crater Lake National Park. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SEVENTH COLUMN—Pete Smith shows how carelessness at home and at work causes accidents that mean lost man-hours for Uncle Sam. (Pete Smith Speciality: Metro-Goldwyn-Mayer) Family.

WINGS IN RECORD TIME—In a fine exhibition of coordinated effort an army of workers in an English plant builds a bomber in twenty-four hours. (Universal) Family: SMPC 8-14.

CARTOONS AND COMEDIES

BUTCHER OF SEVILLE, THE—An entertaining operatic account, complete with costumed singers, orchestra and score, of how the butcher's attempt to steal the milkmaid's cow was foiled. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

HOPEFUL DONKEY, THE—The old tale of the musicians of Bremen—the donkey, the dog, the cat and the cock—gets an up-to-date swing session ending. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family.

IMAGINATION—A little girl's toys and dolls come to life and have an amusing adventure. (Color Rhapsody: Columbia) Family: SMPC 8-14.

PLAYFUL PEST, THE—Showing an amusing conflict between a termite and an exterminator. (Phantasy cartoon: Columbia) Family.

UNINVITED PEST, THE—An attractive and amusing cartoon in which a hard-working squirrel gives Barney Bear a miserable night. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

YANKEE DOODLE MOUSE—Tom Cat and Jerry Mouse apply the tactics of modern warfare to a riotous battle in the cellar. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

List of Selected Pictures :

JANUARY - DECEMBER 1943

AN alphabetical listing of the pictures selected for recommendation as good entertainment by the Review Committees of the Board from January 1st through December 31st, 1943.

*Key to Abbreviations: f—Family Audience. m—Mature Audience. j—Juvenile selection by School Committee. *—An above-the-average picture. Month following picture refers to the Magazine Selected Pictures Guide in which reviewed. ex.—Indicates a review in the Exceptional Photoplays Department of the Magazine.*

FEATURES

- fj ABOVE SUSPICION—Metro—Oct.
 *fj ACTION IN THE NORTH ATLANTIC—Warner Oct., ex.
 fj ADVENTURES OF TARTU, THE—Metro—Nov.-Dec.
 f AERIAL GUNNER—Para.—May
 *fj AIR FORCE—Warner—Mar., ex.
 f ALIBI—Rep.—May
 fj AMAZING MRS. HOLLIDAY, THE—UNIV.—Mar.
 fj ANDY HARDY'S DOUBLE LIFE—Metro—Feb.
 f APPOINTMENT IN BERLIN—Col.—Oct.
 f AROUND THE WORLD—RKO—Jan. '44.
 *fj ASSIGNMENT IN BRITTANY—Metro—May
 f AT DAWN WE DIE—Rep.—May
 f BACKGROUND TO DANGER—Warner—Oct.
 *f BATAAN—Metro—Oct., ex.
 *fj BATTLE OF RUSSIA, THE—20th Cent.—Jan. '44, ex.
 m BEHIND THE RISING SUN—RKO—Oct.
 fj BEST FOOT FORWARD—Metro—Nov.-Dec.
 f BEYOND THE LAST FRONTIER—Rep.—Oct.
 fj BOMBARDIER—RKO—Oct.
 f BOMBER'S MOON—20th Cent.—Oct.
 f BORDER BUCKAROOS—Pro.—Oct.
 f BORDERTOWN GUN FIGHTERS—Rep.—Oct.
 fj BUCKSKIN FRONTIER—U. A.—Oct.
 fj CABIN IN THE SKY—Metro—Mar.
 m CALLING DR. DEATH—Univ.—Feb. '44
 *fj CHETNIKS—20th Cent.—Feb.
 m CHINA—Para.—Apr.
 m CITY THAT STOPPED HITLER, THE (Heroic Stalingrad)—Para.—Oct.
 *m CLAUDIA—20th Cent.—Nov.-Dec.
 fj COASTAL COMMAND—RKO—Oct.
 fj CONEY ISLAND—20th Cent.—Oct., ex.
 *m CONSTANT NYMPH, THE—Warner—Oct.
 f CONTINENTAL EXPRESS—Mono.—Feb.
 m CORREGIDOR—Pro.—Apr.
 *fj CORVETTE K-225—Univ.—Nov.-Dec., ex.
 fj COWBOY IN MANHATTAN—Univ.—May
 *fj CRASH DIVE—20th Cent.—May, ex.
 fj CRAZY HOUSE—Univ.—Nov.-Dec.
 f CRIME DOCTOR—Col.—Oct.
 m CROSS OF LORRAINE, THE—Metro.—Feb. '44
 m CRY HAVOC—Metro—Feb. '44
 f CRYSTAL BALL, THE—U. A.—Feb.
 f DANGEROUS BLONDES—Col.—Nov.-Dec.
 fj DAWN ON THE GREAT DIVIDE—Mono.—Feb.
 fj DESERT SONG, THE—Warner—Feb. '44
 fj DESPERADOES, THE—Col.—Apr.
 *fj DESTINATION TOKYO—Warner—Feb. '44, ex.
 fj DESTROYER—Col.—Oct.
 *f DESERT VICTORY—20th Cent.—Apr., ex.
 fj DIXIE—Para.—Oct.
 f DR. GILLESPIE'S CRIMINAL CASE—Metro—Oct.
 f DU BARRY WAS A LADY—Metro—Oct.
 *f EDGE OF DARKNESS—Warner—May
 f FALCON IN DANGER, THE—RKO—Oct.
 fj FALSE COLORS—U. A.—Jan. '44
 f FALL IN—U. A.—May
 m FALLEN SPARROW, THE—RKO—Oct.
 fj FIGHTING BUCKAROO, THE—Col.—Feb.
 m FIRED WIFE—Univ.—Oct.
 f FIRST COMES COURAGE—Col.—Oct.
 fj FIVE GRAVES TO CAIRO—Para.—May
 *m FLESH AND FANTASY—Univ.—Nov.-Dec.
 *fj FLIGHT FOR FREEDOM—RKO—Mar.
 *m FOR WHOM THE BELL TOLLS—Para.—Oct., ex.
 *fj FOREVER AND A DAY—RKO—Feb.
 fj FRONTIER BADMAN—Univ.—Oct.
 f FRONTIER LAW—Univ.—Jan. '44
 f FUGITIVE FROM SONORA—Rep.—Oct.
 fj GANG'S ALL HERE, THE—20th Cent.—Feb. '44
 m GANGWAY FOR TOMORROW—RKO—Jan. '44
 f GET GOING—Univ.—Oct.
 f GOOD MORNING, JUDGE—Univ.—Apr.
 *fj GUADALCANAL DIARY—20th Cent.—Jan. '44, ex.
 f GUNG HO—Univ.—Feb. '44
 fj HANDS ACROSS THE BORDER—Rep.—Jan. '44
 m HANGMEN ALSO DIE—U. A.—Apr., ex.
 m HAPPY GO LUCKY—Para.—Feb.
 fj HAPPY LAND—20th Cent.—Jan. '44, ex.
 *m HARD WAY, THE—Warner—Apr., ex.
 fj HARRIGAN'S KID—Metro—May
 f HEAT'S ON, THE—Col.—Jan. '44
 *m HEAVEN CAN WAIT—20th Cent.—Oct., ex.
 fj HELLO, FRISCO, HELLO—20th Cent.—Apr.
 fj HENRY ALDRICH GETS GLAMOUR—Para.—Feb.
 f HENRY ALDRICH SWINGS IT—Para.—Oct.
 f HERS TO HOLD—Univ.—Oct.
 *fj HIS BUTLER'S SISTER—Univ.—Jan. '44
 fj HIT PARADE OF 1943—Rep.—Mar.
 fj HIT THE ICE—Univ.—Oct.
 m HITLER'S CHILDREN—RKO—Feb.
 m HOLY MATRIMONY—20th Cent.—Oct.
 f HONEYMOON LODGE—Univ.—Oct.
 fj HOPPY SERVES A WRIT—U. A.—Apr.
 f HOSTAGES—Para.—Nov.-Dec.
 *fj HUMAN COMEDY, THE—Metro—Mar., ex.
 f I DOOD IT—Metro—Oct.
 f I ESCAPED FROM THE GESTAPO—Mono.—May

- m I WALKED WITH A ZOMBIE—RKO—Mar.
 f IDAHO—Rep.—Mar.
 fj IMMORTAL SERGEANT—20th Cent.—Feb.
 f IN OLD OKLAHOMA—Rep.—Nov.-Dec.
 fj IRON MAJOR, THE—RKO—Jan. '44
 f IT AIN'T HAY—Univ.—Mar.
 f JACK LONDON—U. A.—Feb. '44
 fj JEANNIE—English Films—Feb. '44
 *fj JOHNNY COME LATELY—U. A.—Nov.-Dec.
 fj KANSAN, THE—U. A.—Oct.
 *fj KEEPER OF THE FLAME—Metro—Feb.
 fj KING OF THE COWBOYS—Rep.—May
 f KING OF THE STALLIONS—Mono.—Feb.
 f LADY TAKES A CHANCE, A—RKO—Oct.
 *fj LASSIE COME HOME—Metro—Jan. '44, ex.
 f LAW OF THE NORTHWEST—Col.—Apr.
 m LEOPARD MAN, THE—RKO—May
 f LET'S FACE IT—Para.—Oct.
 m LODGER, THE—20th Cent.—Feb. '44
 fj LOST ANGEL—Metro—Feb. '44
 *fj MADAME CURIE—Metro—Feb. '44, ex.
 f MAN FROM DOWN UNDER, THE—Metro—Nov.-Dec.
 fj MANTRAP, THE—Rep.—May
 fj MARGIN FOR ERROR—20th Cent.—Feb.
 fj MEANEST MAN IN THE WORLD, THE—20th Cent.—Feb.
 f MINESWEEPER—Para.—Jan. '44
 *fj MISSION TO MOSCOW—Warner—Oct.
 *m MOON IS DOWN, THE—20th Cent.—Apr., ex.
 m MORE THE MERRIER, THE—Col.—May
 m MR. LUCKY—RKO—May
 m MURDER IN TIMES SQUARE—Col.—Apr.
 *fj MY FRIEND FLICKA—20th Cent.—May
 f MY KINGDOM FOR A COOK—Col.—Nov.-Dec.
 *f NEXT OF KIN, THE—Univ.—May, ex.
 fj NO TIME FOR LOVE—Para.—Jan. '44
 *f NORTH STAR, THE—RKO—Nov.-Dec., ex.
 f NORTHERN PURSUIT—Warner—Jan. '44
 m OLD ACQUAINTANCE—Warner—Jan. '44
 f OVERLAND MAIL ROBBERY—Rep.—Nov.-Dec.
 *f OX-BOW INCIDENT, THE—20th Cent.—May, ex.
 f PARIS AFTER DARK—20th Cent.—Nov.-Dec.
 fj PASSPORT TO SUEZ—Col.—Oct.
 *f PHANTOM OF THE OPERA—Univ.—Oct.
 fj PILOT NO. 5—Metro—May
 fj POWERS GIRL, THE—U. A.—Feb.
 *fj PRELUDE TO WAR—War Dept.—Oct.
 fj PRESENTING LILY MARS—Metro—May
 f PRINCESS O'ROURKE—Warner—Nov.-Dec.
 m REDHEAD FROM MANHATTAN—Col.—May
 fj REVEILLE WITH BEVERLY—Col.—Mar.
 fj RIDERS OF THE NORTHWEST MOUNTED—Col.—Mar.
 f RUSSIANS AT WAR—Artkino—Mar., ex.
 fj SAHARA—Col.—Nov.-Dec., ex.
 f SALUTE FOR THREE—Para.—Apr.
 fj SALUTE TO THE MARINES—Metro—Oct.
 f SHERLOCK HOLMES FACES DEATH—Univ.—Nov.-Dec.
 f SIEGE OF LENINGRAD—Artkino—Mar., ex.
 fj SILVER SPURS—Rep.—Oct.
 fj SING A JINGLE—Univ.—Feb. '44
 fj SKY'S THE LIMIT, THE—RKO—Oct.
 m SLIGHTLY DANGEROUS—Metro—Apr.
 fj SNAPPANAR (The Feudists)—Scandia—May
 *fj SO PROUDLY WE HAIL—Para.—Oct., ex.
 fj SOMEWHERE IN FRANCE—U. A.—Oct.
 m SON OF DRACULA—Univ.—Nov.-Dec.
 fj SONG OF TEXAS—Rep.—Oct.
 fj SPIDER WOMAN, THE—Univ.—Feb. '44
 *fj SPITFIRE—RKO—May
 *fj SQUADRON LEADER X—RKO—Mar.
 *fj STAGE DOOR CANTEEN—U. A.—Oct., ex.
 fj STORMY WEATHER—20th Cent.—Oct., ex.
 fj STRANGER IN TOWN, A—Metro—Mar.
 f SWEET ROSIE O'GRADY—20th Cent.—Nov.-Dec.
 f SWING FEVER—Metro—Feb. '44
 f SWING SHIFT MAISIE—Metro—Oct.
 f TARZAN TRIUMPHS—RKO—Feb.
 fj THANK YOUR LUCKY STARS—Warner—Nov.-Dec.
 f THERE'S SOMETHING ABOUT A SOLDIER—Col.—Jan. '44
 f THEY CAME TO BLOW UP AMERICA—20th Cent.—May
 fj THEY GOT ME COVERED—RKO—Feb.
 *fj THIS IS THE ARMY—Warner—Oct., ex.
 *fj THIS LAND IS MINE—RKO—Apr., ex.
 *fj THOUSANDS CHEER—Metro—Nov.-Dec.
 f THREE HEARTS FOR JULIA—Metro—Feb.
 f TOP MAN—Univ.—Nov.-Dec.
 fj TRUE TO LIFE—Para.—Oct.
 f TWO SENORITAS FROM CHICAGO—Col.—Oct.
 f TWO TICKETS TO LONDON—Univ.—Oct.
 f UNKNOWN GUEST—Mono.—Nov.-Dec.
 *fj VICTORY THROUGH AIR POWER—U. A.—Oct., ex.
 *mj WATCH ON THE RHINE—Warner—Nov.-Dec., ex.
 f WE'VE NEVER BEEN LICKED—Univ.—Oct.
 f WHAT A WOMAN—Col.—Feb. '44
 m WHISPERING FOOTSTEPS—Rep.—Jan. '44
 f WINTERTIME—20th Cent.—Nov.-Dec.
 f WOMAN OF THE TOWN, A—U. A.—Feb. '44
 f YOUNG AND WILLING—U. A.—Mar.
 f YOUNG IDEAS—Metro—Oct.
 *fj YOUNG MR. PITT, THE—20th Cent.—Feb.
 f YOUNGEST PROFESSION, THE—Metro—Apr.

INFORMATIONALS

- fj A. T. C. A.—Metro—Oct.
 fj AGE OF FLIGHT—RKO—Nov.-Dec.
 fj AIR CREW—RKO—Apr.
 f ALDRICH FAMILY GETS IN THE SCRAP—Para.—May
 fj ALL SAILS SET—Para.—Oct.
 f AMAZING METROPOLIS—Univ.—Oct.
 f ANY CHICKENS TODAY?—Univ.—Oct.
 *fj ARCTIC PASSAGE—RKO—Nov.-Dec.
 f ARMLESS DENTIST—Univ.—Oct.
 fj BEES A' BUZZIN'—Vita.—Nov.-Dec.
 fj BIRDS ON THE WING—Col.—Nov.-Dec.
 fj BOOMTOWN D. C.—RKO—Mar.
 f BRAVO, MR. STRAUSS—Para.—May
 f BRIEF INTERVAL—Metro—May
 fj BROADWAY DIM-OUT—RKO—Oct.
 f CACTUS ARTIST—Univ.—Oct.
 f CALVALCADE OF TEXAS—Mono.—Feb.
 fj CHAMPIONS TRAINING CHAMPIONS—Vita.—Oct.
 fj CHILDREN OF MARS—RKO—Nov.-Dec.
 fj CITY OF COURAGE—RKO—Mar.
 fj CLIMBING THE PEAKS—20th Cent.—May
 fj COAST OF STRATEGY—20th Cent.—Nov.-Dec.
 fj COMMON CAUSE, THE—20th Cent.—Nov.-Dec.
 f CONFUSION IN INDIA—Univ.—May
 f DESIGNED BY FANNIE HURST—Univ.—Feb.
 fj DOG HOUSE—Metro—Feb. '44
 f DON'T YOU BELIEVE IT—Metro—Nov.-Dec.
 fj EAGLES OF THE NAVY—Vita.—Nov.-Dec.
 fj FALA—Metro—Nov.-Dec.

- f FARMER GENE SARAZEN—Univ.—Nov.-Dec.
 *fj FIGHTING ENGINEERS, THE—Vita.—Mar.
 *fj FILM THAT WAS LOST, THE—Metro—Feb.
 f FIRST AID—Metro—Oct.
 fj FLICKER FLASHBACKS Nos. 1-4—RKO—Nov.
 Dec.-Jan. '44
 fj FLYING GUNNERS—20th Cent.—Nov.-Dec.
 fj FORGOTTEN TREASURE—Metro—Feb. '44
 fj GAY RIO—20th Cent.—Apr.
 fj GLIMPSES OF MEXICO—Metro—Feb. '44
 f GOLF LIMITED—RKO—May
 fj HANDS OF WOMEN—Para.—Feb.
 fj HAPPY TIMES AND JOLLY MOMENTS—
 Vita.—Nov.-Dec.
 f HOLLYWOOD DAREDEVILS—Metro.—Oct.
 fj HUNGRY INDIA—Univ.—Apr.
 f INCA GOLD—Metro—Oct.
 *fj INVASION OF NORTH AFRICA, THE— U. A.
 —Mar.
 fj JOURNEY TO YESTERDAY—Metro.—Feb. '44
 fj KEEP 'EM SAILING—Metro.—Mar.
 fj KING OF THE ARCHERS—Vita.—Mar.
 fj KINGDOM OF TREASURE—20th Cent.—Jan.
 '44
 fj LAND OF ORIZABA—Metro—May
 fj LAND WHERE TIME STOOD STILL—20th
 Cent.—Apr.
 f LAST LESSON, THE—Metro—Apr.
 f LET HUEY DO IT—Univ.—Mar.
 f LETTER FROM IRELAND, A—Para.—Oct.
 fj LETTER TO A HERO—RKO—Feb. '44
 fj LIEUTENANT SMITH—RKO—Oct.
 f LISTEN BOYS!—Metro—Feb.
 f LITTLE CLAYTON FARM FRONT WONDER
 —Univ.—May
 fj LITTLE ISLES OF FREEDOM—Vita.—Apr.
 fj MADERO OF MEXICO—Metro—May
 *fj MAGIC ALPHABET, THE—Metro—Feb.
 fj MARCH OF TIME (9th series), Nos. 5-13—
 20th Cent.—Feb.-Nov.-Dec.
 fj MARCH OF TIME (10th series), Nos. 1-4—
 20th Cent.—Nov.-Dec.-Feb. '44
 fj MARDI GRAS—Para.—Oct.
 fj MARINES IN THE MAKING—Metro—May
 fj MEDICINE ON GUARD—RKO—May
 f MEMORIES OF AUSTRALIA—Metro—Nov.
 Dec.
 fj MEN WORKING TOGETHER—Col.—Oct.
 fj MERCHANT CONVOY—Col.—Oct.
 fj MERCHANT SEAMEN—RKO—Oct.
 f MEXICAN POLICE ON PARADE—Metro—May
 fj MIGHTY NIAGARA—Metro—May
 fj MIRROR OF SUB-MARINE LIFE—Univ.—May
 fj MORMON TRAILS—20th Cent.—Nov.-Dec.
 fj MOTHER OF PRESIDENTS—Univ.—Apr.
 fj MOTORING IN MEXICO—Metro—Oct.
 *fj MOUNTAIN FIGHTERS—Vita.—Nov.-Dec.
 f MR. CHIMP RAISES CAIN—Univ.—Jan. '44
 f MR. SMUG—Col.—Mar.
 f NORTH AFRICAN ALBUM—RKO—Oct.
 fj NURSERY RHYME MYSTERIES—Metro—Feb.
 '44
 f OIL IS BLOOD—RKO—May
 f ON THE FOURTH DAY—Excelsior—Nov.-Dec.
 f ON THE ROAD TO MONTEREY—Metro—Oct.
 fj 1-A DOGS—Univ.—Nov.-Dec.
 fj OUR AFRICAN FRONTIER—Vita.—Mar.
 *fj OUR SECOND FRONT—Col.—Mar.
 fj PACIFIC ISLAND NO. 43—RKO—Oct.
 fj PEOPLE OF RUSSIA—Metro—Oct.
 fj POPULAR SCIENCE Nos. 3-6—Para.—Apr.-
 Oct.
 fj PORTRAIT OF A GENIUS—Metro—May
 fj PRICE OF VICTORY—Para.—Feb.
 fj REAR GUNNER, THE—Vita.—Apr.
 fj ROAD TO TOKYO—U. A.—May
 f ROMANTIC NEVADA—Metro—Oct.
 f RUSSIAN REVELS—Univ.—Feb.
 fj SAILORS ALL—RKO—Jan. '44
 fj SCENIC OREGON—Metro—Feb. '44
 fj SCREEN SNAPSHOTS Nos. 5-8, 10—Col.—
 Feb.-Oct.
 f SCREEN SNAPSHOTS Nos. 1, 3-5—Col.—Nov.
 -Dec.-Jan. '44
 fj SEEING HANDS—Metro—Nov.-Dec.
 f SEVENTH COLUMN—Metro—Feb. '44
 *fj SHIP IS BORN, A—Vita.—Feb.
 fj SKI SOLDIERS—Col.—May
 fj SKI TRAILS—RKO—Mar.
 fj SKY SCIENCE—Metro—Nov.-Dec.
 fj STARS AND STRIKES—RKO—Jan. '44
 f STARS ON HORSEBACK—Vita.—Oct.
 fj STREAMLINE AND STAMINA—20th Cent.—
 Oct.
 f SWEEPING OARS—Col.—Oct.
 fj THIS IS YOUR ENEMY—Vita.—Mar.
 f THREE CHEERS FOR THE GIRLS—Vita.—
 Oct.
 f TOM THUMB IN PERSON—Univ.—May
 fj TRIFLES THAT WIN WARS—Metro—Nov.-
 Dec.
 f UNUSUAL OCCUPATIONS Nos. 4-6, 1—Para.—
 Oct.—Jan. '44
 f VAUDEVILLE DAYS—Vita.—Feb.
 f WESTERN COWGIRL—Univ.—Oct.
 f WHAT WE ARE FIGHTING FOR—Univ.—May
 fj WHEN WINTER CALLS—20th Cent.—Feb.
 fj WHO'S NEXT?—Univ.—Oct.
 f WHO'S SUPERSTITIOUS?—Metro—Oct.
 f WILD HORSES—Metro—Oct.
 fj WINGS FOR THE FLEDGLING—Col.—Feb.
 fj WINGS IN RECORD TIME—Univ.—Feb. '44
 *fj WINGS UP—Metro—Nov.-Dec.
 fj WIZARD OF AUTOS—Univ.—Nov.-Dec.
 fj WOOD GOES TO WAR—Metro—Oct.
 m YOU, JOHN JONES—Metro—May
 fj YUKON OUTPOST—Univ.—Oct.

MUSICALS

- f ALL AMERICAN BAND, THE—Vita.—Oct.
 fj ARMY SHOW—Vita.—Mar.
 f CHOO CHOO SWING—Univ.—Nov.-Dec.
 fj COMMUNITY SING Nos. 5-10—Col.—Feb.-Oct.
 f COMMUNITY SING Nos. 1-7—Col.—Nov.-Dec.-
 Feb. '44
 fj DUKE ELLINGTON AND HIS ORCHESTRA—
 RKO—Oct.
 fj GREATEST MAN OF SIAM, THE—Univ.—
 Feb. '44
 fj HEAVENLY MUSIC—Metro—Nov.-Dec.
 fj HIT PARADE OF THE GAY NINETIES—Vita.
 —Nov.-Dec.
 f HIT TUNE SERENADE—Univ.—Oct.
 f SING, HELEN, SING—Para.—Oct.
 fj SIX HITS AND A MISS—Vita.—Apr.
 f SWINGTIME BLUES—Univ.—Feb.
 fj U. S. SERVICE BANDS—Vita.—Nov.-Dec.
 fj UNITED STATES NAVY BAND, THE—Vita.—
 Mar.

SPORTS

- *fj AMPHIBIOUS FIGHTERS—Para.—Oct.
 fj AQUA ACES—RKO—May
 fj BARNYARD GOLF—RKO—Nov.-Dec.
 fj BASKETEERS—RKO—Feb.
 fj BEACH COMMAND, THE—Para.—Oct.
 f CHAMP OF CHAMPIONS—Col.—Jan. '44

- fj CHAMPION MAKER—RKO—Oct.
 fj CHAMPIONS CARRY ON—20th Cent.—Feb. '44
 fj CLOUD CHASERS—RKO—Oct.
 f CUBA - LAND OF ADVENTURE AND SPORTS—Vita.—Mar.
 f CUE WIZARDS—Col.—Feb. '44
 fj DIVING DAREDEVILS—Col.—May
 *fj DOG SENSE—20th Cent.—Nov.-Dec.
 f DON'T HOOK NOW—U. A.—Apr.
 fj DUDE RANCH BUCKEROOS—Vita.—Nov.-Dec.
 fj FIELD TRIAL CHAMPIONS—RKO—Nov.-Dec.
 fj GREY, WHITE AND BLUE—Vita.—Oct.
 f HIKE OR BIKE—Para.—May
 *fj HORSES! HORSES! HORSES!—Vita.—Mar.
 f JOE KIRKWOOD—RKO—Nov.-Dec.
 fj KINGS OF BASKETBALL—Col.—Nov.-Dec.
 fj LADIES' DAY IN SPORTS—Col.—Mar.
 f MAN KILLERS, THE—Vita.—Oct.
 fj MODERN VIKINGS—Para.—Feb.
 fj MOUNTAIN ANGLERS—RKO—Feb. '44
 fj OZARK SPORTSMEN—Para.—Jan. '44
 fj PA BOLJAN BLA—Scandia—May
 f RACING ROYALTY—RKO—Oct.
 fj RIGHT TIMING, THE—Vita.—Feb.
 fj ROVER'S RANGERS—Vita.—Oct.
 fj SNOW SPORTS—Vita.—Oct.
 fj SPORTING DOGS—Vita.—Apr.
 fj TRADING BLOWS—Para.—Apr.
 f TROPICAL SPORTLAND—Vita.—Nov.-Dec.
 f TROUT—RKO—Apr.
 fj TUMBLE BUGS—Para.—Oct.
 fj WHERE CACTUS GROWS—Para.—Oct.
 fj WINTER PARADISE—Col.—Feb.
 fj WINTER SPORTS—Univ.—Apr.
 f WITH ROD AND REEL ON ANTICOSTI ISLAND—Vita.—Oct.
 f WOMEN IN SPORTS—Vita.—Mar.

SERIALS

- f DON WINSLOW OF THE COAST GUARD, Nos. 1-13—Univ.—May-Oct.
 f VALLEY OF VANISHING MEN, THE, Nos. 1-15—Col.—Feb.-May

COMEDIES AND NOVELTIES

- fj BABIES BY BANNISTER—Col.—Nov.-Dec.
 fj BACK TO BIKES—20th Cent.—Feb.
 f BENJAMIN FRANKLIN, JR.—Metro—Oct.
 f CALLING ALL PA'S—Metro—Feb.
 fj FAMOUS BONERS—Metro.—Feb.
 *fj 500 HATS OF BARTHOLOMEW CUBBINS, THE—Para.—Oct.
 fj FUSS AND FEATHERS—20th Cent.—Jan. '44
 fj IMAGINATION—Col.—Feb. '44
 fj JASPER GOES FISHING—Para.—Nov.-Dec.
 fj MR. CHIMP GOES TO TOWN—Univ.—May
 f NOT ON MY ACCOUNT—RKO—Nov.-Dec.
 fj SLAY IT WITH FLOWERS—Col.—Apr.
 fj SPEAKING OF ANIMALS AND THEIR FAMILIES—Para.—Feb.
 f SPEAKING OF ANIMALS AT THE CAGE DOOR CANTEEN—Para.—Oct.
 fj THREE BEARS IN A BOAT—Para.—Oct.
 fj TRUCK THAT FLEW, THE—Para.—Oct.
 f YOU DEAR BOY—Col.—Jan. '44
- fj BARNEY BEAR'S VICTORY GARDEN—Metro—Oct.
 f BARNYARD BLACKOUT—20th Cent.—Apr.
 f BOOGIE WOOGIE MAN—Univ.—Nov.-Dec.
 fj BOY AND THE WOLF, THE—Metro—Nov.-Dec.
 fj BUTCHER OF SEVILLE, THE—20th Cent.—Feb. '44
 f CAMOUFLAGE—20th Cent.—Nov.-Dec.
 f CANINE COMMANDOS—Univ.—Oct.
 fj CHOLLY POLLY—Col.—Feb.
 f COW-COW BOOGIEY—Univ.—Mar.
 f DIZZY ACROBAT, THE—Univ.—Oct.
 f DIZZY NEWSREEL—Col.—Nov.-Dec.
 f DUMB HOUNDED—Metro—Oct.
 fj EGG CRACKER SUITE, THE—Univ.—Apr.
 f FALL OUT-FALL IN—RKO—May
 f FIFTH COLUMN MOUSE—Vita.—Apr.
 fj FIGARO AND CLEO—RKO—Nov.-Dec.
 fj FINE FEATHERED FRIEND—Metro—Feb.
 fj FLYING JALOPY, THE—RKO—Mar.
 *fj GREETINGS BAIT!—Vita.—Nov.-Dec.
 f HARE BRAINED HYPNOTIST—Vita.—Feb.
 f HE CAN'T MAKE IT STICK—Col.—Oct.
 fj HE DOOD IT AGAIN—20th Cent.—Apr.
 f HER HONOR THE MARE—Para.—Jan. '44
 f HOME DEFENSE—RKO—Jan. '44
 f HOPEFUL DONKEY, THE—20th Cent.—Feb. '44
 f JASPER AND THE CHOO CHOO—Para.—Feb.
 fj JASPER'S MUSIC LESSON—Para.—Oct.
 fj KEEP 'EM GROWING—20th Cent.—Oct.
 fj KING MIDAS, JR.—Col.—Mar.
 f LONESOME MOUSE—Metro—Nov.-Dec.
 f MALICE IN SLUMBERLAND—Col.—Feb.
 f MASS MOUSE MEETING—Col.—Oct.
 f ME MUSICAL NEPHEWS—Para.—Feb.
 f NURSERY CRIMES—Col.—Nov.-Dec.
 f PATRIOTIC POOCHES—20th Cent.—Oct.
 fj PIGS IN A POLKA—Vita.—Oct.
 f PLAYFUL PEST, THE—Col.—Feb. '44
 f PLENTY BELOW ZERO—Col.—Oct.
 *fj PRIVATE PLUTO—RKO—Mar.
 fj SCRAP FOR VICTORY—20th Cent.—Mar.
 fj SCREWBALL, THE—Univ.—Mar.
 fj SHIPYARD SYMPHONY—20th Cent.—May
 fj SOMEWHERE IN EGYPT—20th Cent.—Nov.-Dec.
 f SOMEWHERE IN THE PACIFIC—20th Cent.—Feb.
 f SUFFERING CATS—Metro—May
 fj SUPER MOUSE RIDES AGAIN—20th Cent.—Nov.-Dec.
 f SWING YOUR PARTNERS—Univ.—May
 f TORTOISE WINS BY A HARE—Vita.—Mar.
 f TREE FOR TWO—Col.—Oct.
 fj UNINVITED PEST, THE—Metro—Feb. '44
 fj VICTORY VEHICLES—RKO—Oct.
 fj WILD HONEY—Metro—Mar.
 f YANKEE DOODLE DAFFY—Vita.—Oct.
 fj YANKEE DOODLE MOUSE—Metro—Feb. '44

CORRECTION

The co-authors of "Makers of Movie Music," Grace W. Mabee and Constance Purdy, were given in the January issue as chairman and vice-chairman of the National Film Council. This should have been National Film Music Council.

CARTOONS

- f ALADIN'S LAMP—20th Cent.—Nov.-Dec.
 f BAH! WILDERNESS—Metro—Oct.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES, Inc.

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ORGANIZED in 1909 by the People's Institute of New York City as a volunteer group of citizens to intermediate between the public and the motion picture producers in a local situation which had closed the city's movie theatres, The National Board of Review became a permanent and independent institution, evolving from a censorship group to an organization with nation-wide affiliations devoted to providing the public with advance information about motion pictures, with classifications as to audience suitability and recommendations as to entertainment quality. It puts emphasis on whatever educational or cultural values may be found in the pictures it reviews, and aims to discover and extend the uses of the motion picture in all ways connected with education, general culture and social progress.

THE Board's review work is done by a large Review Committee of volunteers, none of whom may have any connection with the motion picture industry, composed of some two hundred men and women of various ages and from various walks of life who represent a cross-section of public taste and opinion. Policies of the Board are made and executed by a Board of Directors, with the advice of a General Committee. A Committee on Exceptional Photoplays, made up of critics and students of the motion picture, specializes in the more esthetic aspects of the film.

WORKING with the New York organization, since 1915, and grouped within its National Motion Picture Council, are numerous and widely distributed local organizations in different cities and towns, representing cultural, educational, recreational, religious and civic groups, and demonstrating, through a program of study, selection and classification, the effectiveness of an informed public opinion as a means of forwarding the development of the motion picture and its best uses. A National Advisory Council is composed of leaders in this work.

AN increasingly important part of the Board's work is concerned with young people. Its Young Reviewers have been, since 1931, serving as a means of discovering the direct reactions of children to all sorts of films, and its National Association of 4-Star Clubs, organized in 1936, encourages the formation of motion picture study clubs in the schools. The name of the Club stands for its 4-point program: appreciation, projection and production of films, and community service.

THE Schools Motion Picture Committee, composed of parents and teachers, issues a weekly list of those theatres in the metropolitan New York area whose entire programs for the week-end are recommended as suitable to young people of school age.

THE Board's publications include New Movies—The National Board of Review Magazine; a Weekly Guide to Selected Pictures; a Weekly Official Bulletin; study papers, special lists, etc. A listing of publications and services is available on request. Address the National Board of Review, Educational Building, 70 Fifth Avenue, New York City.



NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



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COVER: Scene from Paramount's forthcoming picture, "The Hitler Gang."

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

WE know that next to food and letters from home the men on the war fronts and in their distant stations and encampments depend on the movies to keep their spirits up. We know, too, that here at home the movie houses aren't troubled by any depression, and we have wondered if there was anything more than the ordinary desire for relaxation and entertainment that made the motion picture important on the home front in war-time. We asked Dr. A. A. Brill about it, because he is an eminent psychiatrist and because through his long association with the Board he has been close to movies and movie audiences. This is what he says.

"As I have repeatedly asserted, the movie is a form of education as well as entertainment. During peacetime, the movie acts as a vent for those emotions which cannot be properly discharged. In spite of the fact that our whole system of education and all our institutions of learning, beginning with the kindergarten, teach emotional control, some individuals still have an excess of it, and seeing a gangster movie or a love movie, into which they read themselves, helps to remove the excessive tension.

"War produces a situation which is almost the opposite of peace. Aggression, which we are always trying to keep down during peacetime, becomes a virtue in wartime. To be sure, it is aggression against the enemy. But the organism cannot make such fine distinctions. When we preach hatred against our enemies, the aggressive components which we have hitherto repressed are then allowed to come to the surface and all the primitive instincts which were hitherto dormant now strive to express themselves. It not only affects the situation connected with the war, but all the other instincts, particularly that of sex. You have undoubtedly noticed that the daily press is forever speaking of an increase in crime or in juvenile delinquency.

"I have noticed that since the war started, the movie industry has played a great part in our propaganda. In addition to that, the news itself, as shown in the movies, undoubtedly helps the average individual at home to give vent to a large part of his aggression. It is a well-known fact that a great many neurotic disturbances, which are due to pent-up aggression, decrease during wars because the individuals concerned read about killing and other forms of aggression, which thus gives them a vicarious discharge.

"THE movies thus perform a vital function which the movie industry is not fully aware of. In addition to that, the movies continue to produce the same situations which it has during peacetime. This naturally helps to sustain those cultural assets which are necessary now and will be still more important when the war ends and it will be necessary to put the now awakened dog to sleep again."

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

The Song of Bernadette

Screenplay by George Seaton from novel by Franz Werfel, directed by Henry King, photographed by Arthur Miller, music by Alfred Newman. A William Perlberg production, made and distributed by Twentieth Century-Fox.

The Cast

<i>Bernadette Soubirous</i>	.....	<i>Jennifer Jones</i>
<i>Antoine Nicolau</i>	.....	<i>William Eythe</i>
<i>Peymarole</i>	.....	<i>Charles Bickford</i>
<i>Sister Marie Theresa Vauzous</i>		<i>Gladys Cooper</i>
<i>Vital Dutour</i>	.....	<i>Vincent Price</i>
<i>Dr. Duzous</i>	.....	<i>Lee J. Cobb</i>
<i>Jacomet</i>	.....	<i>Charles Dingle</i>
<i>Louise Soubirous</i>	.....	<i>Anne Revere</i>
<i>Francois Soubirous</i>	.....	<i>Roman Bohnen</i>

FRANZ WERFEL wrote "The Song of Bernadette" out of gratitude for the refuge and help given him at Lourdes at one interval in his desperate flight from the Nazis. One of the world's greatest present-day writers, he could fulfill the obligation he felt on a level worthy of his purpose and his subject. He wrote a beautiful book, a fine book in its breadth of understanding of a great many types of people, an objective book that could not be suspected of proselytizing, whose title—the "Song" of Bernadette—put it in a way among the old Chansons and Ballads that related strange and wondrous things. The news that such a book was to be made into a movie may well have aroused a disturbing bit of doubt: was Hollywood up to handling so delicate a subject as the life of a modern saint?

Any such doubt was a waste of worry. Of course no motion picture of endurable length could contain all that the book covered so thoroughly—all the multitudinous characters, with such varied natures and purposes, who were immediately affected in one way or another by the visions that came to Bernadette Soubirous in the grotto at Lourdes, or the complicated politics and commercialism that involved them-

selves with the irresistible up-surge of faith which made a shrine of the spring beneath the niche where Bernadette's Lady appeared to her so mysteriously. The picture wisely centers on the story of Bernadette herself, and two people who doubted at first and finally came to believe. Other people are little more than sketched in, and there is no great emphasis even on the miracles. The girl's faith in her vision is her story, and the influence of that faith on others is symbol enough for what she came to mean to the world.

The picture has power and beauty, and it comes and spreads from the luminous embodiment of the simple French girl in Jennifer Jones. Unknown before, and unhampered by identification with other parts, she is just the new and fresh personality needed for Bernadette, and she irradiates the whole picture. The effect of her spiritual force is strengthened by the splendid performances of Charles Bickford and Gladys Cooper—the Dean of Lourdes who, representing the Church and the caution with which the Church has to meet manifestations of the supernatural, finally has to acknowledge the saintliness of his little parishioner, and the troubled Sister Theresa who is so ravaged by the struggle of her pride against something which she eventually cannot deny.

The sketchiness of the other characters, conditioned by the lack of time to develop them in, really doesn't matter. The atmosphere is convincing, and the spirit of the whole picture, dominated as it is by its central figure, sustained on a plane worthy of its subject.—J.S.H.

LIFEBOAT

APPARENTLY unaware of what they were doing, the makers of *Lifeboat* have turned out a picture that has created a vigorous bit of controversy. It seems that Alfred Hitchcock had the idea—a stunt

idea such as an ingenious director might well see some fun in playing with—of making an entire picture in a lifeboat. Something like turning out a full-rigged ship enclosed in a bottle, or scratching the Gettysburg Address on the head of a pin. Then John Steinbeck contrived a set of characters and a plot, which he put in the form of a very short story. Jo Swerling had the job of making this into a screenplay, in which Mr. Hitchcock and probably Kenneth Macgowan had something to do in the way of suggestions. The finished product has been called everything from a masterpiece to an ill-timed and unpatriotic glorification of Nazism.

They turn out to be a rather helpless lot in dealing with their dangerous situation. Unless rescue somehow comes they are apparently doomed: they are not prepared with provisions to keep alive on, floating aimlessly on the wild ocean, none of them is navigator enough to chart a course even if they knew where to head. And the vast differences between their characters and backgrounds create bickerings and antagonisms even in their desperate need to stick together. But luckily they have voted not to kill the German—they treat him as an unfortunate individual like themselves—and he turns out to be a very competent as well as likable person. Medical training has made him able to perform a rough-and-ready but efficient amputation on the wounded seaman, he knows something about seamanship beyond the doing of one specialized little job, he is amiable and friendly with his smiles and songs, and above all of such hardy constitution that he can keep at the oars indefinitely. Pretty soon he is their leader, steering them, they believe, toward safety.

And all the time he has a hidden compass and hidden food-capsules, he shoves the delirious seaman with the amputated leg overboard, and is actually heading toward a Nazi mother-ship. This is finally discovered, and what are left of the others, weak though they are from hunger and thirst, unite in a fury and kill him. Then miraculously—and any rescue from such a situation would be miraculous—American ships appear. Another German sailor, from the destroyed mother-ship, is picked up, and the impulse again is to rescue him. But this Nazi lad reveals himself at once, with a pistol. After he is disposed of, the picture ends, on the question “What can be done with such people?”

Whatever was intended, this picture obviously has meanings. What most people see, beyond an exciting and gripping story, is the moral that unity and preparedness are crucially necessary in the present-day world. The Nazi is trained to be ready for any emergency, single in aim and ruthless. The others are drifters, except in their individual directions, unready for unaccustomed situations, not inclined to give up

Lifeboat

Screenplay by Jo Swerling, from story by John Steinbeck, directed by Alfred Hitchcock, photographed by Glen MacWilliams, music by Hugo W. Friedhofer. A Kenneth Macgowan production, made and distributed by Twentieth Century-Fox.

The Cast

Connie Porter Tallulah Bankhead
 Gus William Bendix
 The German Walter Slezak
 Alice MacKenzie Mary Anderson
 Kovac John Hodiak
 Ritterhouse Henry Hull
 Mrs. Higgins Heather Angel
 Stanley Garrett Hume Cronyn
 Joe Canada Lee

Just how much symbolism was intended doesn't matter compared with the effect it creates, and those who see symbolism in the picture are sharply and honestly divided. On the surface what we have is a sinking ship, torpedoed by a German submarine, and a heterogeneous group of survivors managing to get themselves into a lifeboat that is still intact. One of them is a woman journalist, a career-woman whose climb to the top has obviously hardened as well as polished her. Another woman is a young and inexperienced Army Nurse, another a young cockney wife with a dead baby. The rest are men—a sailor from Brooklyn, a radio man, an engine man, a negro steward, a big-business millionaire, and finally a German from the U-boat, which has also been sunk.

personal tastes and aims until immediate danger forces them to. More subtly it can be argued, and forcefully, that this film shows the Nazi philosophy is right in insisting that democracy doesn't and can't work: that we act together only in spasms, and when the force which compelled united action is removed we scatter back to individualism again, rugged or easy-going whichever it may be, but befuddled and inefficient when it comes to great tasks and problems.

As a problem-picture *Lifeboat* leaves up in the air whatever questions it may raise. As mere drama it is one of the craftiest things Hitchcock has done. As an emotional experience it hasn't much human warmth—there's nobody to like particularly except Canada Lee. The rest of the cast are skillful and coldly objectified.

—J.S.H.

PHANTOM LADY

WHEN you come to top-notch pictures of the *Phantom Lady* type, you have to go back a bit for something to compare them with, to such films as Fritz Lang's unique *M*, the masterpiece of its kind, and Richard Thorpe's *Night Must Fall*, the two that stick fast in the memory since sound and dialogue came to the screen. Both murder stories, but neither of them are murder mysteries in the usual sense, nor is *Phantom Lady*: the audience isn't left in any prolonged doubt about who the criminal is, though there is a detective interest in watching the other characters, particularly the police, clear up a riddle to which the onlooker already knows the answer. The tension comes from the fear that other crimes will happen before the criminal is caught. Also, in this kind of story, the murderer has the complicated fascination of being a psychopathic killer, who commands a certain involuntary pity because he is doing things he can't help doing.

Phantom Lady is, among current pictures, unusual and striking. It is first-rate "motion picture," in the sense that a good play is called good "theatre." It is genuinely cinematic, telling its story by thoroughly planned and expert use of the

movie camera without padding out or taking short-cuts with dialogue. Plot, character, mood, emotional effect, are conveyed visually, with a lot of the style and impact the masterfilms of the silent days attained.

What keeps the picture from being faultless, of its kind, is in the story itself. Episodes, perfect in themselves, don't add up to a perfect whole, and that because

Phantom Lady

Screen play by Bernard C. Schoenfeld from novel by William Irish, directed by Robert Siodmak, photographed by Elwood Brodell, associate producer Joan Harrison, made and distributed by Universal.

The Cast

Scott Henderson	Alan Curtis
Carol Richman	Ella Raines
Jack Lombard	Franchot Tone
Inspector Burgess	Thomas Gomez
Cliff Milburn	Elisha Cook, Jr.
Phantom Lady	Fay Helm
Bartender	Andrew Tombes
Estella Montiero	Aurora Miranda

there is something unconvincing, or unconvincingly explained, about the maneuvers of the murderer. The story is about an innocent man convicted of having strangled his wife because every bit of evidence confirming his alibi has been thoroughly eradicated. The audience knows he is innocent: they have seen just how he happened to spend the evening with a strange, unhappy woman whose wish to be anonymous he respected—the "phantom lady" whose identity became so important when he returned home and found the police waiting for him. Gradually he finds that some mysterious agency working in the background has removed everything that could have proved he was nowhere near the scene of the crime that has been committed.

When the identity of the murderer begins to emerge, one of the things likely to trouble a spectator who wants sleuthing problems to be neatly and logically explained is the question of just how this man managed to keep track of all the details on which the hero's alibi depended: how did he know that such accidental things as a lady's hat, a dancer's temperament, a

theatre-seat near a jazz-drummer, would be so vital in building up his plot to get an innocent man convicted? And why did he leave the "lady" herself undisposed of?

It's only in the rare great mystery tales that the solution stacks up in ingenuity and skill with the problem: *Phantom Lady* has as swell a problem as anyone could want, but the weakness of its solution has to be covered up with tension and excitement.

There is plenty of that. Joan Harrison had a long period of collaboration with Alfred Hitchcock before she got a chance on her own as a producer, and her own is competent enough to prove that she was no mere yes-woman to the English master of melodrama. And in this picture she has a director working with her who learned his art among the great German craftsmen.

Their combined result is something for people to delight in who, in addition to thrills and chills, enjoy watching skillful technique. And the technique isn't any art for art's sake business: in Elisha Cook's orgy of drumming, for example, there is tremendous passion of lust exposed and communicated, and the passion of terror is hauntingly uncovered in the trailing of Andrew Tombes by the girl. All of the minor characters, in fact, and the actions they are involved in, are remarkably vivid and moving. It is the leading people who are more ordinary and less compelling, and unfortunately the least convincing of all is Franchot Tone as the central force in the background. It takes more than tricky lights and twiddly fingers to create a mad-man out of insufficient material.—J.S.H.

Other Recommended Pictures

(Since the February issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

ACTION IN ARABIA

George Sanders, Virginia Bruce. Original screen play by Philip MacDonald and Herbert Biberman. Directed by Leonide Moguy. RKO Radio. Family.

Two mystery women, a world-traveled reporter, Nazi, Vichy-French and Arab conspirators—all mixed up in a fast-action plot that has the ancient city of Damascus for background. Here is good entertainment, especially for those who like a touch of old-fashioned melodrama in their war films.

ALI BABA AND THE FORTY THIEVES

Maria Montez, Jon Hall. Original screen play by Edmund L. Hartman. Directed by Arthur Lubin. Universal. Family: SMPC 8-14.

A good Technicolor spectacle in which a fine, old tale is dressed up again with gorgeous costumes on fair ladies and strong, bearded men. The picture is ideal "escape" fare for grown-ups and a thrilling event for the youngsters.

BRIDGE OF SAN LUIS REY, THE

Lynn Bari, Akim Tamiroff. Novel by Thornton Wilder. Directed by Roland V. Lee. United Artists. Mature.

Thornton Wilder's Pulitzer Prize novel reaches the screen for a second time in this elaborate production of the famous story. It makes fine and, at times, exciting entertainment in its new version. The narrative concerns five people who are killed in the collapse of the bridge at San Luis Rey, and the attempt of a young priest to find out, by an examination of their lives, why God singled them out for this sudden death.

BROADWAY RHYTHM

George Murphy, Ginny Simms. Screen play by Dorothy Kingsley and Harry Clork; story by Jack McGowan, based on the musical "Very Warm for May" by Jerome Kern and Oscar Hammerstein, 2d. Directed by Roy Del Ruth. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

All the ingredients of an elaborate musical revue

are here, strung along on a slim plot about successful young producer George Murphy who's become highfalutin, and his showman father Charles Winninger, with simpler ideas, and how the two get together finally to put on a hit. Color and production are lavishly effective, in keeping with the rest of this well-staged musical.

BUFFALO BILL

Joel McCrea, Maureen O'Hara. Screen play by Aeneas MacKenzie, Clements Ripley, Cecile Kramer; based on a story by Frank Winch. Directed by William A. Wellman. Twentieth Century-Fox. Family: SMPC 8-14.

The story of William F. Cody is also largely that of the West in the 70s and 80s and the struggle of the Indian to save his land from the advancing Easterners. A weak script blurs motives and characters but the picturesque material is directed with imagination and force.

CHIP OFF THE OLD BLOCK

Donald O'Connor, Peggy Ryan. Original story by Robert Arthur. Directed by Charles Lamont. Universal. Family: SMPC 8-14.

Young O'Connor, still as dynamic as ever, sings, dances, mimics and goes through his usual quips and pranks in a film that is more entertaining than some in which this promising lad has been seen. Here he's a naval academy cadet who gets sent home because of his impish ways, only to fall into more trouble in which his father's romantic past is an element.

CURSE OF THE CAT PEOPLE, THE

Simone Simon, Kent Smith. Original screen play by DeWitt Bodeen. Directed by Mark Robson. RKO Radio. Mature.

A rather well-done thriller with the same occult qualities that made "The Cat People" an interesting item for those who like mystery with a tinge of the

unknowable. In fact, several of the same characters re-appear to follow through with further developments in the weird conception of a cat people. This time the forces of evil are directed against a little girl who just escapes, at the last moment, from the hands that would strangle her.

FIGHTING SEABEES, THE

John Wayne, Susan Hayward. Original story by Borden Chase. Directed by Edward Ludwig. Republic. Family: SMPC 12-14.

This first film about the men of the Navy Construction Battalion shows the reason for their being organized and something of their training and work. There are two exciting battles in which the Seabees make spectacular use of their construction equipment as well as their weapons against the invading Japanese forces.

GUY NAMED JOE, A

Spencer Tracy, Irene Dunne. Original story by Major Chandler Sprague and David Boehm. Directed by Victor Fleming. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

A fine and comforting film for these times, dealing with the theme of immortality in a manner that is dramatically thrilling as well as artistically acceptable. It tells of a daring flyer who, though killed in action, lives on with a new duty: to help new flyers and to impart to his earthly friends and his beloved the true meaning of life. A great part of its success derives from the able acting of Mr. Tracy and Miss Dunne who, somehow, manage to make even the weakest parts of the story convincing.

HEAVENLY BODY, THE

Hedy Lamarr, William Powell. Story by Jacques Thery. Directed by Alexander Hall. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

A famous astronomer, who neglects his charming wife for his telescope, discovers not only a new comet but also the fact that the little woman has taken refuge in the comforts of astrology. Parts of the film are very funny, and other sections are a bit labored in their humor, but the whole stacks up to a rather merry picture—if a bit on the thin side.

HENRY ALDRICH, BOY SCOUT

Jimmy Lydon, Charlie Smith. Screen play by Muriel Guy Bolton from a story by Agnes Christine Johnston. Directed by Hugh Bennett. Paramount. Family: SMPC 8-14.

Henry is sobered down considerably for this film where he is pictured as a Scout patrol leader, licking into shape the spoiled son of a wealthy family friend. The usual competent cast, which helps carry on Henry's adventures, is joined in this one by Darryl Hickman, who turns in an appealing performance as the incorrigible lad, won over into becoming a decent citizen by the example of the good Scouts around him.

HOOR BEFORE THE DAWN, THE

Franchot Tone, Veronica Lake. Screen play by Michael Hogan, adapted by Lesser Samuels from Somerset Maugham's novel. Directed by Frank Tuttle. Paramount. Family.

The theme of this rather exciting war picture deals with the reactions of a conscientious objector when he is confronted with the realities of war in the person of his own wife who is a Nazi spy. The England of the early bombings and the behavior of the people under the German air raids are splendidly shown, and there are some good directorial touches that lend authenticity to the action.

IMPOSTER, THE

Jean Gabin, Richard Whorf. Original screen play and direction by Julien Duvivier. Universal. Family.

An interesting and, at times, exciting film in which we have the Free French movement and the campaign in Equatorial Africa as background. The

story itself is no great shakes, placing M. Gabin in much the same role he has played before: that of the lonely figure, outcast from society because of some rather vague breach of its code, but destined for regeneration and high martyrdom. In spite of the picture's weakness as a story, much of the incidental action is thrilling and full of suspense.

★IN OUR TIME

Ida Lupino, Paul Henreid. Original screen play by Ellis St. Joseph and Howard Koch. Directed by Vincent Sherman. Warner Bros. Family: SMPC 12-14.

A forceful and exceedingly moving film about Poland, dealing with the period just preceding the war and ending with the invasion of the German hordes. The story evolves out of the marriage of a young, middle-class English girl to Count Stephen Orvid, scion of one of Poland's most ancient houses. A convincing picture of pre-war Poland—the struggle between the old order and the new—is exemplified in the attitude of the Count's family toward his bride. Miss Lupino, who plays the girl, gives an outstanding performance, and Mr. Henreid, as her husband, is equally good.

IT HAPPENED TOMORROW

Dick Powell, Linda Darnell. Screen play and adaptation by Dudley Nichols and Rene Claire. Directed by Rene Clair. United Artists. Family: SMPC 12-14.

As in all three-wishes stories, the newspaperman hero in this one finds he should have left well enough alone. Three times he wants tomorrow's paper today, against the advice of the kind old ghost who furnishes it. Knowledge of the advance news brings him fame as a reporter, a night in jail, a fortune which is lost at once, and a couple of narrow escapes from death. The fantastic tale is told with the amusing subtleties that mark a Rene Clair film.

★JANE EYRE

Orson Welles, Joan Fontaine. Screen play by Aldous Huxley, Robert Stevenson and John Houseman from the novel by Charlotte Bronte. Directed by Robert Stevenson. Twentieth Century-Fox. Family.

Although the story has been considerably condensed, this film version recaptures much of the dark romantic spirit of the Bronte novel. Orson Welles, though over-stagy, makes a masterful Rochester for the quiet, convincing Jane of Joan Fontaine. Two little girls, Peggy Ann Garner—the youthful Jane—and Margaret O'Brien are extremely appealing members of a fine supporting cast.

KNICKERBOCKER HOLIDAY

Nelson Eddy, Charles Coburn. Screen play by David Boehm and Rowland Leigh from the stage play by Maxwell Anderson and Kurt Weill. Directed by Harry Joe Brown. United Artists. Family: SMPC 8-14.

A delightful screen version of the successful stage musical comedy about Peter Stuyvesant, the governor of New Amsterdam, and the gay and crafty inhabitants he came to govern in 1650. Mr. Coburn does a bang-up job as the wooden-legged Dutchman, singing, with equal gusto, the songs made so popular by Walter Huston in the stage play. Nelson Eddy and Constance Dowling supply the romantic interest, and both have excellent opportunity to show their fine voices in Kurt Weill's catchy score.

★LADY IN THE DARK

Ginger Rogers, Ray Milland. Screen play by Frances Goodrich and Albert Hackett; based upon the play by Moss Hart. Directed by Mitchell Leisen. Paramount. Family.

The Moss Hart musical play about the frustrated editor of a smart fashion magazine who gets a psychoanalyst to straighten out her confusions,

comes to the screen as a brilliant, expertly made and lavish film in Technicolor. Ginger Rogers is magnetic and versatile in the title role, and leads a finished cast.

★LIFEBOAT

Twentieth Century-Fox. Mature (See page 4)

NAVY WAY, THE

Robert Lowery, Jean Parker. Original screen play by Maxwell Shane. Directed by William Berke. Paramount. Family.

This film, made in cooperation with the Navy, is chiefly interesting for its background—the United States Naval Training Station at Great Lakes. The story itself, which concerns a diversified group of cadets, is old stuff for the most part and has for its central figure the heel who finally learns what it's all about and comes through clean. But the scenes which show the life and training of the men—most of them shot at the Training Station—are full of satisfying variety and give the picture considerable merit.

NINE GIRLS

Ann Harding, Evelyn Keyes. Screen play by Karen De Wolf and Connie Lee, from a play by Wilfrid H. Pottitt. Directed by Leigh Jason. Columbia. Family.

Chaperoned by a favorite teacher, members of a school sorority go to their mountain lodge for a week-end. The holiday is broken up by the murder of one of the group whom all the others have disliked and the police have to clear eight glamorous suspects before finding the killer. The sleuthing of the girls and the difficulties of detective William Demarest in dealing with them make the film as much a comedy as a murder mystery.

NONE SHALL ESCAPE

Marsha Hunt, Alexander Knox. Screen play by Lester Cole. Directed by Andre De Toth. Columbia. Mature.

This film shows some of the things the Nazis did in Poland, giving a very realistic picture of their treatment of the Jews and the brutality visited upon the Poles generally. The story is told by a series of flash-backs from a session of the United Nations Court which is trying German war criminals after peace has come to the world. Most of the picture is well done and has considerable power, but a number of scenes are unconvincing, notably those that depict a romance between a young Nazi and a Polish girl.

★PASSAGE TO MARSEILLE

Humphrey Bogart, Claude Rains. Screen play by Casey Robinson and Jack Moffit from a novel by Charles Nordhoff and James Norman Hall. Directed by Michael Curtiz. Warner Bros. Family: SMPC 12-14.

Five convicts escape from Devil's Island to return to France and fight the Nazis. Picked up by a French ship, where they learn of the surrender of France, they help the captain battle fascist-minded mutineers, bring down a German plane and are finally able to join the Free French Air Force in England. This is told through an involved series of flashbacks that makes for clumsy continuity and a strained feeling of unreality. It is powerful melodrama, nevertheless, and the dramatic impact of its tough, sometimes violent action is increased by fine production values.

PASSPORT TO ADVENTURE

Elsa Lanchester, Gordon Oliver. Original screen play by Val Burton and Muriel Roy Bolton. Directed by Ray McCarey. RKO Radio. Family: SMPC 12-14.

Carrying a charm which she believes protects her, a London scrubwoman goes to Berlin to kill Hitler. Having scrubbed her way across Europe into the Reich Chancellery, she thoroughly upsets Lord Haw-Haw and the Gestapo, but has to leave

with her true mission unaccomplished. For the most part it's an amusing novel little comedy.

PHANTOM LADY

Universal. Mature. (See page 6)

POWER OF GOD, THE

Story by Arthur Hoerl and Rev. L. Meyer. Directed by Hamilton MacFadden. Globe Film Co. Family.

By applying the teachings of the Christian religion to their daily conduct, a number of widely different people in a small American town find direction in solving their problems and strength to bear their troubles. It has been produced by the Missouri Synod Evangelical Lutheran Church and is suitable for church use.

PURPLE HEART, THE

Dana Andrews, Richard Conte, Farley Granger. Screen play by Jerome Cady. Directed by Lewis Milestone. Twentieth Century-Fox. Mature.

This powerful film, which purports to be a picture of the trial and torture of the Army flyers who were caught by the Japs after the bombing of Tokyo, is the first of a number of so-called "atrocities" films which may be expected since the recent revelations by the State Department. This one is well done, with acting and direction creating a sense of reality for the greater part of the film, though at times stilted dialogue and over-imaginative torture sequences tend to defeat the high purpose of the script.

ROSIE, THE RIVETER

Jane Frazee, Frank Albertson. Saturday Evening Post story, "Room for Two," by Dorothy C. Handley. Directed by Joseph Santley. Republic. Family.

There's quite a bit of fun in this story of the problems that arise when housing shortages force four war-workers to share the same room, the girls by night and the boys by day. This unconventional set-up leads to all sorts of amusing complications which are further accentuated by the odd people who inhabit the rest of the house.

★SONG OF BERNADETTE, THE

Twentieth Century-Fox. Family: SMPC 12-14. (See p. 4)

SONG OF RUSSIA

Robert Taylor, Susan Peters. Story by Leo Mittler, Victor Trivas and Guy Endore. Directed by Gregory Ratoff. Metro-Goldwyn-Mayer. Family.

This picture about Russia and the war deals with an American conductor who falls in love with a young Russian girl and who discovers, through his love of her, the greatness and nobility of the Russian people. The film has many moving moments, fine photography, and is convincingly acted—especially by Miss Peters. Tschaiowsky's music and the works of other Russian composers form a stirring musical setting for the action.

STANDING ROOM ONLY

Paulette Goddard, Fred MacMurray. Original story by Al Martin. Directed by Sidney Lanfield. Paramount. Family: SMPC. 12-14.

Another amusing farce in which over-crowded Washington is the background. A business man and his secretary go to the Capital to close a big deal, but can find no accommodations and are forced to spend the night in the park. The secretary hits upon the idea of their posing as butler and cook and, owing to the servant shortage, they have no trouble in finding a nice home where they are welcomed with open arms.

★SULLIVANS, THE

Anne Baxter, Thomas Mitchell. Screen play by Mary McCall, Jr.; story by Edward Doherty and Jules Schermer. Directed by Lloyd Bacon. Twentieth Century-Fox. Family: SMPC 8-14.

This is the simple story of the five brothers from Iowa who were lost when the light cruiser Juneau was sunk in the first year of the war. But it is

not a war film. It tells with humor and understanding of the Sullivans' childhood in a small town and follows them as young men, enlisting as a group after Pearl Harbor, through the naval battle in which they were all killed.

TENDER COMRADE

Ginger Rogers, Robert Ryan. Written by Dolton Trumbo. Directed by Edward Dmytryk. RKO Radio. Family.

The war from a woman's aspect is dealt with in this study of five wives of men in the armed services who pool their resources, carry on their war jobs, keep their chins up in public and agonize only when alone. The film is concerned particularly with one girl, from the time she parts from her husband until she hears of his death.

TEXAS MASQUERADE

Willtom Boyd, Andy Clyde. Character originated by Clarence E. Melford. Directed by George Archainbaud. United Artists. Family: SMPC 8-14.

Hopalong Cassidy does another good turn for a group of ranchers who are beset by a gang of plotting gun-men out to foreclose on their claims. Though the script follows the usual formula for Westerns, the direction is better than average and there are many original touches which give the picture considerable entertainment value.

(Recommended Shorts on page 14)

JUNIOR DEPARTMENT

OUR school motion picture clubs which took part in choosing the junior "Ten Best Pictures of 1943" which appeared in the January magazine, were sent properties used in the making of these films or sets of stills, as awards to the member of each club whose own Ten Best list was most similar to the composite list.

Among the properties received from Hollywood were the bamboo cane used by George Murphy and the gloves worn by Joan Leslie in *This Is the Army* (Warner); the black nightgown Paulette Goddard wore in *So Proudly We Hail* (Paramount); two aprons used in *Stage Door Canteen* (United Artists); Ingrid Bergman's woolen shirt in *For Whom The Bell Tolls* (Paramount); the exerciser used by Mickey Rooney and the medal he won in *The Human Comedy* (Metro-Goldwyn-Mayer); a steel helmet from *Bataan* (Metro-Goldwyn-Mayer); Lassie's collar from *Lassie Come Home* (Metro-Goldwyn-Mayer); Bette Davis' knitting bag and Paul Lukas' briefcase in *Watch on the Rhine* (Warner); an inkstand with metal dog cover, and the plaid shirt worn by Roddy McDowell in *My Friend Flicka* (Twentieth Century-Fox).

UNINVITED, THE

Ray Milland, Ruth Hussey, Cornelia Otis Skinner. Screen play by Dodie Smith and Frank Partos; based on the novel by Dorothy Mocardle. Directed by Lewis Allen. Paramount. Mature.

The attempts of a malignant ghost to destroy the daughter of her rival and the efforts of the dead mother to protect her child make a chilling tale of the supernatural. Excellent production values, a fine cast, crafty use of the camera and of sound contribute to sustaining the mood of fear that glosses over plot weaknesses.

UP IN ARMS

Donny Kaye, Dinah Shore. Screen play by Don Hartman, Allen Boretz and Robert Pirosh, suggested by a character from "The Nervous Wreck" by Owen Davis. Directed by Elliott Nugent. RKO Radio. Family: SMPC 8-14.

Like every good musical comedy this one has quantities of pretty girls, elaborate sets and spectacles—all nicely Technicolored—satisfactory music and an unobtrusive story. It is concerned with a hypochondriacal recruit who causes no end of trouble on a transport until the troops land on a South Pacific isle, where he accidentally becomes a hero. Danny Kaye as the ever ailing soldier gives distinction to this musical.

The prizes were received with great pleasure by the clubs—in some schools the awards were made in the auditorium, and in others they were placed on display in the library so that the whole school could enjoy seeing them.

THE YOUNG REVIEWERS

AMONG the films recently seen by our reviewing groups of 8 to 14 year olds was Universal's *Ali Baba and the 40 Thieves*. In discussing the picture, their chief concern was the age audience to which it would most appeal. A boy suggested that "it's only for children—most grown-ups have read the book," but he was reminded by a girl that "it's more exciting to see it than read it," and several who knew the story reported that "it was changed from the original." A boy remarked that "it's cowboys-and-Indians transplanted to India," and a girl found it "fast moving." A boy who felt that "adults wouldn't enjoy it because the story is mediocre," was contradicted by a girl who found it "a grand picture and I'm sure it would hold anyone's attention." A little girl remarked that she liked it "because it wasn't

a war picture," and an older girl added "adults would like it—they want to get away from war pictures as well as children do." A boy of 9 was most enthusiastic about the film: "It's better than Bing Crosby, Frank Sinatra and Dr. Kildare—it's exciting"!

HIGH praise was showered by the Young Reviewers on little Margaret O'Brien in her new film for Metro-Goldwyn-Mayer, *Lost Angel*. They spoke about "her great performance," "her wonderful impersonation of an emotional child," and they found it "very unusual for a child to act so well." The story too came in for approval: "I don't think a person with just an ordinary mind would think of such a good plot."

A girl found "no scenes that lacked interest," and another considered it "humorous in parts, humanly interesting." A boy called it "very entertaining, amusing and dramatic." Discussing its audience suitability, a boy remarked, "Hardly ever a picture comes along that pleases everyone, but

this will," and another agreed, "a child would enjoy this picture—we enjoyed it here—and I think adults would too," with which the group agreed.

THE Young Reviewers saw several of the 16mm instructional cartoons made by Walt Disney for the Coordinator of Inter-American Affairs. They liked all the films: *Winged Scourge*, *Water—Friend or Foe*, *Grain that Built a Hemisphere*, and *South of the Border*. The South American film impressed them most: "It really taught me how the people dressed and their ways and the things they enjoy," "It is a very good film for the good neighbor policy."

In answer to the question as to whether such cartoons teach a lesson well, they all agreed with the remarks: "You learn things with humor added," "They teach you in a way you like to learn," "Educational although amusing, help to bring forth an idea," "They make it less dry and more interesting," "Many younger children have more interest in films of this type."

COUNCILS AT WAR WORK

MRS. Alonzo Richardson, honorary president of the Atlanta (Ga.) Better Films Committee, writes, "There is much war and civic work to be done—Red Cross, war bonds, community drives, etc., in all of which we take active part. Our monthly luncheon had about sixty members and some guests, and at my class of reviewers, held before the luncheon, twenty-five were present. Discussion was given to the question of whether children should see war pictures. There were many opinions expressed, but at the final vote the consensus was that they should. These of course to be chosen, in as far as possible, by parents or recommended by the Committee. Many members have relatives in the service and the reasons given for the vote reflected this. One was that if children saw plenty of these war pictures, there would forever remain in their memory enough of what war actually is to obviate future wars."

A SATURDAY morning matinee for children sponsored by the Motion Picture Council of Charlotte (N.C.) is held at the Dilworth theatre in that city. With the help of the Council the manager selects films of educational value, usually including a Walt Disney or other cartoon. At a recent meeting the chairman of the Children's Matinee Committee reported splendid attendance. Mrs. Mary King Wallace, Council president, tells us that members of the Council voted *Watch on the Rhine* the best picture seen by them this year.

THE Better Films Council of Chicagoland and the Illinois Federation of Women's Clubs, Department of Motion Pictures, combined for an all day meeting on January 21st. Mrs. Charles R. Holton, president of the Council and Seventh District Federation Chairman, recounted at the morning session experiences during her

recent visit to Hollywood. On the same program H. M. Richey Director of Exhibitor Relations of M-G-M was scheduled to discuss "The Public and the Movies." Mrs. Joseph R. Chesser, Federation chairman, conducted the afternoon session discussing such subjects as "Split Second Seeing," "Motion Pictures, a Stimulant to Reading Interest," "Film Forums" and "An Adventure in Adult Education." These two motion picture leaders also took part in a motion picture institute earlier in the month held by the Junior Department of the Federation with visual education the theme, Mrs. Chesser discussing its importance and development in wartime, and Mrs. Holton, "Previewing—Its Importance to Young People."

THE Indiana Indorsers of Photoplays publishes a monthly printed Bulletin-News. It contains recommended pictures, items about pictures and the people in them, as well as about local activities. Mrs. David Ross reports for Indianapolis, Mrs. Elsie B. Campbell for Ft. Wayne and Mrs. Ferd Lucas for Greencastle. Mrs. Lucas is also State Motion Picture Chairman of the Indiana Federation of Women's Clubs and writes an article each month for the Indiana Club Woman on films.

AT a luncheon meeting of the Motion Picture Council of Jacksonville, Fla., "Motion Pictures and the War" was the topic of a talk by Rabbi Israel Kaplan of that city. He emphasized the value of movies as recreation in these strenuous times and the recognition by the Government of their value for propaganda purposes and instructional use. He remarked that Britain in the early days of the war tried to stop showing pictures partly on account of danger from air raids and the feeling that such means of recreation could be done away with for the duration, but that in a short time it was decided the people needed some escape and theatres were permitted to reopen. The second year of the reopening showed an increase in attendance of more than 30 per cent over the preceding year. He spoke of his pleasure in reading the new volume by Larry

Lesueur, "Twelve Months That Changed the World," a chronicle of the author's stay in Russia and read from a chapter in which is described a visit with the director of motion pictures for the Soviet. This director told of his program and of how in the beginning the spirit of the people was attuned to the conflict first by the showing of old historical films and then the documentary films of the war. Now his plans include comedies, many designed, he said, to teach the people to laugh again, and a certain number of love pictures. Expressing great admiration for American pictures he stated his intention to show in Russia John Ford's *Young Abe Lincoln* and Walt Disney's *Fantasia*.

MRS. C. M. Stewart, president of the Lincoln (Neb.) Better Films Council, writes, "We have added many new members and they are showing considerable enthusiasm." And reporting on two meetings she says, "Our first program of the year on 'Relationship Between Newspapers and Motion Pictures', an informal discussion by the motion picture editor of a local newspaper, gave us some new points for discussion. The next program, 'Use of Films in Instruction,' was a short lecture by a high school professor, followed by a colored film *Victory Crop* prepared by the students, which proved to be a very interesting and instructive meeting. In addition we discussed the pictures, *The Iron Major* and *Victory Through Air Power*. You may be interested to know that many of our youngsters viewed the latter with much enthusiasm." This Council's endorsement of selected pictures for the week is carried in the city newspaper.

MRS. A. S. Tucker, advisory vice-president of the Louisiana Council for Motion Pictures, tells us, "We did not adjourn last summer, for realizing the films' importance in the war effort we kept the organization alert and functioning so that it could be used whenever needed for special services through motion pictures. The Council was asked by Mrs. Camilla Best, Director of Visual Education in Orleans Parish schools, to do what we could to keep the O.

W. I. films before the public. We have no equipment so we borrowed a projector from a community organization here on occasion. We also encouraged our affiliated Parent-Teacher groups to have night showings in their schools where a projector was available and make it a regular community evening with fire and air raid wardens and other neighborhood civilian defense officers invited. We felt we had developed an organization that could be used for the good of the city and that the work of a Motion Picture Council could be valuable in wartime as well as peace.

"In October we began working on a program for the Motion Picture Institute which was held on November 26th. It was the fifth Institute the Council has sponsored here. Everyone thought it the best we have had. Visual education was presented on the program by representatives from the Army, Navy, and the Higgins Industrial Plant. The Higgins landing boats are made here, but to save space on ships are not assembled until they reach their destination. Training films go along, and through these films the men are taught how to do the assembling. It is a splendid demonstration of the teaching value of motion pictures. The Institute was conducted by Dr. C. C. Henson, Regional Chairman of the Motion Picture Committee, Department of Secondary Teachers of the National Education Association, and a vice-president of the Council. To demonstrate the junior work, reviews and critical appreciation of feature films were given by students from New Orleans schools.

THE Racine (Wis.) Better Films League like many other organizations is adjusting its program to wartime. Mrs. L. M. Haas, the president, writes, "An alarming number of our key persons are no longer available due to war jobs, movings, etc. It seemed for a while that we would have to suspend for the duration, but many new people are showing interest and we have a new lease on life. However, we are simplifying our program considerably. We will have no outside speakers for the present, but will conduct a discussion group. I think that is exactly what the group needs as there are so many new people who really don't know

what we are trying to do." Last year their speakers covered the subjects of "Changes the War has made in Producing Motion Pictures;" "Problems of the Independent Theatre;" explaining the difficulties in booking pictures for second run houses; "Music in the Movies;" and a member told about her trip to Hollywood. One interesting meeting departed from this and with P-T-A members as guests, six honor junior high school students were interviewed about specific pictures and movies in general. League members believe their opinions would be a revelation to those who still think that our children will be depraved by seeing too many movies. They were particularly interested to hear these students enjoyed serious drama and did not like horror films, considering them childish.

THE San Francisco Motion Picture Council at its annual dinner meeting conducted a forum on "Community Responsibility for the Leisure Time of Youth" with Dr. Claude A. Shull of San Francisco Junior College as moderator. Speakers were the superintendents of the San Francisco public and parochial schools, the city recreational director, a theatre manager, a district P-T-A president and the San Francisco chief-of-police. Mrs. A. S. Musante, the president tells us, "The meeting was well attended by a very enthusiastic group—the consensus of which was that the motion picture plays a most important part in the lives of our children, and the speakers pointed out that no other method in the educational process had greater possibilities than the motion picture."

Mr. Eddie Mitchell, the theatre manager, said, "The Saturday morning show for youngsters is proving very popular. We feel our obligation for developing children's mental attitudes, and we are carefully selecting pictures for the Kiddies Victory Parade Matinees. We are starting with entertainment, and will work in travelogues and educational pictures."

MRS. Vernon DeLong, chairman of Motion Pictures and Visual Education of the N. J. Congress of Parents and Teachers, writes, "Our project for this year is centered around the Motion Picture Council."

Films for Wartime Programs

FOOD—its value, its preparation, its preservation—is a vital subject for the home front, so we offer several helpful films reviewed by the Educational Review Committee.

In *Modest Miracle* a school principal explains the necessity for vitamins in the diet to a small boy and his parents, covering the discovery of "deficiency diseases," naming the diet essentials "vitamins," and particularly the years of research on vitamin B. The characters are well played and the little story holds enough interest to get across the lesson. Produced by Wilding Pictures for Standard Brands, 3 reels, available from Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., N.Y.C.

How to Get the Most Out of Your Refrigerator gives sound advice on storing food and saving electricity by knowing the right way to use and care for this home

necessity. General Motors film, 3 reels, from the Y.M.C.A. Motion Picture Bureau.

Principles of Baking shows how to get best results by proper ingredients, proper mixing and correct temperature, for bread, pies and cakes. An Erpi Classroom Film, 1 reel, available from most state university extension divisions.

Principles of Cooking gives the various ways of preparing meats and vegetables to best preserve valuable vitamins and minerals. An Erpi Classroom Film, 1 reel.

The Grain That Built a Hemisphere. To liven up a food program with a bit of animated color add this Walt Disney cartoon about corn, from its discovery as a source of food by the Indians of South America to its importance in the commerce of the western hemisphere in various forms, as oil, starch, glucose, syrup, etc. Made for the Coordinator of Inter-American Affairs, 1 reel, available from the Y.M.C.A.

Recommended Short Subjects

INFORMATIONALS

ANIMAL TRICKS—Cats, crows, dogs, lions and several other animals go through amusing paces. (Universal) Family: SMPC 8-14.

BAA, BAA BLACK SHEEP—Sheep-raising on the great Montana ranches provides most attractive pictures of a rarely-filmed American scene. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

BAREFOOT JUDGE, THE—A Texas County judge who holds court without shoes, a fishhook making machine, a dentist who uses magic, and other strange things. (Person-Oddity: Universal) Family.

BASKET WIZARDS—How the crack Rhode Island College basketball team plays the game. (RKO Radio) Family: SMPC 8-14.

***BEHIND THE BIG TOP**—The workouts of famous circus performers and their animals in the Ringling Brothers-Barnum and Bailey winter quarters, shown with all the thrill and charm of the big show itself. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

CAMERA DIGEST—Odds and ends of interest: a man who has carved a wooden menagerie out of firewood, gathering Spanish moss, tourist attractions at Silver Springs—particularly a Seminole village. (Panoramics: Columbia) Family.

CO-ED SPORTS—Shots of the extensive athletic program offered to girl students at Stanford University, ranging from field hockey to group dancing. (Sportscope: RKO Radio) Family.

DESERT PLAYGROUND—The vacation pleasures offered by Palm Springs, reaching a high point in the resort's gay Circus Week. In Technicolor. (Sports Parade: Vitaphone) Family.

DOGIE ROUND UP—An attractively handled picture in color of ranching in the beautiful cattle country of Wyoming. The antics of the calves and the bored importance of the champion bull add a humorous touch. (Sports Parade: Vitaphone) Family: SMPC 8-14.

FIXIN' TRICKS—Valuable hints on how to repair things around the house—amusingly presented. (Metro-Goldwyn-Mayer) Family: SMPC 8-14.

FLICKER FLASHBACK NO. 5—This noteworthy issue is divided between "Police," an early Chaplin and "The Lonely Villa," a drama in which Mary Pickford made her first film appearance. (RKO Radio) Family: SMPC 12-14.

FLICKER FLASHBACK NO. 6—This issue revives two old films, a drama "At the Crossroads of Life" showing D. W. Griffith as the suave suitor of a minister's stagestruck daughter, and a Western tragedy "The Fugitive" in which W. S. Hart appears. (RKO Radio) Family.

FLICKER FLASHBACK NO. 7—Three very early silent films that are funny to see. "Mr. Fixit" (Charles Murray), "Cards and Crime," and "Twin Dukes and a Duchess" are the pictures. (RKO Radio) Family.

FOLLOW THRU—How golf is played by Sam Byrd, who left baseball to take up the game and to become one of its best players. Interesting slow motion shots reveal his superb form. (Columbia) Family: SMPC 12-14.

FOOTBALL THRILLS OF 1942—With the help of clever camera work Pete Smith describes big moments from fifteen games in a way that will entertain even the most unathletic. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

G.I. FUN—Service men on furlough at Coney Island, Yosemite National Park and Florida's alligator farms and Cypress Gardens. (Sportlights: Paramount) Family.

HUNTING THE DEVIL CAT—Howard Hill, the archer, helps rid a Mexican ranch of a cougar, a black bear and a jaguar that have been preying on the live stock. (Vitaphone Variety: Vitaphone) Family: SMPC 12-14.

INTO THE CLOUDS—A handsome film account of the hazardous trip to Mount McKinley made by men of the Quartermaster Corps to test Ski Patrol equipment. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

***KID IN UPPER FOUR, THE**—Based on the New Haven Railroad advertisement that asked for civilian consideration toward our fighting men, this nicely made short shows one young soldier recalling what he is leaving behind him, as his crowded troop train speeds to an embarkation port. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

LEATHERNECKS ON PARADE—A glimpse of what is done to fit raw recruits for the various activities of the Marine Corps on land and sea and in the air. In Technicolor. (Movietone Adventures: Twentieth Century-Fox) Family: SMPC 8-14.

MAGAZINE MODEL—How Conover, the cover-girl man, makes girls photogenic. (Universal) Family: SMPC 12-14.

***MAIL CALL**—A timely film with a detailed account of the handling of V-mail and some advice on how to write letters to the men overseas. (This Is America: RKO Radio) Family: SMPC 8-14.

MALLARD FLIGHT—A fine Chesapeake retriever works with autumn duck-hunters in the Texas marshes. (Sportscope: RKO Radio) Family: SMPC 8-14.

MARCH OF TIME NO. 5 (10th series)—"Upbeat in Music"—A survey of music in wartime America—the government's constant supply of it in all forms to the armed forces and the steady civilian demand for it. Many well-known musical figures appear, some in performance. There is also a bit on the Petrillo dispute. (Twentieth Century-Fox) Family: SMPC 8-14.

MARCH OF TIME NO. 6 (10th series)—"Sweden's Middle Road"—An interesting picture of Sweden during the present war, showing how she has kept a middle course and maintained her neutrality in the face of great pressure from Germany. The film indicates her basic sympathy with the United Nations and reveals her growing military strength—a strength which has allowed her to defy the Nazis on recent occasions. (Twentieth Century-Fox) Family: SMPC 8-14.

MRS. LOWELL THOMAS' FUR FARM—The wife of the famous newscaster shows her valuable silver foxes and minks. There are also views of a man who makes grandfather clocks, and a unique pharmacy for chickens. (Person-Oddity: Universal) Family:

NEW PRISONS - NEW MEN—The activities of two new inmates of the Southern Michigan State Prison are followed to show what the humane program of the modern prison does to rehabilitate its men. (This Is America: RKO Radio) Family: SMPC 12-14.

NEWS FRONT—The activities of the war correspondents and the way in which the news they gather at the battle front is brought back and distributed makes up this interesting, well-presented issue. (This Is America: RKO Radio) Family: SMPC 12-14.

OKLAHOMA OUTLAWS—The opening of the Cherokee Strip and the building of Tulsa are the background for this condensed Western, in which the lawless element brings about mob violence and a lynching before hero Robert Shayne gets control of things. Dramatic, nicely put together, this makes a good beginning in a new series of two reel Westerns. (Santa Fe Trail Western: Vitaphone) Family: SMPC 12-14.

ON POINT—A well made picture of quail-hunting in the Texas Panhandle with a couple of perfectly trained dogs. (Sportscope: RKO Radio) Family: SMPC 8-14.

OPEN FIRE!—Pictures of the weapons in our infantry and how they are used. Ted Husing's commentary is interesting and instructive. (Paramount) Family: SMPC 8-14.

OUR ALASKAN FRONTIER—A rapid survey of Alaska—its resources, industries and the great highway which has brought it closer to the rest of America. (Vitaphone Variety: Vitaphone) Family:

OVER THE ANDES—A transcontinental flight from Valparaiso to Rio de Janeiro, with a visit to the latter city, make up this unusually good travelogue. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

OVER THE WALL—Tom Tully and Dane Clark, as leads in this story of a prison chaplain and an escaped convict, do much to make the little drama effective. (Featurette: Vitaphone) Family:

POPULAR SCIENCE NO. 1—This issue gives a hint of a new super-fuel for planes, describes a fascinating kitchen of the future and has a good sequence on the work of the Army Engineer Corps. (Paramount) Family: SMPC 8-14.

POPULAR SCIENCE NO. 2—A review of some of the new gadgets science has contributed to the home. Also interesting shots of the men in the Troop Carrier Command and their novel use of planes and gliders. In color. (Paramount) Family:

POPULAR SCIENCE NO. 3—The fascinating gadgets that will be in the bathroom of the future and a description, in some detail, of the equipment and fighting practices of our infantry. In color. (Paramount) Family:

REALM OF ROYALTY—Beautiful views of the royal Indian states and their rulers taken by the Thaw expedition. In Technicolor. (Magic Carpet: Twentieth Century-Fox) Family: SMPC 8-14.

ROARING GUNS—Extensive goldmining operations in California in the 70s jeopardize the property and lives of the ranchers until, headed by Bob Shayne, they put a stop to the situation. It is a good, action-filled Western. (Santa Fe Trail Western: Vitaphone) Family: SMPC 8-14.

SCREEN SNAPSHOTS NO. 6—Entertaining scenes of Jane Withers' Canteen and the Garry Moore-Jimmy Durante radio show with Marlene Dietrich as guest. (Columbia) Family:

SCREEN SNAPSHOTS NO. 7—A brief visit to several of Mexico's picturesque spots and to some of the country's motion picture personalities, at work and at play. (Columbia) Family:

SCREEN SNAPSHOTS NO. 8—"Lest We Forget"—A tribute to Carole Lombard and to Leslie Howard, showing them off-screen and in scenes from their pictures. (Columbia) Family:

SHOE SHINE BOY—A nicely pointed story about a young colored lad who loved two things, his horn and his country. After playing before a theatrical agent who offers him a huge salary, the lad elects to become an Army bugler and to play his horn for a better cause. (Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SNOWLAND SENTINELS—Lowell Thomas presents an attractive picture in color of Alaska, giving particular attention to its fishing. An entertaining bit shows grizzlies catching the salmon that fill the rivers. (Movietone Adventures: Twentieth Century-Fox) Family: SMPC 8-14.

SPEAKING OF ANIMALS—IN WINTER QUARTERS—Views of circus animals in their vacation period, with some humorous comment by the animals themselves. (Paramount) Family:

SPEAKING OF ANIMALS—TAILS OF THE BORDER—A troupe of performing dogs that put on a nice act in a Mexican night club. (Paramount) Family: SMPC 8-14.

***STORM**—A film of extraordinary beauty showing weather in all its aspects and its power over the lives of men. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

STRUGGLE FOR LIFE, THE—Although the commentary emphasizes the dangers of the forest, in which the strong and wily beasts prey upon the weaker ones, there is actually little of this in the film. Unusual animal shots, young wild creatures at play and some charming woodland settings give the picture distinct appeal. It was produced by the Moscow Technical Film Studios. (Vitaphone Variety: Vitaphone) Family: SMPC 8-14.

SWIMCAPADES—Ted Husing describes swimming in the Great Salt Lake, in a Palm Springs desert pool, in Cypress Gardens and ends with an account of the swimming instruction given to Spars at Palm Beach. (Sportlight: Paramount) Family:

TASK FORCE—Produced with the cooperation of the United States Coast Guard, this fine picture of an invasion task force is concerned particularly with the work of the accompanying Coast Guard cutters—their convoy duties and their landing of the troops. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

TENPIN ACES—The champions of the game show all the tricks of the alley. (Columbia) Family: SMPC 8-14.

***THESE ARE THE MEN**—Against a background of German propaganda films in which Hitler, Goering, Hess and Goebbels are rousing their followers, is recited a indictment of the Nazi leaders written by the Welsh poet, Dylan Thomas. A British Ministry of Information film. (Special Release: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

***THIS IS TOMORROW**—Using as examples well-planned communities already in existence, John Nesbitt shows how the evils of modern city housing can be remedied in post-war America, bringing a

return to the opportunities for fuller living enjoyed in bygone, less industrialized times. The film makes its point with beauty and force. It has been awarded a citation for special merit by the National Board of Review. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

THROUGH THE COLORADO ROCKIES—The scenic grandeurs beloved of tourists and some of the state's lesser known beauties are shown on this trip. In Technicolor. (FitzPatrick Traveltalk: Metro-Goldwyn-Mayer) Family.

TIPS ON TRIPS—Pete Smith gets up a quiz for the audience to answer, based on problems in etiquette encountered by our boys on foreign duty. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

TO MY UNBORN SON—As he dies, defending his village from Nazi invaders, a Yugoslav patriot writes a letter to his unborn son, giving him guidance for living in a troubled world. (Passing Parade: Metro-Goldwyn-Mayer) Family.

UNUSUAL OCCUPATIONS NO. 2—Navajo Indians mining vanadium in the Arizona desert, a sculptress who makes decorative objects out of bits of metal and wood, a punting parson, a girl dress designer, a male crocheter and women recruits training at the Army Air Force School of Air Evacuation in Kentucky. (Paramount) Family.

UNUSUAL OCCUPATIONS NO. 3—An interesting addition to this series, showing views of an Argentine macaroni factory, a girl tester of nylon parachutes, a Mexican candle maker, and other odd items. (Paramount) Family: SMPC 8-14.

VOICE THAT THRILLED THE WORLD, THE—This short, engrossing history of sound in motion pictures shows early experiments, the first talkies, bits of great films in which sound played a notable part and the new importance of the talking picture as a teaching medium, proven by its usefulness in the present war. (Featurette: Vitaphone) Family: SMPC 12-14.

VOLCANO IS BORN, A—With the help of some impressive shots, Lowell Thomas describes the sudden eruption of a volcano on a picturesque Mexican island. In Technicolor. (Magic Carpet: Twentieth Century-Fox) Family: SMPC 8-14.

WAGON WHEELS WEST—A well-made little Western of covered wagon days which tells how Deputy Marshal Robert Shayne rounds up the gang that killed his father. (Sante Fe Trail Western: Vitaphone) Family: SMPC 8-14.

WATER WISDOM—Pete Smith has three fine swimmers illustrate Red Cross practices in water safety and life saving. There is some graceful underwater work. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

WINGED TARGETS—Effective shots of wild geese in their winter migration through Oregon to southern California and the hunting they provide on their flight. (World of Sports: Columbia) Family: SMPC 8-14.

***WITH THE MARINES AT TARAWA**—This is the official War Department film in Technicolor of the taking of Tarawa, a vivid and remarkable report, patriotically stirring in the highest degree. The commentary, both as to content and delivery, is worthy of the picture. (War Activities Committee: Universal) Family: SMPC 12-14.

WOMEN AT WAR—Training of the WACS at Fort Des Moines, Iowa. A bit of a story and a graduation address by Colonel Oveta Culp Hobby add to the interest of the film. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

WORLD'S YOUNGEST AVIATOR, THE—A nine-year-old flier, a collector of butterfly furniture, and several other interesting people with odd hobbies. (Person-Oddity: Universal) Family: SMPC 8-14.

MUSICALS

CARIBBEAN ROMANCE—Color and romance with songs and dances of Latin-America make up this elaborately produced little musical, whose setting is a coast-wise cruise. In Technicolor. (Musical Parade: Paramount) Family.

CAVALCADE OF DANCE—Veloz and Yolanda present examples of American dances popular during the past thirty years. (Melody Masters: Vitaphone) Family: SMPC 12-14.

COMMUNITY SING NO. 8—Don Baker at the organ and the Song Spinners dress up some popular English and Canadian songs for audience participation. (Columbia) Family.

COMMUNITY SING NO. 9—Lew White and the Song Spinners present several current hits and that old favorite "The Red River Valley." (Columbia) Family.

FILM VODVIL NO. 4—The Reception Center orchestra at Camp Dix puts on a nice show. (Columbia) Family.

GRANDFATHER'S FOLLIES—A review of American music hall songs and singers, favorites in the fifty years after the Civil War. (Featurette: Vitaphone) Family.

LUCKY COWBOY—This miniature musical in a Western setting is all about a gambler, a lovely dance-hall entertainer and a singing young marshal. It has the good music and handsome production that have characterized its two predecessors in this series. In Technicolor. (Musical Parade: Paramount) Family.

STARS AND VIOLINS—Jack Teagarden and his boys play a couple of numbers, accompany Lillian Cornell and other singers in some vocals and Jack himself sings "Basin Street Blues." (Musical: Universal) Family.

TED WEEMS AND HIS MERCHANT MARINE BAND—The band at the Merchant Marine Basic School directed by Ted Weems, demonstrates its importance in the life of the school as it officiates at various activities during the day. This lively film is commendable for departing from the routine handling of musical shorts. (Melody Masters: Vitaphone) Family: SMPC 8-14.

CARTOONS AND COMEDIES

BARBER OF SEVILLE, THE—Amusing goings-on when Woody Woodpecker takes over a barber shop to give the patrons service with music. (Technical cartoon: Universal) Family.

CHICKEN LITTLE—In this re-telling the old tale of Henny Penny becomes a forceful little lesson in mob psychology. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 12-14.

DONALD DUCK AND THE GORILLA—Donald and his nephews have plenty of trouble before they overcome a fearsome gorilla that has escaped from the zoo. (Disney cartoon: RKO Radio) Family.

HELICOPTER, THE—The big party in the toy department is nearly ruined for the mice by the cat, but a trusty little helicopter saves the day. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

HERRING MURDER MYSTERY, THE—The sad tale of marinated fish and how justice was rendered. Very funny sound track. (Color Rhapsody cartoon: Columbia) Family.

HOW TO BE A SAILOR—Goofy illustrates man's progress as a navigator, from the caveman paddling on a log to today's admiral on his dreadnought. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

HOW TO PLAY GOLF—All about Goofy and the game. Not nearly as funny as some, but nevertheless laughable in a number of spots. (Disney cartoon: RKO Radio) Family.

INKI AND THE MINAH BIRD—Little brown Inki goes hunting and with the help of the Minah Bird bothers a butterfly and a worm and a lion. (Merrie Melodies: Vitaphone) Family.

LION AND THE MOUSE, THE—In a new version of the fable, Supermouse, fortified by hard cider, gets the mighty lion out of the trap. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family.

***NO NEWS IS GOOD NEWS**—Bob Benchley gives a thoroughly entertaining though not over-enlightening analysis of the news. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

ONE HAM'S FAMILY—Disguised as Santa, the wolf finally gets into the pig's stout brick house, but he's glad enough to get out again when Junior Pig takes him in hand. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family.

PACKAGE FOR JASPER—A pleasant puppetoon in Technicolor in which there is much gay and amusing music on Jasper's new harmonica. (Madcap Models: Paramount) Family: SMPC 8-14.

***PELICAN AND THE SNIPE, THE**—Two new Disney characters—Montey, a sleep-flying pelican, and Video, a snipe—are featured in this tender story of friendship. Sterling Holloway's narration adds greatly to the cartoon's fun and charm. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

TROMBONE TROUBLE—Donald Duck, with the aid of the gods, brings a noisy trombone player to terms. A very funny short in the best Donald Duck tradition. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

NEW MOVIES

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COVER: Scene from Metro-Goldwyn-Mayer's picture, "The White Cliffs of Dover"

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

A LETTER FROM OVERSEAS

The following story is a letter from Sgt. Stephen P. Belcher, Jr., now on active overseas duty. Sgt. Belcher, before joining the armed forces, was a Review Secretary of the National Board and one of the editors of this magazine. His comments on the movies shown to the soldiers and their reactions make interesting reading.

WHEN first in Africa things were rather hectic, of course, but after the first settling in occurred, 16 mm. projectors began to make their appearance, and I remember the thrill of seeing an MGM B picture, my first overseas. I had seen it with the Board and only found it moderately good, but over here it was wonderful. Then I can't remember that I saw a single picture, being traveling in out of the way places, until about April, when I became stationed in Casablanca. By this time the 16 mm. shows were a weekly event at our camp. They were going more frequently to hospitals, I believe, and camps outside the city. But the Red Cross had by that time set up a local theater with regular shows three or four times daily, and it was invariably jammed. It was quite obvious that the soldier with a bit of spare time wanted more than anything to see a movie, because it was the thing which could bring him nearest to life back home. The shows were received pretty uncritically by most of them. It wasn't till one had come to going regularly, twice or thrice a week, that one remembered that there were, after all, good and bad pictures, and some talk was expended to that effect.

During the summer there, we were all more or less in the doldrums. There wasn't a great deal of rush to the work. We had seen most of the sights and become a mite tired of the same old Arabs all the time. So then we took to going to the movies in real earnest. The program changed daily and was announced in the *Stars and Stripes*. So most of us went at least four times a week, I should say. If it wasn't to the Red Cross theater, it would be to a civilian theater showing a recent American film, exported by the OWI (or whatever) and not yet translated into French. If not that, then an old one which had been in

Morocco previously and was being re-shown and reshown, as they did with the good ones. These were good to see, though the language was this time French. It was amazing how well the language shift was done, to jibe with the lip movements and keep the story intact. Very few of them stooped to subtitles.

I can remember hot summer nights made the hotter in our tents by furious argument. A picture like *The Ox-Bow Incident*, for instance, created a terrific stir because some of the boys (mostly from outside the metropolitan areas) maintained it was a pretty dull western. Others maintained it was pretty interesting. And the most scholarly in the group would read fascist-democratic argument into it. And time was so slack, I remember, that one night the boys even got to doubting the immortal qualities of Miss Grable's legs, which was going pretty far for the Army. They had seen that eye-filling spectacle *Coney Island*, and were disappointed that it wasn't *Coney Island* at all. In fact some of it had even been dull. And this despite the fact that every other tent has at least one cheese-cake shot of Miss Grable.

Well, then my transition came and film-going had to taper off quite a bit. In our camp near the shores of the Mediterranean I did attend an outdoor showing of Darryl Zanuck's opus on the African campaign, which most of the boys found a shade less interesting than an excellent Nesbitt *Passing Parade* that was on the same program. It was awfully pleasant sitting on the ground under a summer sky seeing these films, and some of the boys walked several miles to neighboring camps to attend their showings when we didn't have one. Then we skip a few weeks to my next movie going.

That was in a ship's mess-hall, crowded and low ceilinged and smoke-filled. We had to stand, for a troop mess-hall on ship has no seats. The show was jerky and the light bad. It was so funny seeing sailors' hats silhouetted against the screen rather than soldiers. It was Katherine Hepburn in

The Keeper of the Flame, which was a long picture, but none begrudged standing throughout it. And many sailors too, found that their work didn't tie them down so much that they had to miss the show. Secretly, I envy them, for I can just see them, when their troop-ship is making a trip back rather than forward, each sailor probably having a whole table to lie on for himself, and showing all the films they have one after another. That one chance we soldiers had was rather slim. But if you could possibly realize how many soldiers they get on one of these boats, you would know that if every soldier got to see the picture in the course of a week, it was covering quite a multitude.

THEN came Italy, and film-going was at a standstill for some time because of no electricity, black-out restrictions, and the nightly visitations from Jerry overhead. But again things settled down after a bit. It was found that generators could be spared in the evening from more military functions, and a 16 mm. camera made its appearance. At first they tried it on local power, when that was turned on, but the local power gives Miss Susanna Foster an amazing bass voice, and her male support was undistinguishable. I sat through about 2 reels of this particular show and then couldn't stand the rest. But soon the Red Cross had established itself once again, and the ARC theater started its daily showings. They are only in the day time, due to local restrictions, so I haven't been once. My one afternoon off has too much else crammed into it. But others, especially the combat troops who are given a week's vacation, flood the theater daily and enjoy it to the hilt, I am sure, regardless of what's playing.

Now the WAC outfit has a weekly showing, and if I had more free time, and my dating schedule was active, I could get invited to their show, then invite one of them to ours, and thus take in two movies a week at night. Once I did go to their show, given in the mess-hall. It was terribly funny for me, because of the shock I got at seeing girls, once again, with their hair up, in lounging pajamas, and very much

at home. The show was *Madame Curie* (given just about the time of the New York opening, I should say.). They did not have an Army generator, however, and the picture was all but incomprehensible to most of them. My long experience with such things has made me something of a lip-reader, I guess, for I could make it out and was engrossed by it, though not completely struck with admiration. Too many of us kept thinking we had seen it before, for Miss Garson doesn't change much from picture to picture, and the style of picture stays the same with her. The holy nativity scene they made out of the first appearance of radium even got some laughs from those who were just seeing without hearing anything intelligible from the sound.

LAST night I went to our showing of *The Stage Door Canteen*. Again, this was 16 mm. and not clear though an Army generator was on hand. Perhaps it was something about the picture itself. Anyway, we all came away with a pretty hazy impression of the whole thing, and few were carried away with it. The chief topic of conversation afterward centered around a certain incident on a Greenwich Village roof, which apparently lasted all night. We were wondering if we had gotten a special overseas edition unclipped by Mr. Hays or whether the codes had been just tossed aside for the duration. (It is certainly true that the pictures are getting a lot looser than they used to be, and even offensive at times. Which is saying quite a bit for a soldier.) The boys also found the sentiment of the soldiers on their train for an overseas station bad on all counts, as shown in this picture. And they ought to know. Which reminds me that they found *Bataan* a very interesting picture, but it brought on a round of discussion about why the hell Hollywood didn't get to know something about the Army, if it was going to make pictures about it. Squads, as used in that picture, are a thing of the past. Furthermore, every group of more than six men does not necessarily include one who is in love with another's sister, or who has sworn to shoot another in civilian life, or

other such extraneous matter. Hollywood loses sight of the fact that in the Army no one knows one whit about anybody else's civilian past, and furthermore doesn't care. A plot could certainly be devised that found its alpha and omega right in the particular company, and did not depend on the marital problems of the cast, the old school ties, the professional jealousies of the company's members. In *Bataan*, there were several technical *faux pas* which got a laugh, like a couple of the inspections they pulled, under enemy fire. And the respect shown a Sgt. was anything but true to life, despite everything that one reads. A sergeant is not God, he is simply the guy who verbally presents what everyone else knows should be done. Technically he has some power. But actually he is just one of the boys.

BUT I don't know what all this stewing is about, save that it does interest me pretty much. I ought to get on to one passing mention of the celebrities that go

around here. They are terrifically popular. Even Sterling Holloway, dim bulb that he is in the film-world of today, got a terrific reception wherever he went. I haven't seen very many of these shows because they are usually given to those nearer the front or those in hospitals, which is quite right. One thing I have noticed however. The gags, of which there is more than anything else, sometimes deal with something which we know nothing about because it is too new. For instance, Humphrey Bogart and his wife had a long todo about fascinators, which drew a blank from everyone because none knew what the article was. One boy mentioned he thought it had something to do with babies so he laughed. I happened to be lucky because of my strange tastes, however. My sister had sent me some of the weirder of the ads for these garments, with a comment like "Doesn't this make you glad you're over there." Programs for these stars should be based on situations and things at least a year old or the soldiers over here won't know what they are talking about.

THE NEW MOVIES Selected by the Committee on Exceptional Photoplays

Going My Way

Screenplay by Frank Butler and Frank Cavett from story by Leo McCarey. Directed by Leo McCarey, photographed by Lionel Linden, produced and distributed by Paramount.

The Cast

Father Chuck O'Malley.....Bing Crosby
 Father FitzgibbonBarry Fitzgerald
 Father O'DowdFrank McHugh
 Jenny LindenRisé Stevens
 Carol JamesJean Heather
 Ted Haynes, Jr.James Brown
 Ted Haynes, Sr.Gene Lockart

THIS is a picture the director obviously enjoyed making: Leo McCarey had a story of his own devising to work with, and his affection for it seems to warm it all the way through. It is no great wonder for plot, being hardly more than an unpretentious and distant relative of "The Pass-

ing of the Third Floor Back," brought nearer home by being set in a run-down parish among the poor in New York City. But its rather makeshift narrative is enlivened by good will and good humor, and two fine actors make the whole thing bubble with human interest.

It is not the habitual kind of Bing Crosby picture, though it won't be any great surprise to people who have pleasant memories of *Sing You Sinners*, and it is certainly no jolt to see Bing playing a young priest. Mr. Harry Lillis Crosby, dubbed crooner in the beginning, has been jogging along so many years, casually making millions of friends who always hunt up whatever new picture he appears in, that he has seemed more an amiable institution than an actor. Songs and easy-going comedy, always a pretty good show, with other people never being pushed around or crowded out by the star—that's

what we expect and get from a Crosby movie. But all this time he has been melting into an excellent actor, so deft and unspectacular in craftsmanship that he always seems to be just his natural self—the fellow we think of as Bing—and at the same time whatever character he is temporarily assuming. Which, after all, is what acting really is.

Going My Way tells of young Father O'Malley arriving at the eastside parish of St. Dominic's, ostensibly to be the assistant of old Father Fitzgibbon, actually to supersede him and put new life into the church and its activities—it has been running into debt, a mortgage is threatening it, and the aging pastor, whose vigorous work built it up originally, seems to be losing his grip. The idea is to get the job done without hurting the old man's feelings.

And done the job is—Father O'Malley (whose friends call him "Chuck," and who hasn't forgotten the boyhood when he played baseball in East St. Louis) isn't what the neighborhood is used to in his methods, but before he is through, and without sermonizing or pious talk, he has steered the ringleader of a gang of hoodlums into paths of more social usefulness and changed the gang itself into a choir; he has rescued a girl from night-club singing and helped smooth the way for her into the safe harbor of matrimony; he has lifted the mortgage on the old church and so softened the heart of the financier that a new mortgage for a new church is in the offing. And this job finished, he is finally being sent to do likewise in another needy parish.

It is all as simple and artless as "The Old Homestead," and the new songs Bing has to sing are about on a level with the plot. But the characters of the two priests, as they are written and acted, create something way above plot manoeuvrings—a humanity of tremendous and universal appeal, which is also art of the finest kind. Barry Fitzgerald at last has a part in the movies that gives scope for the gifts he has had no chance to show since his days with the Abbey Theatre: his Father Fitzgibbon is a masterpiece. No such finely wrought picture of old age has ever come to our

screen before. But its richness and variety should not obscure the performance of Bing Crosby, which in its different, quieter style is just as much of an achievement. The two are magnificent foils for each other.

J. S. H.

THE PURPLE HEART

AT least a couple of things make it harder for war pictures to sail along unchallenged in the good old care-free way: a more general acquaintance with documentaries, for one, which has given people a certain knowledge of facts and the management of facts, with which to judge fiction; and for another the early flood of phoney adventure movies dressed up in uniform, which made people sceptical about any picture of fighting men in action—men who would be like someone right out of their own families—unless it closely followed some authentic record or came from some accredited on-the-spot photographic unit.

The Purple Heart

Screenplay by Jerome Cady from story by Melville Crossman, directed by Lewis Milestone, photographed by Arthur Miller, music by Alfred Newman. Produced by Darryl F. Zanuck for 20th Century-Fox, distributed by 20th Century-Fox.

The cast

*Capt. Harvey Ross Dana Andrews
Lieut. Angelo Canelli Richard Conte
Sgt. Howard Clinton Farley Granger
Sgt. Jan Skvoznik Kevin O'Shea
Lieut. Peter Vincent Donald Barry
Lieut. Wayne Greenbaum Sam Levene
Lieut. Kenneth Bayforth Charles Russell
Sgt. Martin Stoner John Craven
General Ito Mitsubi Richard Loo
Mitsuru Toyama Peter Chong
Yuen Chiu Ling H. T. Tsiang
Moy Ling Benson Fong*

This is natural enough, and healthy too, but it puts a tougher burden on a fundamental and entirely legitimate function of drama, whether on the screen or the stage: namely and to wit, to build up the conflict of opposing forces with every enhancement that craftsmanship and imagination can devise for effective and convincing representation. That which makes art a different thing from reporting, in other words.

The test, of course, lies in the convincingness of the ultimate result. Any other test, such as absolute fidelity to known fact, simply rules out drama as drama, and gives any dramatization of history, whether contemporary or of the past, a pretty severe handicap.

Address Unknown

Screenplay by Herbert Delmas from story by Kressman Taylor, directed by William Cameron Menzies, photographed by Rudolph Mate, music by Ernst Toch. Produced by William C. Menzies for Columbia, distributed by Columbia.

The cast

<i>Martin Schulz</i>	<i>Paul Lukas</i>
<i>Elsa Schulz</i>	<i>Mady Christians</i>
<i>Heinrich Schulz</i>	<i>Peter Van Eyck</i>
<i>Max Eisenstein</i>	<i>Morris Carnovsky</i>
<i>Griselle</i>	<i>K. T. Stevens</i>
<i>Baron von Friesche</i>	<i>Carl Esmond</i>

Darryl Zanuck, when he was a less conspicuous figure and a mere writer, did a good deal of notable trail-blazing in turning current headlines into screen drama, and the part he had in bringing the modern movie to grips with the problems of contemporary society is something the historian of the American cinema cannot neglect. In *The Purple Heart* he has taken up his pen—or his typewriter—again, to dramatize the situation in which American fliers who had bombed Japan may have found themselves when they were grounded in enemy-held China.

Here, obviously, is something we cannot yet know the actual facts about. Yet, if it is to be presented on the screen at all it must be done with all the effect of realistic actuality, or have no point at all. We know such men were imprisoned, we have heard they were executed, but we do not know how they were tried, or if they were tried at all. The best the makers of the picture could do was to get the most expert technical advice available, and show what could have happened. The effect, if the picture was well done, would be to stir admiration for American heroism and hatred for Japanese cruelty and inhumanity.

And that is the effect the picture, since it is well done, actually has. The American fliers are splendidly portrayed, as individuals and as a group representing the varied characters and characteristics of men in our army. Their spirit is what we believe the spirit of our soldiers to be. Naturally we see nothing of the Japanese except in their roles as cruel captors. What they are as ordinary human beings, and how they came to be that way, has no part in it. They remain strange—as outlandish as something out of “The Mikado”—and incomprehensible. They are something we are made to feel we must defeat. And mustn’t that have been the purpose of the picture?

Lewis Milestone did one of his best jobs in directing it. And he got his effects with a minimum of visible horror. J. S. H.

ADDRESS UNKNOWN

WILLIAM CAMERON MENZIES is one of the links with the past in movies. Not meaning that he is an aged hold-over—quite the contrary—but that he is one of the outstanding embodiments of the pre-sound theory that a motion picture ought to be first of all a picture, telling its story to the eye. Before he ever was a director he was a composer of pictorial plans for the aid of directors, expanding the art of scene designing to an architecture of dramatic movement which amounted to practically an entire visualized production on paper. Following his blueprints a director could be little more than a competent carpenter and still turn out something with a certain mark of distinction. Becoming a director himself, Mr. Menzies has remained preeminently a visualizer, concerned more than most directors with the dramatic effectiveness of design and light and shadow, using the tools of his craft as carefully as he uses actors to create mood and suspense and action.

Address Unknown is a typical Menzies picture, which makes the way he does things, to those who are sensitive to style and technique, as interesting as the story he is telling. This method will seem “arty” to some, and if it becomes obviously self-

conscious, employed for its own sake, that, of course, is what it is.

When a story has reached such a vast audience of readers as Kressman Taylor's "Address Unknown" has presumably done, a lot of people are going to compare and argue about it when it is adapted, with changes, for the screen. Originally told in the form of letters, it was a nice problem for the scenarist, aside from other considerations that seem to have been necessary. The only fair thing is to take the result as it appears on the screen.

What we have is a German art dealer, successfully operating a business in America with a Jewish partner who is also his close friend, who takes his family back to Germany during the days when that country was first looking to Hitler as the saviour from its distress. He seems to be what we used to call the typical "nice" German, kindly, likeable, *gemuetlich*. Quite the kind of man the rising party wanted in their ranks if only for front. Some kink of ambition, or weakness, perhaps just the eager side of his friendliness that made him yielding to affability and flattery, pushed him into the party ranks, where he became quite an impressive official. But he was

not really a Nazi at heart—he merely hadn't the strength to be a non-Nazi. He didn't want trouble. If an invitation from the Baron interfered with his wife's dinner plans it was the domestic convenience that had to be sacrificed, just as it was easier to christen his new son "Adolph" than to consider his wife's objections to the name. These were small though indicative things. But it was like joining a gang—once in, there was no way out. And he had to drop his Jewish partner, and betray the old friendship tragically by turning away the partner's daughter when she came to him pursued by the guns of the Gestapo. Till from across the sea a strange punishment began to reach him.

It could be called a revenge story, with Martin Schulz craftily ruined by someone he had wronged. In that case merely melodrama, and merely exciting. It could be called a tragedy in almost the Greek sense, with a man's weakness bringing a disintegration of character that was in itself a downfall regardless of what outside agency engineered the catastrophe. Paul Lukas, in a masterly performance, almost puts it on the tragic level. If he doesn't quite succeed the fault is in the writing. J. S. H.

OURSELVES AS OTHERS SEE US

THE entertainment motion picture is today one of the most, perhaps the most significant educational force in the world. There is comparatively little exchange of books and plays from one country to another, particularly where the language barrier to understanding exists, but the motion picture can be easily transported and made linguistically acceptable between countries. And in this world distribution of motion pictures America leads all the rest of the world. Before the war the percentage of screen time in foreign markets for United States films was 65% or as put another way, U. S. films had a world audience equal to 1/8 of the human race each week. It is thus inevitable that the chief source of information in distant countries about America—its history, cus-

toms and life—has been through films. The producers in the observance of diplomatic civility have given increasingly careful attention to the way in which foreign nations have been presented on the screen with increasingly less objection from them concerning misrepresentation or unsympathetic treatment.

But the impression of the United States given to foreign countries through our films has sometimes been a cause of anxiety not only to students of international relations, but to many others. And now as the war has made this world a relatively smaller sphere, with our people scattered far and wide in contact with numerous other peoples, considerably more thought is being given to this. The questions coming to us indicated it would be an important sub-

ject for discussion and opinion poll among Motion Picture Councils. And several months ago a letter was sent to Councils and other film study groups asking what would be their choice of American films of the 1940s as ambassadors of understanding, those that entertain us at home and at the same time present our country as we would like it to be presented before the audience abroad.

The responses to date, and they are still coming in, are from 17 states and show 3597 voting. From the group ballots the ten chosen pictures are: *Abe Lincoln in Illinois*, *Edison the Man*, *Hardy Family*, *Human Comedy*, *Knute Rockne — All American*, *My Friend Flicka*, *One Foot in Heaven*, *Pride of the Yankees*, *Sergeant York*, *Yankee Doodle Dandy*. Others high in the voting were: *Blossoms in the Dust*; *Cheers for Miss Bishop*; *Howards of Virginia*; *Our Town*; *Stage Door Canteen*; *Story of Alexander Graham Bell*; *This Is the Army*; *Union Pacific*; *Young Tom Edison*. 49 films in all were mentioned, including the semi-documentaries *Land of Liberty* and *The Ramparts We Watch*.

From these results it can be readily seen that biographical films about outstanding Americans in varied fields of achievement lead in preference, with next those about family or community life. Here we were looking back, but looking forward it is gratifying to note from the schedule of forth-

coming productions such pictures as *The Adventures of Mark Twain*, *Wilson*, on the life of our president of World War I, *Rhapsody in Blue*, about, of course, George Gershwin and, in a few weeks, *The Story of Dr. Wassell*, a hero of this war, will be at our theatres. These are but a few that would doubtless receive a place in a 1944 vote.

THE motion picture industry is preparing foreign versions of pictures for use in every country liberated from the Axis, reports Robert Riskin, chief of the Office of War Information, Overseas Film Division, who recently returned from a four-and-a-half month survey of the European situation. He said films are released which show the American method of living in a favorable light. Forty American and twelve British films are now available for Italy, and business is reported as heavy, with reduced prices for military personnel.

AMERICAN and British movies will replace the Nazi propaganda films now showing in Dutch houses as soon as the Germans are driven out of Holland, declared Charles J. M. Welter, who was appointed chairman of the newly-created temporary committee of film examiners for the Netherlands in London on April 3rd.

COUNCILS AT WAR WORK

THE Motion Picture Council of Greater Cleveland in its monthly Bulletin carries regularly reviews of recommended theatrical films arranged by subject classification, and plenty of news about what is going on. For example:

"The Council was host to James R. Young, writer of the book from which the film *Behind the Rising Sun* was taken."

"A year ago the Film Bureau of the Cleveland Library had 30 titles in its collection, this year it has 216 on various subjects from front-line battle reports to city planning and food management. One of this

year's most important activities must be the advertising of educational films among groups not aware of the resources, and the promotion of their most effective use by those already borrowing them."

"The British Consulate has many new English films which may be borrowed." "The Cleveland Museum of Art has started off its fall program with a series of films, shown Fridays and Sundays." "In cooperation with the Cleveland Health Museum, our Council is sponsoring a week of fine 16mm films devoted to the subject of health."

"The Knickerbocker Theatre on Euclid Avenue is offering a special program for juniors on Saturdays from 1:30 to 5:30 p.m., admission 10c, 17c and 25c, including tax, with two showings of a two hour program of a single feature and carefully selected shorts. The manager plans the programs according to the best known standards. The Council hopes that all suburban theatres will follow a similar plan as there is a great need for such programs."

"Films will play a very important part in the Pre-Induction Training program to take place in all parts of Cuyahoga County under the Council for Civilian Defense. The program is designed to teach the men what lies ahead at the reception and induction centers and in the armed forces."

"To Cleveland may go the honor of having furnished the various services with the first film produced entirely by amateur talent showing what the folks back home are doing to back up the boys on our fighting fronts in *The Third Rampart*, a talking film detailing the activities of the home block plan including some 200,000 actively participating families in Cuyahoga County. It was produced by the amateur photography division of the Motion Picture Council in cooperation with the County Civilian Defense, and shows the block plan procedure of collecting fats, tin cans, waste paper, books and magazines; in victory garden activities, book donor recruiting, hospital first aid activities, the supplying of canteens with baked goods and emphasizing the need for fighting inflation." Mrs. Frank R. Anderson is Council president.

The Junior Reviewers Club of the Kirby-Smith Junior High School presented the program at the February meeting of the Council. Club members gave talks on "Motion Pictures—a World-Wide Interest," "Movie Makers" and "Footnotes to the Films." *Lassie Come Home* was reviewed by one student and another discussed the suitability of casts of several films.

THE Philadelphia Motion Picture Forum has continued its monthly speaker programs through these war days. In October Perry Burgess presented an illustrated Book-vue of his "Who Walk Alone." At

the annual luncheon in November the two speakers were Dr. Paul Long of the Dept. of Visual Education, Philadelphia Board of Education and H. M. Richey, Director of Exhibitor Relations of M-G-M. In December Dr. Howard M. Le Sourd, Dean of the Graduate School of Boston University talked on "The Impact of War Experiences on Teaching with Movies." The 1944 meetings are planned as a United Nations Program, beginning with Great Britain in January which was presented by Mr. Harold Fox, British Vice-Consul, under "British Films Here and There." "Russian Pictures and the War" were discussed by Philip Sterling, publicity director of Artkino Pictures, in February. China and India were respectively the countries presented in March and April. The May program will be devoted to America, "Movies Today and Tomorrow." Mrs. Charles T. Owens, the president, and her program chairman Mrs. John C. Moore began planning in the middle of last summer in order to be assured of a good 1943-44 schedule in spite of war.

THE Reading (Pa.) Motion Picture Forum, likewise following the international pattern, will present a Dutch program for May, having as speaker Roelof Adriaan Schotman, burgomaster of Batavia before Pearl Harbor, and showing *The Dutch Tradition*. We agree with their choice for this film, seen at a special showing arranged by the Netherlands-America Foundation, received general praise from the audience. It was directed and produced by John Ferno of the Association of Documentary Film Producers. It is 27 minutes in length and available from Brandon Films, New York City.

MRS. W. E. Bibee, president of the Knoxville (Tenn.) Motion Picture Council, tells us they have fitted their programs to their war work. They keep up their assignments, have regular meetings, with a good attendance, and for the programs discuss the current pictures. A plan which gives more time for the Red Cross and other war activities, time well spent it seems, for working with the Women's Division they aided in selling about \$6,000 worth of bonds in eight hours.

A fall letter regarding junior matinees sent out by the Bronxville (N. Y.) Motion Picture Council was reported to our readers several months ago. A paragraph from a later letter to the parents of school children in the vicinity follows to show how a Council meets a handicap by revising a plan when necessity demands.

"The success of the series of four special motion pictures which were presented for children at the Bronxville Theatre under the title of 'The American Adventure Series,' as attested by favorable comments of both parents and children, encouraged the Council to instruct its Children's Program Committee to book further series. Unfortunately, conditions of the motion picture industry at the present time have made it impossible to secure sufficient of the pictures selected to form satisfactory groups or series. The Council has therefore been forced to limit the special Children's Programs to one Saturday morning per month. We trust that these monthly shows will receive the wholehearted backing of parents and children. It will be impractical to advise parents of each performance by letter, and we therefore request you to watch the local weekly papers for announcements of the children's shows in the regular advertisements of the theatre. These will bear the notation 'Selected by the Bronxville Motion Picture Council.'"

The films presented at the first two matinees under this new plan were *My Friend Flicka* and *Union Pacific*. The programs are designed primarily for children from 8 to 12 years, and are limited to two hours, from 10:00 to noon.

Bronxville is a suburban residential community near New York City with one theatre, and its activities will be helpful to similar metropolitan area districts. The Children's Program Committee, one of the six standing committees of the Council, is active in carrying out its duties which are to have a member of the Council present at all children's shows, who is to report to the Council at the next meeting on forms provided by the Chairman of the Committee; and to confer with the Film Review Committee on the latter's recommenda-

tions for feature pictures and short subjects to be shown on the children's program. The Film Review Committee keeps a record of the ratings of all new films and all shown at the local theatre. Mrs. Wayne Martin, Jr., Council vice-chairman, ably assists the busy chairman Mr. Francis M. Kurtz in all activities.

MISS Helen Cahill, director of the 4-Star Clubs of the Board, was invited by the Staten Island (N. Y.) Better Films Council to talk to a group of young people meeting in the St. George Theatre on March 25th to consider the formation of motion picture appreciation clubs. Mrs. William J. Massa the Council president reports the meeting a success, which seems to indicate the program suggested is getting under way.

THE Finer Film Federation of New Jersey, Mrs. John R. Schermerhorn, president, held a meeting for members in Newark. In addition to reports on local activities, talks were given by Dr. William Lewin, Editor of Film and Radio Discussion Guide; and Bettina Gunczy, your Council editor, who was introduced here as "a friend of all F.F.F. members." And may I add the hope that all other groups feel this way too. This organization arranged a motion picture program for the Women's Club of Orange (N. J.) on February 8th. Mrs. Leon A. McIntire, first president of the Finer Films Federation, told of its organization and early days, and I was asked to talk on the National Motion Picture Council. Lt. Salvatore Bonsignore from the Newark Airport told of the film activity of the Air Corps.

"EDUCATION for Living in the Post War World" is the heading given to the first 1943-44 letter sent by Mrs. C. W. Sankey, chairman of the Division of Motion Pictures and Visual Education of the Iowa Federation of Women's Clubs, to her chairmen. "In pursuance of this theme the aims and purposes cover character education, ed-

tional education. Ways and means of carrying out these aims and purposes are Better Films Forums, Junior Film Appreciation Study Clubs, cooperation of public and school libraries in exhibits of books, aid of school superintendents and teachers in correlating entertainment with class room work and giving publicity to educational movies through the school, introduction of reviews in clubs of outstanding books on the cinema, giving a five minute report on current motion pictures at each club meeting, promotion of use of films in departmental club work, assistance to theatre manager at benefit Thanksgiving and Christmas matinees, issuance of a Monthly Bulletin with a part in the work to be taken by committee women in each district with contributions from them. The purpose of the Bulletin is to inform the membership of worth while pictures before they arrive in the communities and thus create a demand patronage for them. As Mrs. Sankey says elsewhere, "We encourage the patronage of the best pictures by example and by whatever aid we can render our theatre managers."

"WITH this club year our motion picture committees are given the opportunity of stressing motion picture appreciation and study more than ever. This is a definite obligation to the public good in a world at war," so Mrs. R. Leslie Jones, Motion Picture Chairman of the Vt. Federation of Women's Clubs has told the motion picture chairmen of her state in a club letter. She says, "The Robert Hull Fleming Museum of Burlington has more films to offer clubs, schools and the public for a broader understanding of the war and a clearer awareness of individual responsibilities. Is the projector, in or near your community, set to wartime service? Does it offer films for the use of war plants, civilian defense organizations, adult clubs, and public meetings? Let us do our share in stressing this important medium of information." She wishes club women in their work with community motion picture theatres could particularly do something about the double features on Saturday when the children go. This she told me during a between-trains chat when I saw her enroute to St. Johnsbury, Vt., to talk at the Woman's Club on the "Motion Picture and the War" upon the invitation of Mrs. H. P. Holt, motion picture chairman.

THE YOUNG REVIEWERS

FOUR films recently seen by our 8-to-14-year-old critics furnish a varied diet of screen entertainment: comedy-drama, documentary, musical, and biography.

The new Bing Crosby-Barry Fitzgerald film *Going My Way* was described by a 10-year-old girl as a "heart-warming story," and a boy of 11 liked it because "part of it was sad and some was happy—it was good because it had music, seriousness, love and comedy." All of the 45 members who previewed it rated it either "excellent" or "very good," which is high praise indeed. They differed somewhat on its audience suitability, 25 considering it enjoyable for everyone, and 20 believing that the high

school age and grown people would find it more interesting. A 10-year-old girl was sure that "children over 7 would be able to understand it because it's very realistic and gets to the point," but a 14-year-old remarked that "true to life things are the hardest to understand and children would find it so." "But it was put in such a simple way," was another member's answer. A boy of 12 who felt that "it had too much religion for young children—they won't appreciate it," was answered by another 12-year-old, "I don't think it has very much to do with religion at all—I think it really shows good will," and a boy of 13 agreed, "I don't think the argument was for reli-

gion, it was that friendliness and kindness do more than harshness, and I think young children should be shown that." Barry Fitzgerald received most votes as the best actor in the film, there being general agreement with a youngster's remark "I liked him best, he was so funny in his way. Bing Crosby acted very naturally as he always does."

Tunisian Victory gave the boys and girls "a clearer view of the African campaign," as a 14-year-old remarked, and another agreed: "it's very informative, one of the most instructive I've seen." A member was struck by "the hardships the men had to go through besides the fighting," and a boy added: "a person can read in the newspaper that the Americans in two days of fighting took Hill 609 and they will think 'oh that was easy,' but if they see this film they will know how hard it was." Almost all of the 13 juniors present at the screening marked it for the high school age and grown-ups. A boy explained his reason: "the only persons who should see it are people who can get some educational value out of it—younger children wouldn't be able to realize the thing behind it." One girl of 14 was confused: "In my opinion war is a terrible thing and the less children know about it the better, but on the other hand they should know what the horror of war is." A 14-year-old boy disagreed, "if I were younger I would fall

asleep. But they don't show anything that would turn your stomach—you see bombing raids but you don't see people starving." The group was most impressed with "the cooperation between the United Nations."

Half of the group of 28 Young Reviewers who previewed *Knickerbocker Holiday* agreed with a girl's remark that "it was a cute musical comedy," the other half took the opposite view as stated by a boy, "I didn't think the plot was any too interesting—it just sort of went along with a few funny incidents to hold it together."

THE group of eight boys who saw *The Adventures of Mark Twain* were most enthusiastic about it, a 14-year-old remarking, "It is seldom that a picture about a famous man expresses as fine a human interest angle as did this picture," and another adding "each incident from the frog to the pipe at the end were masterpieces in their simplicity." One boy felt that "it was a little overdone—oversentimental—but this was excusable and the story is thoroughly enjoyable although the dialogue could have been cut." Most of the members were particularly impressed with the music, agreeing with the remark, "the musical score connected with the Mississippi River was excellently done." They considered it an enjoyable film for all ages.

Other Recommended Pictures

(Since the March issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

ADDRESS UNKNOWN

Columbia. Mature. (See page 7)

★ADVENTURES OF MARK TWAIN, THE

Frederic March, Alexis Smith. Screen play by Alan LeMay. Directed by Irving Rapper. Warner Bros. Family: SMPC 8-14.

A warm, human picture of Mark Twain from his early Mississippi days, in which not only the important events of his career are movingly depicted, but the drama of our growing country comes in as the exciting background. Mr. March does a superb job in his portrayal of the great writer, and the cast supporting him is large and intelligently chosen. Most audiences will probably like those parts of the film that tell of Twain's river days, and his Western adventures

—before he began to write—more than the sections which follow. For the latter part of the picture, though it has some excellent moments, often fails in its attempt to recapture the quality of his humor. This is notably so in the many scenes showing Twain on the lecture platform. But all in all, it is a worthy story of a great man who was the product and the interpreter of a great period in our history.

ANDY HARDY'S BLONDE TROUBLE

Mickey Rooney, Lewis Stone. Screen play by Harry Ruskin, William Ludwig, and Agnes C. Johnston. Directed by George B. Seitz. Metro-Goldwyn-Mayer. Family.

Andy goes to college (pre-war co-ed) in this one. He gets in the usual types of trouble with the established code and finds himself innocently

mixed up with two sisters, who also happen to be twins. Though Mickey Rooney mugs his way through most of the film, there are moments when he achieves real comic values and shows himself the very good actor he can be at times.

★COVER GIRL

Rita Hayworth, Gene Kelly. Screen play by Virginia Van Upp; story by Erwin Gelsey. Directed by Charles Vidor. Columbia. Family: SMPC 8-14.

This is a notable entry even in this season of gorgeous film musicals. Color, sets and costumes are lavishly rich, the girls are beautiful, the production numbers are many and striking. Holding this together is a well-written story about a Brooklyn night club entertainer who lets the fame that follows her winning of a cover girl contest lure her to Broadway, but who finds her way home again. The Kern score, full of good tunes played as they should be, is the crowning touch to this display of expert showmanship.

DAYS OF GLORY

Gregory Peck, Tamara Toumarova. Screen play by Manuel Luegyl. Directed by Jacques Tourneur. RKO Radio, Mature.

Another film dealing with Russian guerrillas and their brave and endless war against the Nazi invaders. Though the reality of the picture suffers sometimes from stilted dialogue and over-romantic concepts of the Russian character, the general impression is inspiring and the action rich in suspense. The interest of the story lies in the conversion of a young ballerina—excellently played by the handsome Tamara Toumarova—to the harsh code of the guerrillas so that, in the end, she gives her life to the cause.

FOLLOW THE BOYS

George Raft, Vera Zorina. Screen play by Lou Breslow and Gertrude Purcell. Directed by Eddie Sutherland. Universal. Family: SMPC 8-14.

This is a picture of the amusement world's part in the war effort, how its members carry escapist comfort to our fighting men everywhere. Every wartime show activity is touched upon—USO camp shows, radio Command Performances and all the many others—shown to audiences ranging from small isolated units to acres of attentive boys. Stand-outs in the long list of performers are Carmen Amaya, magician Orson Welles with stooge Marlene Dietrich, and Louis Jordan and George Raft in a show in the back of a truck during a storm.

GIRL IN THE CASE, THE

Edmund Lowe, Janis Carter. Story by Charles F. Royal. Directed by William Berke. Columbia. Family.

Quite a funny and entertaining dish of slapstick melodrama in which Mr. Lowe plays the part of an attorney whose hobby is locks and opening them. This side-line of his gets him mixed up in a couple of murders and is the means of unmasking a Nazi plot. The whole thing is run off in a gay mood, with lots of humorous episodes to brighten the rather threadbare plot.

★GOING MY WAY

Paramount. Family: SMPC 8-14. (See page 5)

HITLER GANG, THE

Robert Watson, Roman Bohnen, Martin Kosleck. Screen play by Frances Goodrich and Albert Hackett. Directed by John Farrow. Paramount, Mature.

An interesting film purporting to be the real story of Hitler's rise to power and the part played by Roehm, Goebbels, Hess, Himmler, Goering and other Nazis. Many of the well-known historic episodes such as the Munich beer hall putsch, the burning of the Reichstag, and the blood purge of 1934 are dramatically shown. The film is honest

in its effort to render an accurate account of the Nazis, but suffers somewhat from an over-simplification of history.

MAN FROM FRISCO

Michael O'Shea, Anne Shirley. Screen play by Ethel Hill and Arnold Manoff. Directed by Robert Florey. Republic. Family: SMPC 8-14.

The story of a young contractor, with ideas on how to build pre-fabricated ships, who comes to take charge of an old and conservative shipyard and to revolutionize its methods. There are a number of romantic threads woven into the plot which tend to weaken the film whose chief interest and excitement lie in its fine shots of actual ship construction and in the drama leading up to the launching of a new vessel in record time.

MEET THE PEOPLE

Lucille Ball, Dick Powell. Screen story by S. M. Herzog and Fred Saids; suggested by a story by Sol and Ben Barzman and Louis Lantz. Directed by Charles Reisner. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Because she wants the play that a shipyard worker has written, a cynical musical comedy star goes a-welding with him and meets the people who change her point of view so that finally she puts the play on in the yard itself, with and for the workers. The cheerful social message of this musical does not interfere with the general good spirits built up by Vaughn Monroe and Spike Jones with their respective bands, a comedy section headed by Bert Lahr and a young, lively, unpretentious cast.

PIN UP GIRL

Betty Grable, John Harvey, Martha Raye. Story by Libbie Block. Directed by Bruce Humberstone. Twentieth Century-Fox. Family.

A pleasant enough musical comedy with plenty of girls, dancing and singing—all set off in striking Technicolor. If the book is weak and lacking in fresh humor, these faults are compensated for by the vivacity of Miss Grable and Miss Raye and by the handsome and well directed chorus. Of special beauty is the roller-skating ballet with costumes and effects that are out of the ordinary.

★SEE HERE, PRIVATE HARGROVE

Robert Walker, Donna Reed. Screen play by Harry Kurnitz; based on the book by Marion Hargrove. Directed by Wesley Ruggles. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

A refreshing comedy of soldier life has been made of Private Hargrove's report on his basic training at Fort Bragg. Helped by a lively script and smooth direction, it tells lightheartedly of all the trouble an unlucky rookie can get into, with and without the help of his buddies. Robert Walker is a humorous, uncaricatured Hargrove getting easy natural support from Keenan Wynn and the rest of the cast.

SHINE ON HARVEST MOON

Ann Sheridan, Dennis Morgan. Original story by Richard Weil. Directed by David Butler. Warner Bros. Family: SMPC 12-14.

This film is an attempt to show the glamour of the theatrical world in which Nora Bayes gleamed so brilliantly in those gay years at the beginning of this century. As a true story of Miss Bayes' life the picture leaves much to be desired, being concerned with only the more fabulous aspects. The songs and the general atmosphere of the period, however, have been successfully recaptured, and there are considerable humor and spontaneity in the script.

SHOW BUSINESS

Eddie Cantor, George Murphy. Story by Bert Granet. Directed by Edwin L. Marin. RKO Radio. Family: SMPC 12-14.

Another gay addition to the growing list of films that recall the early days of show business. This new nostalgic item has such accomplished comedians as Eddie Cantor, George Murphy, Constance Moore and Joan Davis following the backstage trail from Miner's Bowery theater, through burlesque to the Palace and, finally, to the "Follies." Some of the film suffers, it must be said, by being over-burdened with trite romantic considerations that slow the pace and detract from the otherwise delightful and tuneful picture of the times.

SHRINE OF VICTORY

Story by M. Danischewsky, commentary by Frank Owens, Angus McPhail. Directed by Charles Hasse. Twentieth Century-Fox. Family: SMPC 12-14.

Mostly documentary material has gone into the making of this interesting film about Greece and the part she played and is still playing in the war. The country and the people are shown in superb photography and there are many thrilling shots of the German invasion of Crete, as well as some good enacted scenes depicting the Nazi treatment of the population. The commentary and the editing are, unfortunately, not always up to the standard of the camera work. British production.

★STORY OF DR. WASSSELL, THE

Gary Cooper, Laraine Day. Screen play by Alan Lema and Charles Bennett based on the life of Lt.-Commander Corydon M. Wassell and story by James Hilton. Directed by Cecil B. DeMille. Paramount. Family: SMPC 12-14.

A thrilling and highly satisfying war picture in which the heroic exploit of Lt.-Commander Wassell in evacuating the wounded of the cruiser "Marblehead" from Java is treated in epic fashion. Not only does Mr. Cooper, as Dr. Wassell, give one of the best performances of his career, but the rest of the cast, notably those who make up the crew, contribute true and moving portrayals of brave men holding to courage in the face of death. If the film suffers to some degree by the injection of rather trite romantic elements, it is a small defect in a script that is marvelously visualized in dramatic Technicolor and which carries great conviction and inspiration.

TAMPICO

Edward G. Robinson, Lynn Bari. Screen play by Kenneth Gamet, Fred Niblo, Jr., Richard Macaulay; original story and adaptation by Ladislav Fodor. Directed by Lottar Mendes. Twentieth Century-Fox. Family: SMPC 12-14.

To uncover oil-pirating Nazi spies, the captain of an American tanker pretends that he's beached, gets into their employment and puts an end to their operations. Good-looking production featuring the local color of the Gulf city, and the usual excitement of an espionage melodrama do much to cover the weak development of a well-worn plot.

THIS IS THE LIFE

Donald O'Connor, Susanna Foster. Screen play by Wanda Tuchock; based on a stage play by Sinclair Lewis and Fay Wray. Directed by Felix E. Feist. Universal. Family.

Eighteen-year-old Susanna Foster gets a violent crush on a handsome Army surgeon, straightens out when he's reunited with his divorced wife and starts life anew with Donald O'Connor, the faithful boy next door. The simple affair is filled out with much youthful mooning, lively dance routines and lots of singing. It's all pleasant enough.

★TUNISIAN VICTORY

Written by J. L. Hodson and Capt. Anthony Veiller. Directed by Lt. Col. Hugh Stewart, British Army Film Unit and Lt. Col. Frank Capra, United States Army Signal Corps. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

The United States and Great Britain have collaborated in making this official record of their North African campaign and have produced an absorbing account of that tremendous project. Beginning with the initial allied conferences and gigantic preparations, the film moves with the two armadas to the landing in North Africa and follows step by step the fighting that resulted in the victory at Tunis and Bizerte. Simple animated maps and diagrams, well written commentary and excellent editing present the picture with clarity and force, a picture made even more memorable by unusual artistic and human values. This is an impressive and inspiring history.

UNCERTAIN GLORY

Errol Flynn, Paul Lukas. Screen play by Laszlo Vadnay and Max Brand. Directed by Raoul Walsh. Warner Bros. Mature.

A convicted murderer is about to be guillotined in occupied Paris when English raiders bomb the prison yard. He escapes in the confusion, only to be caught again a few days later by Inspector Bonet who had captured him in the first place. On his way back to face death again, he successfully pleads with Bonet to allow him to give himself up as the saboteur the Germans are seeking. By this act he saves the lives of a hundred men the Nazis are holding as hostages. Mr. Flynn, as the hardened criminal, misses much of the part's significance by unconvincing acting. Mr. Lukas as the Inspector, on the other hand, does a superb job within the limitations of the script.

WHISTLER, THE

Richard Dix, J. Carrol Naish. Screen play by Eric Taylor. Directed by William Castle. Columbia. Family.

A nicely wrought and exciting thriller. Though the plot, in which a man arranges for a gunman to have himself killed, is highly artificial and contrived, the exposition is done with fine skill and suspense. The melodramatic values are further heightened when the man, his reason for seeking death removed, tries to find the gangster before he can go through with the job.

★WHITE CLIFFS OF DOVER, THE

Irene Dunne, Alan Marshal. Screen play by Claudine West, Jan Lustig, George Froeschel, based on the poem "The White Cliffs" by Alice Duer Miller. Directed by Clarence Brown. Metro-Goldwyn-Mayer. Family.

An American girl marries an English baronet, loses him in World War I and in time also loses their son in World War II. This furnishes a frame for emotion-packed situations centering around the heroine—her love story, her bereavements, her readjustments as her understanding of her adopted country grows. Mrs. Miller's poem is used as a narration device. The cast is impressive, the settings extremely good. Many of the directorial touches, notably the handling of crowd scenes, are thrillingly fine.

YELLOW CANARY, THE

Anna Neagle, Richard Greene. Story by P. M. Bower. Directed by Herbert Wilcox. RKO Radio. Family: SMPC 12-14.

A rather old-fashioned spy story in which Miss Neagle plays the part of a young English woman who has herself marked as a pro-Nazi so that she can win her way into the inner circle of German plotters. Good acting and some novel sea scenes help a great deal in making the film entertaining. British production.

Recommended Short Subjects

INFORMATIONALS

★**AIRCRAFT CARRIER**—This shows the launching of one of our new aircraft carriers, a ship of the Essex class, and takes us on its "shake-down" cruise. In superb photography it reveals the high co-ordination of desk-officers and pilots, and the vast amount of precision training necessary in the working of the great ship and its hundreds of planes. The commentary is instructive and, largely because of its simplicity and dignity, highly inspiring too. (This Is America: RKO Radio), Family: SMPC 8-14.

AVIATION EXPERT DONALD DOUGLAS—Among others in this group of interesting figures are plane-builder Donald Douglas who takes to the sea for recreation, an Oregon farmer all of whose live-stock is either black or white, and a coconut-husking Boston terrier. (Person-Oddity: Universal), Family: SMPC 8-14.

★**BROTHERS IN BLOOD**—A good deal about blood transfusion—its history, its use in war, the handling of plasma—is presented in this effective appeal for blood donors. (Miniature: Metro-Goldwyn-Mayer), Family: SMPC 8-14.

CHINATOWN CHAMPS—Shots in color of San Francisco's Chinatown and the athletic training given Chinese children by the San Francisco Recreation Commission are shown in this scrappy treatment of an interesting subject. (Sports Parade: Vitaphone), Family.

DAY IN DEATH VALLEY, A—Scattered views in color of Death Valley, focused mainly on tourist resorts and Death Valley Scotty's unbelievable castle. (FitzPatrick Traveltalk: Metro-Goldwyn-Mayer), Family: SMPC 8-14.

★**EAGLE VERSUS DRAGON**—Daniel and Jule Mannix, collectors for zoos, use their pet American bald eagle to catch a dragon lizard. Apart from the fascination of its main subject, the film has charming shots of rare animals and of the countryside in southern Mexico. The commentary is excellent, informative and lightly humorous. In Technicolor. (Featurette: Universal), Family: SMPC 8-14.

FOSTER'S CANARY COLLEGE—A trainer of birds, a collector of historical rings, a hundred-year-old man, with flying as his hobby, and a number of other interesting people. (Person-Oddity: Universal), Family: SMPC 8-14.

FRAUD BY MAIL—An exposure of some of the cures that mail-order quacks attempt to sell to seekers of health and beauty. (Variety Views: Universal), Family: SMPC 8-14.

FUN FOR ALL—Handsome shots of skillfully performed winter sports, ranging from skiing in New Hampshire to intricate group swimming in Florida. (Sports Reviews: Twentieth Century-Fox), Family: SMPC 8-14.

GOLDEN GLOVES—Bill Stern gives a good description of the Golden Gloves—the selection of these young boxers, their training, their preliminary bouts and their big day in the ring at Madison Square Garden. (World of Sports: Columbia), Family: SMPC 12-14.

HOBO NEWS—A lighthearted description of this unique paper—its New York office and staff, its readers and a reproduction or two of its characteristic humor. (Variety Views: Universal), Family.

HOME MAID—All sorts of household tricks and time-savers are humorously shown and described. (Pete Smith Specialty: Metro-Goldwyn-Mayer), Family: SMPC 12-14.

MAILMAN OF SNAKE RIVER—A very interesting film showing how the U. S. mail is delivered on the Snake River in the Rockies by a 58-foot motor boat which makes the perilous journey once a week. (Twentieth Century-Fox), Family: SMPC 8-14.

MARCH OF TIME NO. 7 (10th series)—"Post War Jobs"—A serious discussion of the vast problems confronting our country with the liquidation of war contracts and the return of the armed forces to civilian life. The film shows the planning that is now going on in Washington and among business men to meet the crisis that will develop at the close of hostilities and with the reconversion of plants to civilian needs. (Twentieth Century-Fox), Family: SMPC 12-14.

MARCH OF TIME NO. 8 (10th Series)—"South American Front, 1944"—A contrasting study of Argentine and Brazil—the first, being strongly anti-United States and the other highly cooperative in our "good neighbor" policy. The commentary gives an explanation of these attitudes in addition to showing interesting shots of the people and resources of both countries. (Twentieth Century-Fox), Family: SMPC 12-14.

MR. CHIMP GOES SOUTH—The adventures of two small girls and Mr. Chimp on vacation in Florida will appeal particularly to juvenile audiences. (Variety Views: Universal), Family: SMPC 8-14.

PAST PERFORMANCES—Entertaining shots of events in the sports world of forty years ago. (Sportscope: RKO Radio), Family: SMPC 12-14.

POPULAR SCIENCE NO. 4—Inventions that control wartime railroad traffic, a bed of the future, and grasshopper planes now used in battle. In color. (Paramount), Family: SMPC 8-14.

SAILS ALOFT—Shows the training of the U. S. Coast Guard Cadets at New London in sailing the old-time square-riggers. (Twentieth Century-Fox), Family: SMPC 8-14.

SCREEN SNAPSHOTS NO. 9—A very interesting short made as an observance of the 50th anniversary of motion pictures and showing glimpses of many early products from Edison's first experiments to the perfected films of today. A score of old-timers and many of the present stars and directors are represented. (Columbia), Family: SMPC 8-14.

SILVER WINGS—A glamorous glimpse of what the WASPS do to win their wings at Avenger Field in Texas. (Movietone Adventures: Twentieth Century-Fox), Family: SMPC 8-14.

SPEAKING OF ANIMALS—IN THE NEWS-REELS—An amusing take-off on human newsreels, with animals as front-page material. (Paramount), Family: SMPC 8-14.

STEAMBOAT ON THE RIVER—A Lowell Thomas travel film in which we are taken down the Mississippi on a side-wheeler, stopping at various river towns to see the sights. In Technicolor. (Magic Carpet: Twentieth Century-Fox), Family: SMPC 8-14.

TRADITIONS OF MEXICO—Shows some interesting views of the potters, the weavers, and other picturesque natives. (Columbia), Family: SMPC 8-14.

VARGA AND HIS BEAUTIES—Of most interest in this collection are a show of Varga's work from his early cartoons to his present sleek style; soap-making in a state prison; and goldfish farming in Maryland. (Person-Oddity: Universal), Family.

MUSICALS

COMMUNITY SING NO. 10—Don Baker and the Song Spinners encourage the audience to join them in five current songs, topped by "Mairzy Doats." (Columbia), Family.

SOUTH AMERICAN SWAY—Emil Coleman, Carl Hoff and Joe Reichman lead their bands and some soloists in five Latin rhythm numbers, attractively photographed and recorded. (Melody Master: Vitaphone) Family: SMPC 12-14.

U. S. COAST GUARD BAND—Under the leadership of Lt. Rudy Vallee, the band sings and plays the songs of other branches of the service. Backgrounds of military activity add to the interest. (Melody Master: Vitaphone), Family: SMPC 8-14.

CARTOONS AND COMEDIES

CHAMPION OF JUSTICE—A very delightful Technicolor short, done with nice imagination and cleverness, in which Mighty Mouse saves his people from a bad fate. (Terrytoon: Twentieth Century-Fox), Family: SMPC 8-14.

CILLY GOOSE—All about a goose who laid a golden egg and what happened. Only it was a dream, fortunately for the goose. Done with considerable imagination. (Technicolor cartoon: Paramount), Family.

CONTRARY CONDOR—Donald Duck sets out to do some scientific egg hunting, but gets in a jam with a fond mama condor—with unexpected results. In Technicolor. (Disney cartoon: RKO Radio), Family: SMPC 8-14.

DAY IN JUNE, A—Lowell's description of a summer day illustrated with pretty, highly colored birds and flowers. (Terrytoon: Twentieth Century-Fox), Family: SMPC 8-14.

FISH FRY—Andy Panda used ingenuity and a bulldog to save his goldfish from a hysterical cat. (Color Cartune: Universal), Family.

★**HOW TO PLAY FOOTBALL**—A thoroughly delightful Disney featuring Goofy in the role of a super-duper gridiron hero. Not only is the animation funny, but the running commentary on the game is something to end all radio accounts of college teams in action. (Disney cartoon, RKO Radio), Family: SMPC 8-14.

MY TOMATO—Bob Benchley's tomato-growing project stirs the interest of his neighbors and the crop shows just what their advice is worth. (Miniature: Metro-Goldwyn-Mayer), Family: SMPC 8-14.

ZOOT CAT, THE—In spite of all his efforts to get in the groove, hep-cat Tom loses his girl to that superior jiver, Jerry Mouse. (Technicolor cartoon: Metro-Goldwyn-Mayer), Family.

NEW MOVIES

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COVER: Scene from Paramount's picture, "The Story of Dr. Wassell"

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

MOVIES AND DELINQUENCY

THE motion picture because of its ability to focus attention on a subject, subtly as entertainment or directly as education, and to bring it before a large audience of both adults and young people, has been called upon to help in the solution of the current problem of juvenile delinquency. The motion picture makers in this case are motivated not only by their interest in dealing with a timely topic, but because it is also to their advantage to have this problem corrected, for one of its manifestations is theatre misbehavior and vandalism. As the motion picture production and exhibition forces are interested, so is the motion picture public, and particularly that part of the public organized into community Motion Picture and Better Films Councils, or those studying motion pictures in a program of departmental activity. Their interest has been brought to us so often through correspondence and discussion that it seemed certain there would be benefit from getting some expression of opinion on definite questions covering the various aspects of the subject which were being talked about. So we projected "Twelve Questions on the Youth Problem" to such organizations in mid-March, and from their answers the following report is presented in the hope that it will be found helpful as a basis for further study and action.

The replies are representatives of communities large and small. Those quoted are from Motion Picture or Better Films Councils in Bronxville, N. Y., Central Queens, N.Y., Cincinnati, Cleveland, Dallas, Denver, Detroit, District of Columbia, Elmira, N. Y., Ithaca, N. Y., Jacksonville, Knoxville, Lincoln, Nebr., Macon Ga., Marin, Calif., Muncie, Indiana; Phillips Co., Ark., St. Louis, Seattle, Sheboygan Co., Wis., Staten Island, N. Y., West Essex Co., N. J., New Orleans, La., Worcester, Mass.

Other replies are from representatives of such groups as: Atlanta Board of Review; Juvenile Court, Dade County, Miami, Fla.;

Federal Public Housing Authority, San Diego, Calif.; Audio-Visual Education, Public Schools, Greenwich, Conn.; Illinois Federation of Women's Clubs; Photoplay Indorsers of Indianapolis and Fort Wayne; Visual Education Dept., University of Minnesota; New Jersey Congress of Parents and Teachers; New Jersey Finer Films Federation; Philadelphia Motion Picture Forum; Montgomery County, Penna., Federation of Women's Clubs; Atlantic City Federated Woman's Club; Southern California Church Women; Vermont Federation of Women's Clubs; Juvenile Court, Waterbury, Conn., and Women's University Club, Los Angeles.

1. *Do You Believe the Motion Picture can be Effective in Helping to Fight Juvenile Delinquency?*

All answers were in the affirmative, and as various reasons given for this affirmation are shown in answers to the questions following we pass on to the next question of the survey:

2. *Could This Be Done Better Through Features or Short Films and Why? Do You Believe the Feature "Where are Your Children" and the Shorts "Children of Mars" and "Youth in Crisis" Served their Purpose?*

The votes for features and shorts were about equal, with some voting for both, some for one or the other. Examples from the answers are: "Both features and shorts could be well used." "Each has its place for carrying a message." "The content of the film should be the best guide as to its length."

Those expressing preferences for features say: "It takes a longer picture with a story and with continuity to better impress the young people and their elders." "Features are more subtle in their message." "They demand more plot and more drama." "They are more impressive than

shorts." "Make one concentrate more, therefore more effective." "Shorts don't appeal to children." "Have more pictures like Andy Hardy where the young people are natural, the parents human and the influence is good." "It is felt that a longer build-up than shorts provide is needed for educational purposes." "Features showing life at its best have great influence." "Features, because this should not be incidental but the main attraction."

Concerning the feature length *Where Are Your Children* they said: "It was fairly sound in its treatment but it thrilled adolescents and had some poor characterizations. Many adults thought it exaggerated and the solution saccharine, uninspired not really pertinent to adolescents." "There was too little attention given to the punishment of the parents who were really responsible for their children's delinquency." "It was more effective because it was a feature. Our Council and the P.T.A. gave it wholehearted support and considerable publicity which brought results, for according to the theatre manager it was well-attended. At a Council meeting later it was a subject for discussion." "It was pleasing to some but not to all." "Members who saw this thought it was excellent."

Those believing shorts more effective said: "Feature films on this theme might not attract, but shorts would be seen in conjunction with other features." "A short with the right subject may get something across better than a long meandering film." "Peppy shorts most effective." "Shorts, because of the tendency of features to be overlong." "They keep the children's interest." "They can be more diversified and beamed at particular groups." "Brevity with a punch is most effective in any field."

"Those of higher education are influenced by films such as *Children of Mars*, etc. Our teachers especially thought so. Others thought the average juvenile seeing pictures of this nature would get no benefit from them." "It is extremely helpful in interpreting the needs of these children to any community." "All groups interested in juvenile delinquency were urged to see *Youth In Crisis*." "Wider distribution for these excellent films should be possible,

not only to theatre audiences but to non-theatrical as well. If they could be put on 16mm for easier distribution it would be splendid."

Some voters were not so certain of the value of these films, saying: "This is doubtful in my mind. Young people went to see these films because they expected something sensational." "Lurid advertising spoiled the purpose." "Why show how to act wrong, rather present, by example, rewards of right." "There was quite a difference of opinion." "Believe they have done some good." "Pictures such as *Youth In Crisis* are harmful because they show children just how to have new and exciting adventures; the power of suggestion is too strong and that particular picture too explanatory." "Their teaching was obscure and the only thing they did was to make the youngsters think wrong."

3. *Would the Motion Picture and the Radio Accomplish More by Directing Programs to Parents or to Young People?*

Parents seemingly, from the answers to this question, are the ones needing the education movies and radio can bring, for more said "parents" than "both" or "children" combined. Here are some answers to show why:

"Young people cannot be inspired to high standards when homes rate low." "Parents, because I know of children who, having listened to commentators accuse parents of neglecting their children, have turned around and used this as an argument for their misbehavior." "Parents, but as that seems to be the main trouble cannot say whether one who already does not recognize responsibility could be brought to do so by pictures." "Films could influence parents not reached in any other way." "Over and above all, the whole matter lies mostly in the fact that mothers do not stay at home with their children, that home is not magnified as it should be." "Parents, as they are the ones who should guide their children. Many are neglecting their families in their desire for high wages." "They need these films more than children." "Should be educated first." "They need to be awakened to their responsibilities." "They

are more of a problem than the young people." "They are too lax and by their own actions are responsible for looseness among children." "Parents or children who would listen to such programs or see such pictures would be the ones who are already 'all right.' The other group might get it by accident or special appeal but wouldn't take either one in as a good subject."

"Should be directed to both, because young people see the same films in the theatres as their parents." "To both although this is mainly a problem of parental control." "There should be a differentiation." "Parents must have an understanding knowledge of how to gain the cooperation of their children if any solution is to be found."

"To young people, as programs directed to parents would not reach the group of young people who need help." "Movies for young people who are more interested in watching than listening, and the radio for parents." "Let more young people participate on the radio." "Through programs like Frank Sinatra, to which many of the young people seem to listen, some message might be conveyed."

4. *Would Good Behavior Patterns Exemplified in the Kind of Films and Radio Programs Young People Like be More Forceful than Preachments?*

"Definitely if these behavior patterns are made interesting, entertaining and dramatic. *Going My Way* is a good example of a film." "Outside of music, there are very few programs directed toward adolescents." "These problems should be attacked as something vital to the people involved, 'how can they solve the problems for themselves' is one method of approach." "Show them what young people not much older than they are doing in the service of their country, particularly movie stars or people who are their 'heroes.'" "Keep away from the term juvenile delinquency, some young people like the distinction of being delinquents, use the constructive approach." "Children are hero worshippers and patterns set by someone who appeals to them would do ten times more good than trying to force good behavior. The latter

makes a youngster self-conscious and then that makes him stubborn and unwilling to do what is expected of him because he doesn't know how to make the adjustment gracefully." "Decidedly more forceful than preaching." "There are too many people now trying to run other people's homes."

"One of the best ways movies can help in this situation is for theatres to furnish the public with good entertainment, pictures like *Destination Tokyo*, *Standing Room Only*, anything that appeals to youth. I believe that films which would show youth their own problems and how to solve them would help enormously. The *Alice Adams* sort of film, but with Alice learning why she failed and succeeding with the next boy. Certainly a film showing parents what happens when they neglect children, would help. And I believe some films ought to show both parents and young people the other's points of view, indicating how they could get together better. Our pupils feel that adolescents are unfairly shown in Hollywood's pictures, the Andy Hardy kind, they're made to look ridiculous. They like to be taken seriously more often." "We think the radio is a good medium for teaching the child and feel sure a child listening to music and stories for children will develop a taste for higher learning and be greatly benefited."

"Biographies of great people would be best." "By presenting high standards of American life in an entertaining and attractive way." "Only where you can get young people to look at films that are direct and to the point, not doctored up to give a false sense of trying to uplift." "By showing wholesome films which appeal to their better natures." "If more family pictures were shown." However, one Juvenile Court official opposing the above opinion says, "Emphasis should be on preachments."

5. *Does Your Community Have a Youth Problem? Is it Among Young Children or Teen-Agers?* and question 6. *If Not, Have You Conducted Some Kind of Preventative Program Using the Motion Picture?* are so closely related that the answers have been put together as follows:

"Teen-agers, most of whom are transients, especially girls. Officials feel the high salaries paid workers are responsible for young girls coming in large numbers. Some are very young, and most are of a type who would not see features that would be beneficial." "Children and the teen-agers are emotionally upset, but with the assistance of theatres, Boy's Clubs, Y. M. and Y. W. C. A.s and community centers it is being well handled." "Parents are working in defense industries to the destruction of both teen-agers and children." "We had a youth problem when the air-base first opened, teen-age girls roaming the streets and meeting soldiers." "We have truancy and absenteeism in high school." "Parents of the right sort are more effective than any outside influence except perhaps a beloved teacher in a school or church." "Ours is not beyond control, but some isolated instances have been bad, boys and girls 10-15." "We have problems here with very young children, often only 7 and 8 years." "Managers complain that mothers leave tiny tots in the theatres all afternoon." "Adult delinquency is a greater problem here than youth delinquency." Several said this. "This community doesn't have much of a problem with children. More mischievousness than anything else simply because it's 'that kind of a community.'"

From the recorded votes this survey, like others, shows teen-age young people as the greatest problem. The neglect of the young children is indeed regrettable, but the main community trouble, of course, is caused by those in the older age group. That there is an effort being made in the solution, the following comments indicate:

"Most of our theatres, especially the neighborhood, work with the community centers and have many children's programs. One of our exhibitors who has several houses said they were handling the problem very well, that it was not any worse than in the last war." "We have Friday family night and special programs." "Youth programs in theatres started. Talks have been given by the manager on care of theatre property." "We try to have presented

to the children all the good pictures possible." "The influence of the honor system in all the schools, to protect property not to abuse it, effective in changing some bad behavior in streetcars and theatres." "Most group gatherings use moving pictures of an educational nature." "We feel certain that the good entertainment provided at our local theatres is a big help. Service men inquire, with eagerness, for news of forthcoming pictures." "We have recently made a survey and have found our young people well taken care of with a local 'Y,' church clubs, Boy Scouts, high school community centers." "Teen-age clubs have been organized in different parts of our city. They have dancing, motion pictures and games. One of the churches conducts a Happy Hour for younger children showing movies." "Recreational centers are being established in the parks."

"The Board of Education formed a Community Committee including youth organizations. The Businessmen's Assn. became actively interested and a vacant store room was provided for dances, etc." "There are numerous boys' clubs here and each week pictures are shown, the boys help in projection and take a great deal of pride in caring for the equipment. The FBI also presents films not only before juvenile groups but also grown-ups." "There should be clubs, auditions, ways of finding out talent and genius among young people. Keep young people busy and you avoid delinquency." "We must give children an opportunity for creative effort, to take over responsibilities they no longer have in their homes."

One Council has suggested an intermediate price range for high-school and teen-age theatregoers. A small community had the problem solved for them as they reply, "We had a problem with three teen-age boys but they moved out of town." Some report not full satisfaction with what has been done, indicating much yet to be accomplished. They say: "Various programs have been tried, but not too successfully." "Not enough has been done." "In some measure but not adequate." "To some extent." "Need more such cooperation."

IT has been said that the solution of the youthful delinquent might best be solved by the young people of the community who would have more understanding of cause and effect so we incorporated question, 7. *Have Young People of Your Community Been Given an Opportunity to Express Their Feelings and Assist in a Solution?* Here are some answers, starting with this interesting punishment-fit-the-crime. From its tone perhaps young people should be judge and jury for their offending contemporaries:

"Individually, our young people seem to think that all misdemeanors should be promptly and fully punished, 'getting away with it' is what encourages more and more trouble. They think reform school only makes people worse. They suggest if a thief is caught, he ought to be made to pay back in money from his own labors the amount of things taken." "The Mayor has had various youth conferences with several hundred teen-age youngsters meeting in his council chambers. They are urged to work out their own solution." "We have a Junior Citizen Corps where teen-age boys and girls take full responsibility in producing a play, as actors, carpenters, electricians.

"We believe the emphasis should be on the youth themselves, let them speak up. Not to do this is foolish." "A committee of youth to watch for misbehavior is the best preventative, this way young people can be deterred by being made to feel 'it isn't cricket' to do certain things." "The teen-age groups when organizing met with the P-T.A. and voiced their opinion on what they would like. High School groups have supervised Y groups and Scouts, in which they are interested, and there too they express their feelings as to what programs they would like." "We recently inaugurated student representation on our Motion Picture Council." "A coordinating Council has been established in local precinct." "We are at present making an experiment, having the high I.Q. children help those with low I.Q.s."

"Good work is being done by Girl Reserves, High Y and other teen-age clubs. They have fixed up attractive rooms, have programs and refreshments, and are taking

care of entertainment problems for those interested in good clean Christian living." "YW and YMCA mixers, dances, swimming, USO parties, church suppers, invitations to motion picture previews, tours of the city, picnics, all have helped, and the police department had a heart-to-heart talk with some parents." "Giving the young people plenty to do, recreation, good entertainment which included good motion pictures, and work in vacation time like Red Cross classes and victory gardens will go a long way to help."

Others say young people have voiced opinions in a Youth Congress, in councils, forums, programs, panels, round table discussions. Through forums at high school between parents and children and in clubs organized, managed and officered by the young people with sponsors.

8. *Do You Work With Your Theatre Managers in Combating Theatre Misbehavior or Vandalism?*

"We have made it a topic of discussion at two meetings, and have urged representatives, particularly from P-T.A. groups, to work for correction through their organizations." "All members of the Council and the Federation have tried to assist wherever possible." "Theatres are better lighted now throughout programs." Another Council suggested theatres should be more adequately lighted. "The management is very cooperative and does not allow any misbehavior or vandalism." "Theatre managers in this neighborhood know most of the youngsters who come to their theatres and it would be a matter of principle with the youngsters not to destroy the good relationships." "A friendly policeman walking around usually curbs any thoughts of misbehavior. Sometimes we have to report overly-loud talking or laughter, feet dangling over seats and such conduct." "Destruction of property is not a war problem. The resentment at the feeling they are not wanted may in part be responsible for vandalism."

One Council has suggested that perhaps some of these problems could be eliminated by the following means: enlist the aid of the Junior Victory Corps of the high schools

in volunteer usher capacities on Fridays, Saturdays and Sundays, when the audience is composed to a great extent of children; increase the admission fee for children after 7 p.m.; suggest that suburban theatres ask for volunteer help in the supervision of washrooms; it might be advisable for theatres to deny admission to children under ten years of age unless accompanied by adults; suggest that schools invite theatre managers to talk to their assemblies on the subject of theatre etiquette; encourage the P.T.A.s within their respective communities to assist the managers of theatres by reporting to them any irregularities which they may observe.

Others say "would be willing to cooperate if asked to do so." "When it is brought to our attention." "Have never had any requests for this cooperation." "The managers seem to feel competent to cope with whatever comes up." "P.T.A. does this in many localities." "Report such cases to the manager."

From these answers it seems the theatre managers are quite able to handle the problems in their theatres, but if at any time they may need the assistance of the motion picture lay groups in the community they have their willingness to assist.

ONE of the comments above said misbehavior might be caused by resentment at feeling unwanted. Because this idea had been expressed several times, it was included as question

9. *Do Your Crowded Theatres Welcome The Young People or are They Made to Feel Unwanted There Because They are Cut-ups or Too Youthfully Exuberant?*

Here are some responses:

"Young people are welcomed because they influence their parents and most of the small upsets and 'funny stuff' that children perpetrate are at Saturday Matinees where they are with their own set. The ushers and theatre managers know how to handle that too. Young people who do not conform when theatres are crowded are quietly asked to leave." "They are welcome because they bring in families and at present high prices their admission fees are welcome." "Under 12 they must

be accompanied by parents at night." "Welcomed but control is attempted." "No discrimination is shown against young people." "Children here cannot help but feel welcome at all times." "Always welcome and treated royally." "Managers try very hard to please the children." "Only on double-feature nights do we have much exuberation. So far there has been no cause not to welcome young people." "As long as they behave so they don't interfere with other patrons."

"Children's reaction in general is that they are not wanted." "The young people, we learn from those who have spoken at the Community Committee, feel they are not wanted at the movies, corner drug stores, in the school after hours, etc." "I do not believe that any theatre manager welcomes young people who destroy property and disturb other theatre patrons." "They are made to feel unwanted by the patrons if they cut up."

WHEN the Women's National Radio Committee learned that we were to make this survey they suggested this question:

10. *Do You Believe Learning Through Movie Shorts and Radio Programs About Young People of Other Countries Would Help in Solving Some of Our Youth Problems?* Responses were:

"Not only do I believe this would be helpful, but think it imperative that our young people become more familiar with the customs of other countries." "Especially to show our young people how many more advantages they have." "It would help our young people to be more tolerant of other races, as to understand them is to like them." "We have a parent education study course now, dealing with habits and customs of people in other lands and it's very interesting and educational." "It probably would if the picture was a fair sample of wholesome activity without 'preaching.'" "Believe any of us benefit by knowing more about other peoples, their background, music, customs and aspirations; especially now, I think our young folk should know the hardships the young peoples are enduring in other lands." "It

would help to create international friendliness." "If they are real life of real young people, sans hokum and glamor."

Other answers not so positive are: "This is doubtful." "Might be worth trying." "It could be instrumental if made interesting enough." "Do not think it would reach the ones needing it most, but a definite aid to average youth." "This might help to some extent." "These movies would only be interesting to those who are taking such material as part of their history courses where it might help in school work." "I doubt whether they would impress those we want to reach."

THOSE who currently study juvenile delinquency know that the motion picture is no longer a scapegoat, handily there to take the blame for bad doings of children. "Movie-made children" doesn't need to mean children made bad any more than children made good. If the community motion picture group emphasis on selection, discrimination, and careful attendance has helped, and any progress such as this which must reach the entire community in an educational way is slow, it would be an incentive to continue, and so:

11. *The Motion Picture is Now Being Used To Fight Juvenile Delinquency When a Decade or so Ago it was Accused by Some As Being a Cause of It. Do You Feel That Community Motion Picture Work Helped To Bring About This Changed Attitude?* The following are representative answers:

"Very definitely so, but the motion picture industry has contributed also by the improvement in the films now being exhibited." "Community understanding and cooperation is the best way to keep the right attitude toward pictures." "There is no doubt but that it has had a great deal to do in bringing about this changed attitude. The worst thing that could happen during this war would be to close the motion picture house or make admission prices prohibitive." "It had a great deal to do with it. Representatives, sent to the Council, return to their respective organizations with reports of programs, plans for the future, reviews of current and forthcoming

pictures, and a feeling of cooperation which has helped very much." "Such work would have a definite influence on the attitude." "We believe the motion picture to be the best means of entertainment and a good means of education, and only through education will the standards of certain classes be raised." "Aware of the problem, we have used all avenues for attempted remedies. Where are young people more often than in the movie theatre?" "With due respect to the studios, I think they are more alert to timely dramatic subject matter and box office appeal."

Some answers show the belief that the movies are still a poor influence, an attitude suggesting more forcefully the importance of an educational community motion picture program working toward family nights and special shows for young children and their support. They say: "We still hear about the movies being moral 'buster-upers.' Naturally we stand ready to argue against that feeling. Councils have helped." "Motion pictures still plant ideas for juvenile delinquency, and should help combat it." "Gangster pictures contributed a great deal." "Some movies still give the wrong ideas to children. We are told movies are shown as scheduled not by choice." "Some pictures have helped, but there are still some which can be improved on." "Many pictures still encourage juvenile delinquency, viz, *Miracle of Morgan's Creek*." "The advertisements of certain movies are most questionable." "Pictures are partly responsible, but I blame newspapers and so-called comic strips which deal mostly with gangsters, and the radio to a certain extent. These are all in the home, while we must go to pictures and can choose the best."

12. *In What Ways Does Your Motion Picture Council Through Its Representative Membership Assist Other Groups in the Community in this Problem?*

If community motion picture groups are helping, specifically how, this question asks, and here are some responses showing the extent of this work: "The Council, as well as many of its affiliated organizations, is represented on the Citizens' Committee on

Recreation." "We have tried, with considerable success, to have at each meeting a representative or alternate from (22 large organizations named). Representatives are for the most part members of two or three, sometimes more, organizations in the city and an invitation is extended to guests at each meeting." "We are composed of many groups, P-T.A., Clubs, Legion, etc., about 20 altogether. We send out a paper each month through our public school office to all schools and libraries." "Our Council has a listing of all available pictures." "Members of our Council are representatives of other organizations. Hence our discussions and recommendations reach a wide area." "Our Council is made up of representatives from all the church, school and social community agencies upon whom we could call for cooperation."

"Members of the Council assist through their membership in other organizations and on special committees." "We send delegates back to their organizations with suggestions." "Many of our members are allied with committees working on youth problems." "A representative of the Council was asked to serve on a Special School Committee of the Council of Social Agencies."

"We are having a program on this subject at our next Council meeting." "Community reviewing groups who are on the job in every way. By encouraging attendance at good pictures." "Publication of a Motion Picture Guide sent to high schools, libraries, and the juvenile court." "An Evaluation Sheet put out at each change of program." "Through 'Film and Radio Discussion Guide.'" "By keeping them well informed." "We exchange ideas." "Through films shown at school." "Assist in arranging their programs." "Open meetings." "By calling attention to pictures children should see." "Give information concerning coming pictures." "Often called upon to select a film or find a machine or speak at meetings." "We keep in close touch with the theatre manager and parent-teacher association." "We had a study group council in the P-T.A. on this subject, and are planning for better pictures for the Saturday children's matinee." "We think our work, with high schools a valuable contribution."

MANY viewpoints and reports of activity pertinent to this subject have come to us through letters and printed sources and to provide more study material we offer a few.

"Children used to imitate in their play the pictures they saw of cowboys and Indians, cops and robbers. Today they imitate the destruction they see in the war films."

"Crooked politicians are at the bottom of our juvenile delinquency problem."

"The proprietors of movie houses are not running day-nurseries, to which children may be sent whenever they are in the way at home. They are running places of public entertainment and the adult public may ask to see films which would be unsuitable for children."

"One operator tried putting children on their honor, asking them to report such actions with some success. Another used a record on the patriotic angle."

"The Variety Club of one city, in cooperation with the Board of Education and police officials, proposes to finance gymnasiums, clubrooms, manual training workshops, etc., to keep the youngsters off the streets, and out of mischief busy doing something worthwhile."

"A body of grade and high school pupils, organized by the community division of the city welfare department, is being tried out as junior cops in one theatre at the invitation of the manager."

"A committee of five youths was named to determine the best procedures for production of a picture documenting the progress of the children in their war upon juvenile crime."

"One theatre manager, a woman, has handled the problem by asking the children to take pride in their theatre, and help keep it clean."

"Careful mothers select food which they think is good for the bodies of their children. If they gave as much thought to the soul and mind of their children it would do much to solve the problem of delinquency, and they would have no need to substitute movies as an alibi for their own delinquency, in respect to their personal interest and care of their children. One quarrel in a home between father and

mother in a child's presence will have an effect upon a child which a hundred movies never can have."

"Parents must select motion pictures their children are to see, then if possible accompany them to help interpret what the children may not understand."

"We must accept both the movies and the radio as great contributions to the framework of the culture of our future generations. There is plenty of room for improvement in pictures and radio programs, but is it not true that some of our best literature is filled with suggestions of evil? Juvenile delinquency is not due to moving pictures, or radio programs, but in almost every case, to leniency on the part of parents, lack of discipline and understanding in the home."

"Parents must face the radio and the movie as tools for the development of a child's attitudes, tools to be used discriminately. Each child has individual needs and must be allowed to try out these things offered him in order that he may learn to discriminate. However, it is up to the

parent to give him the opportunity to come in contact with and try out the things regarded as the finer things of life. Parents should avoid an hysterical condemnation of certain programs or pictures."

"Just as there is no one cause for delinquency, so there is no one method of prevention. The causative factors are multiple and complex and our attack must likewise be many sided. No one program or any one agency can be of much avail. All community services that are concerned with the welfare of the children—churches, schools, recreation centers, health services, child-guidance clinics, and the various public and private social services—must be utilized. But they must do more than perform their specific function. They must plan and work together in a coordinated program based upon the 24-hour needs of all the community's children. Such a program would aim to fill gaps in essential services, to eliminate duplication of effort and to make the best possible use of community resources."

—B. G.

THE NEW MOVIES

Selected by the Committee on Exceptional Photoplays

Adventures of Mark Twain

Screenplay by Alan LeMay, directed by Irving Rapper, photographed by Polito, Butler, Linden, Siegel & Leicester, music score by Max Steiner. A Jesse L. Lasky production, released and distributed by Warner Bros.

The Cast

Samuel Clemens Fredric March
Olivia Clemens Alexis Smith
Bret Harte John Carradine
Steve Gillis Alan Hale
Charles Langdon Walter Hampden
J. B. Pond Donald Crisp
Horace E. Bixby Robert Barrat
Clara Clemens Joyce Reynolds
Joe Goodwin Whitford Kane

In a sense this seems to be the implication of the whole film, so that even its title is more than an echo of the "Adventures" of those immortal youngsters, Tom and Huck, in whom the boyhood of their author and of a large section of America has been preserved. Certainly the first part of the picture, before Sam Clemens became famous as Mark Twain and began adventuring among the literati and on the world's lecture platforms, is much more vigorous and incisive than the latter part, which gives no hint of the intellectual and social turbulence that have invited so much attention and speculation from the critics of one of America's greatest literary figures.

On the surface Mark Twain's career was a success story, a small-town boy rising to world fame, and of course that is the easiest and most natural way to treat it in any biography except a searching and perhaps controversial psychological study for which

HIS wife, in the screen biography of Mark Twain, appears to go always on the assumption that her husband was a sort of eternal boy, a Tom Sawyer who in spite of the mane of white hair and craggy face of his latter years never quite grew up.

there is probably not enough definite material that could be used. The screen hasn't yet hit on how to solve the problem of visually dramatizing a man's mind, particularly the artistic creative mind. Maybe it's an insoluble problem. The external events of Mark Twain's life were picturesque rather than exciting, and the events chosen for this picture are mostly picturesque ones, a large part of them jokes which he perpetrated. This sort of thing—scaring the passengers half to death by the way he piloted a river steamer, the wager about the jumping frog which he made into one of his first tales—is characteristic of the man and of the times and places in which they happened. Characteristic of the man but painfully not of the place was his attempt to be funny in his own peculiar way at a banquet in honor of the aged Quaker poet, John Greenleaf Whittier, where such venerable and sacred institutions as Longfellow, Holmes and Emerson were shocked stony by this phenomenon from the West. Mark Twain, in his later years, deeply regretted this incident, but at the time he thought it was a bright stunt and resented the criticism it brought.

After that there is a marked quieting in his effervescence, partly because his wife had a quieting influence, partly because responsibilities put a financial load on him which he discharged manfully and even nobly, partly because the things which set off the brimstone in him would have been hard to put on the screen. So he makes his lecture tours, pays off his debts, gets an honorary degree from Oxford along with Rudyard Kipling, and dies loved and honored.

It is a sort of folk-figure, then, that we have here, a triumphant career of the American boy who most thoroughly represents American boyhood to the book-readers of the world.

FREDRIC MARCH, with the help of an astonishingly good makeup, is remarkably vivid and vital Mark Twain, in voice and manner as well as in looks. He has substance as well as surface, and a gleam of inner suggestiveness beyond most of the things he has to say and do. Donald Crisp

and John Carradine and Alan Hale are also live parts of what the picture represents, and C. Aubrey Smith makes the Oxford summarization of Mark Twain's significance noble and moving. The literary figures—Howells and the New England worthies—well, the makeup man's fingers slipped when he tried to re-create those likenesses, which belong in a wax museum of the poorer sort.

The music is another of Max Steiner's excellent and memorable compositions.

SOME MURDERERS

THE spate of murder tales that floods the shelves of lending-libraries and the counters of drugstores are generally of either the detective or the mystery kind, providing a reader's guessing game of find-the-criminal or catch-and-stop-the-murderer. A more solid and satisfying kind is the one which comes nearer to a novel, with characters that are interesting as people rather than as pawns in a game: where you know all the hows and whys of the crime and hunt with the hare instead of the hounds, the sort of tale in which Francis Iles and Joseph Shearing are masters. But always is the excitement of the chase, the catching of the murderer.

Somehow detectives tales never got much of anywhere on the screen till sound came along, which is hard to understand because they depend no more on dialogue than any other kind of drama, and abound in action and atmosphere that can be called cinematic. But they flourish nowadays, in all varieties. Two excellent ones are now current, of the higher species that involve character and "psychological" elements as well as the sport of the chase.

Gaslight, running interminably on the London stage under its own title and in America as "Angel Street," has a double-decked mystery: what sort of a man is Gregory Anton under his Charles Boyer velvet, and is he—actually or potentially—a murderer? Putting Boyer into the part intensifies this mystery for movie fanatics because here he seems to be as usual with his romantic eyes, his lips made for passion, his voice so sub-cellar yet so curiously lacking in depth, so rasping and yet caress-

ing: is he after all just a Gallic lover again, with a secret melancholy?

Gaslight

Screenplay by John van Druten, Walter Reisch & John L. Balderston from Patrick Hamilton's play, directed by George Cukor, photographed by Joseph Ruttenberg, music by Bronislau Kaper, an Arthur Hornblow Jr. production released and distributed by Metro-Goldwyn-Mayer.

The Cast

*Paula Alquist Ingrid Bergman
Gregory Anton Charles Boyer
Brian Cameron Joseph Cotten
Miss Thwaites Dame May Whitty
Nancy Angela Lansbury
Elizabeth Barbara Everest
Mr. Mufflin Halliwell Hobbes*

Well, he is pretty much that, but the secret melancholy is a secret desire that embarks him on a strange and grim undertaking, nothing less than to drive his beautiful young wife insane, so that by getting control of her property he can achieve the almost pathological desire that obsesses him.

Everything happens in a gloomy but glamorous Victorian house which had formerly been the brilliant home of a brilliant opera-singer. Her niece inherited it, and there, in the gas-lit era of the last century, this young and lovely girl comes back to live with the fascinating foreign musician she fell in love with and married in Italy. The house has had only sinister and tragic memories for her, because her aunt had met a violent death there, strangled by an unknown person whom the police had never found. But love has banished all those shadows—now she expects the place to hold nothing but happiness for her.

But now begins the slow, creeping premonition of something fearful, the merest shadow of it at first. The suggestion that there is something vaguely the matter with the young wife: her health needs careful looking after, she mislays things, there are lapses in her memory. Are they actual, or just the result of suggestion? And a new maid comes into the household, in a dubious position. What is she there for, and what is the meaning of the insidious struggle that grows up between mistress

and servant? What makes the gas-flame go down sometimes at night, deepening the shadows? What are the sounds that no one else hears? From a dim fear that something is wrong with her mind the girl becomes gradually convinced that her mind is actually going, and more and more the outline of some plot her husband has conceived emerges.

Of course there is eventual rescue and explanation, through a Scotland Yard man who takes a hand, following up the old mystery of the singer's death which has been mysteriously shelved in the files of his office. But meantime dread and terror have given the audience some very satisfactory creeps, which have been reinforced by a superb combination of settings and atmosphere and Ingrid Bergman gets every atom of charm and sympathy from the part of the girl. Boyer is in characteristic form, and Joseph Cotten, though as unVictorian and unEnglish as possible, brings a breeze of friendliness and don't-worry-too-much into the fearful hush of the old house.

DOUBLE INDEMNITY is, by contrast, very American and very hard-boiled modern. It is written and made in the tough verbal and emotional idiom of James M. Cain, and being under the directorial guidance of Billy Wilder it turns out to be an excellent job of suspense plus.

It may or may not have had its inspiration in the sordid Ruth Snyder-Judd Gray case of some years back, a husband murdered by his wife and her lover for his insurance. There is never any mystery

Double Indemnity

Screenplay by Billy Wilder and Raymond Chandler from James M. Cain's novel, directed by Billy Wilder, photographed by John Seitz, music by Miklos Rozsa. A Joseph Siström production released and distributed by Paramount.

The Cast

*Walter Neff Fred MacMurray
Barton Keyes Edward G. Robinson
Phyllis Dietrichson Barbara Stanwyck
Mr. Dietrichson Tom Powers
Lola Dietrichson Jean Heather
Nino Zachette Byron Barr
Mr. Jackson Porter Hall*

about it—we see everything from the first inception of the plot to get the husband insured for accidental death—"double indemnity"—through the plotting and execution of his murder, to the fatal entanglement the couple find themselves in through their common guilt and terror as they discover their perfect crime is not quite perfect. For the insurance investigator isn't quite satisfied with the way everything looks, and he keeps coming nearer and nearer to the truth.

The one awkward thing about the picture is the device by which the story is told—the man in the case talking his confession into a dictating machine. Perhaps it had to be told in some such devious way, but flash-backs seem pretty out-of-date nowadays, with a touch of amateurishness about them, and they certainly rob a tale of some of its first-hand freshness. That

aside, the picture is something more than violent melodrama though it has the tension and thrills of melodrama at its best; it probes with a good deal of effectiveness into the relations between a man and woman after a momentary passion has evaporated and they find themselves handcuffed together by a danger that generates nothing but hatred and suspicion.

Fred MacMurray and Barbara Stanwyck both sacrifice their natural attractiveness to play these parts with bitter effectiveness. It would all be pretty sordid if these two characters were the whole thing. But Edward G. Robinson cheers it up with one of his warmest and mellowest characterizations, and such minor people as Porter Hall and Jean Heather and Richard Gaines keep you from feeling that depravity is the main keynote. The main keynote, in fact, is excitement, the excitement of the hunt.

—J. S. H.

Other Recommended Pictures

(Since the April-May issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

AND THE ANGELS SING

Dorothy Lamour, Fred MacMurray, Betty Hutton. Story by Claude Binyon. Directed by George Marshall. Paramount. Family.

The "angels" in the case are the four spirited young daughters of a father whose chief interest in life seems to be in the raising of soy beans. They run rather wild about their small home-town when not turning their salaries over to dad who is saving for the purchase of a farm. When the dapper orchestra leader, Happy Morgan, comes to play at the local hot-spot they do a sister-act which shows they have the stuff. Two of the sisters fall for the charms of the leader which leads to complications of a rather humorous nature. The dynamic Miss Hutton dances and sings with great effect, and so do the other girls, but the general level of the picture never quite reaches the heights one has a right to expect from such fine entertainers.

BETWEEN TWO WORLDS

John Garfield, Paul Henreid, Sidney Greenstreet, Eleanor Parker. Play "Outward Bound" by Sutton Vane. Directed by Edward A. Blatt. Warner Bros. Mature.

A parable of life after death, with a group of people killed in an English air-raid journeying to the hereafter in a mysterious ship. At the end of the voyage an Examiner interviews them and judges them, on the principle that each one in life has created the heaven or hell which awaits them after death. It is carefully and beautifully directed, with good performances by a cast which besides the featured players includes Faye Emerson,

George Coulouris, Edmund Gwenn, Sara Allgood and Dennis King.

★ DOUBLE INDEMNITY

Paramount. Mature. (See page 12)

★ EVE OF ST. MARK, THE

Anne Baxter, William Eythe. Screen play by George Seaton from the play by Maxwell Anderson. Directed by John M. Stahl. Twentieth Century-Fox. Family.

Maxwell Anderson's play has been brought to the screen with painstaking care. Episodic in form, it describes a farm boy called in the first draft, his camp life, his furloughs at home, his supreme test on an island in the Pacific where he persuades five other expendables to fight a delaying action although they have been given permission to retreat. The serious, touching emotionalism of the picture, stressing the powerful tie between the young fellow and his family and sweetheart is lightened by considerable soldier comedy.

★ GASLIGHT

Metro-Goldwyn-Mayer. Mature. (See page 12)

HAIRY APE, THE

William Bendix, Susan Hayward. Screen play by Robert D. Andrews and Decla Dunninga, from the stage play by Eugene O'Neill. Directed by Alfred Santell. United Artists. Mature.

In spite of many very radical changes in the original stage play, an excellent picture has made from its highly dramatic material. Mr. Bendix plays the grimy stoker with fine understanding, and

Miss Hayward makes the part of the selfish rich girl, who sees nothing but a "hairy ape" in the man, a convincing picture of inconsiderate, self-centered living. There are many stirring moments in the film and, on the whole, it is well directed. A few of the sets, notably Miss Hayward's New York apartment, are outlandish and detract from the tense, realistic mood that is achieved throughout most of the picture.

HOME IN INDIANA

Walter Brennan, Lon McCallister. Magazine story by George Agnew Chamberlain. Directed by Henry Hathaway. Twentieth Century-Fox. Family: SMPC 8-14.

A very satisfying picture with the county fair and trotting horses and trotting races offering a colorful series of subjects for excellent Technicolor treatment. The story of the men who love, breed and race the horses is also pictured in considerable detail, perhaps a bit too sentimentally for those not close to the stables or the track. The refreshing acting of young McCallister and Jeanne Crain, comparative newcomers to the screen, makes up for a lot of weaknesses in the script.

★MEMPHIS BELLE, THE

Produced by the U. S. 8th Air Force Photographic Section in cooperation with Army Air Forces First Motion Picture Unit. Paramount. Family: SMPC 8-14.

The Flying Fortress "The Memphis Belle," with other planes from her squadron goes on a bombing mission over Germany. Preparations for the raid, the take-off from the beautiful English countryside, the long flight into enemy territory, the bombing of the submarine base at Wilhelmshaven, the return home through the attack of enemy fighters are shown with the greatest pictorial and dramatic effectiveness. Accompanying sound, score and commentary are excellent. It is a factual account that rouses a sense of self-participation in the mission, with an attendant tense sympathy for the dangers of the business-like crew of young Americans. Lt. Colonel William Wyler supervised the production of this fine documentary. In Technicolor.

MEN OF THE SEA

Wilfrid Lawson, Mary Jerrold. Story by Manning Haynes with dialogue by Lydia Hayward. Screen play by Harold Simpson. Directed by Norman Walker. PRC Pictures. Family.

A British film that tells the simple story of a Cornish woman who struggles to keep her seafaring husband and sons safe on land, grows bitter when the war makes them break away from her and finally is reconciled to the self-sacrifice that she owes to them and to her country. The slight action and awkward direction are offset by the good performances of Wilfrid Lawson and Mary Jerrold.

MR. SKEFFINGTON

Bette Davis, Claude Rains. Novel by "Elizabeth." Directed by Vincent Sherman. Warner Bros. Mature.

Miss Davis has been cast in the role of a silly, selfish woman, with an incapacity for love, and suffering from a strong narcissism which makes her afraid of growing old and of losing her beauty. It is a part not altogether unfamiliar to Miss Davis and it gives her a wide emotional range in which to display her fine talents. It also affords the make-up artists a field-day. For the story begins in 1914 and carries through to the present, showing Miss Davis first as a most attractive girl and leaving her, at the end, with the marks of fifty plainly etched on her face—too deeply etched, many

will say. The story leaves much to be desired, for its characterizations are not always credible, nor are the motives from which the action stems clearly defined. It is also repetitious and long drawn-out. But the acting of Miss Davis and, even more notably, of Claude Rains as her husband, gives the picture a strength far beyond the flimsy material of which it is made.

NIGHT OF ADVENTURE, A

Tom Conway, Audrey Long. Stage play "Hat Coat and Glove" by Wilhelm Speyer. Directed by Gordon Douglas. RKO Radio. Family.

A pretty good melodrama, worked out with considerable suspense and fairly well acted. The story concerns a lawyer who is witness to a girl's suicide, but who for certain reasons, cannot divulge his knowledge. When an artist is accused of killing the girl, he takes the case and successfully defends him. The fact that the artist happens to be a friend of his wife, adds a further complication to the plot. The courtroom scenes are specially well done and contribute most of the script's excitement.

ONCE UPON A TIME

Cary Grant, Janet Blair. Screen play by Lewis Meltzer and Oscar Saul. From the original story by Norman Corwin and Lucille F. Herrmann. Directed by Alexander Hall. Columbia. Family: SMPC 8-14.

A novel script that has for its unseen hero a dancing caterpillar. The story is fantastic and bizarre, to say the least, but it has been written with such a delightful and imaginative touch that many will accept its outlandish premise with credulity. The caterpillar's name is Curly and he has been taught by a little boy to dance to the tune of "Yes, Sir, That's My Baby." When the insect's accomplishment is brought to the attention of the world by a theatrical producer who sees a chance to cash in on the boy's pet, things begin to happen in a large and fanciful way.

SCARLET CLAW, THE

Basil Rathbone, Nigel Bruce. Original screen story by Paul Gangelin and Brenda Weisberg based on the Sir Arthur Conan Doyle characters. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

A murder mystery with the eerie moors as a fitting background for a monster who has the citizens of La Morte Rouge, a small town in Canada, terrified. It takes the famous and suave Sherlock Holmes and his able assistant Dr. Watson to solve the mystery and track down the murderer, but not until several persons had been brutally done away with. The suspense is well sustained and the picture holds the interest throughout.

SONG OF THE OPEN ROAD

Edgar Bergen, Jane Powell. Screen play by Albert Mannheimer based on a story by Irving Phillips and Edward Verdier. Directed by S. Sylvan Simon. United Artists. Family: SMPC 12-14.

Jane Powell, fourteen year old singer, makes her screen debut in the familiar story of the little film star who runs away to live like other girls. There's too much of the social and romantic life of the group of High School harvesters whom she joins and not enough of their work or the Youth Hostels that house them to make this angle of the film more than background material. Some clever juveniles appear in Jane's supporting cast and her friends at the studio—W. C. Fields, Edgar Bergen and Charlie McCarthy, Sammy Kaye and his orchestra—perform to help her out in an emergency that faces the young farmworkers.

SUMMER STORM

George Sanders, Linda Darnell. Screen play by Rowland Leigh, Douglas Sirk, from the novel by Anton Chekov. Directed by Douglas Sirk. United Artists. Mature.

Good acting by George Sanders, Linda Darnell and Edward Everett Horton do much to make this rather lugubrious story of pre-revolutionary Russia a picture of considerable merit. Though the theme deals with the fatal attraction of a young official for a peasant girl, and ends in his killing her and in allowing the blame to fall on her husband, the story as it unfolds has much other material of a lighter nature, largely supplied by Mr. Horton who plays the part of a futile, philandering aristocrat.

THREE MEN IN WHITE

Lionel Barrymore, Ian Johnston. Original screen play by Martin Berkeley and Harry Ruskin, based upon the characters created by Max Brand. Directed by Willis Goldbeck. Metro-Goldwyn-Mayer. Family.

Dr. Gillespie, still trying to decide which of two interns he'll make his assistant, steers both young men through special problem cases—a lady with arthritis and a little girl with a dietary deficiency. In addition he helps the lovely and determined blonde who is pursuing one of his proteges, keeps the hospital in an uproar and demonstrates a quick cure for hiccoughs. There's no limit to his activities and his competent adoring staff stand by as usual to point up his gags and lend him assistance, no matter what his project.

SHORT SUBJECTS

INFORMATIONALS

BACKYARD GOLF—Champion Ralph Guldahl shows golfers who are stay-at-homes because of gas rationing just how they can keep up their game in their own backyards. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

BOYS' CAMP—Taking a boys' camp in Vermont as a typical example of how nearly three million youngsters will spend the summer, the film shows the daily schedule of work and recreation. (RKO Radio) Family: SMPC 8-14.

GRAND CANYON—PRIDE OF CREATION—The spectacular beauties of Arizona's Grand Canyon and the surrounding countryside. In Technicolor. (FitzPatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

HEROES ON THE MEND—Shows the fine work that is being done for our wounded in the rehabilitation centers in this country. An excellent commentary by Ted Husing points up the interesting shots. (Paramount) Family: SMPC 8-14.

MACKINAC ISLAND—The sports, landmarks and local charm which make this old settlement in the Great Lakes so attractive to summer visitors. In Technicolor. Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family.

MAIN STREET TODAY—How a typical American community remedied the manpower shortage situation in its local war plant makes an effective appeal to other civilians to lend a working hand in similar causes. John Nesbitt is narrator and the little drama has been nicely produced. (Two Reel Special: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

MARCH OF TIME No. 9 (10th series)—"The Irish Question"—An interesting although not entirely satisfactory study of the Irish situation which finds that Ireland stubbornly maintains her neutrality as the one way to preserve her dearly bought independence. The film has lovely and illuminating shots of Irish life and captures much of the national spirit and way of thinking. (Twentieth Century-Fox) Family.

MARCH OF TIME No. 10 (10th series)—"Underground Report"—Films showing Nazi strength—renewed by plunder, slave labor, increased fortification—that have been smuggled to invasion headquarters in Britain by Europe's underground groups, who also send information on their own activities, sabotage and the organizing of guerrilla armies, waiting to join forces with the Allies. (Twentieth Century-Fox) Family: SMPC 12-14.

MEXICAN SPORTLAND—Entertaining shots of Mexico—a fishing village, Mexico City, native dances

and sports. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

***PRICE OF RENDOVA**—These official pictures of the taking of Rendova, a tiny but vitally important island in the South Pacific, in their clear account of the operation show the incredible heroism of our men and at what cost to them the war with Japan is being fought. (War Activities Committee: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

SALT LAKE DIVERSIONS—In addition to the unique bathing afforded by the lake itself, this shows automobile racing on the Bonneville Flats Speedway and skiing in the mountains in Salt Lake City's outskirts. In Technicolor. (FitzPatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SCREEN SNAPSHOTS No. 10—Hollywood stars entertain the soldiers at Pasadena Area Hospital. There are also views of Lt. Fonda, Bob Burns, and Joan Davis broadcasting with Edward Everett Horton in a radio show put on for the Army. (Columbia) Family.

TABLE TENNIS—Shows the development of the game from the polite days of ping-pong to the present fast, championship style of play. Slow motion shots reveal the fine points as exhibited by the masters. (Columbia) Family: SMPC 8-14.

TRAIL BREAKERS—The army training of sled dogs to carry messages and supplies through heavy snow makes a lively animal picture that is pleasantly informative as well. (Sportlight: Paramount) Family: SMPC 8-14.

UNUSUAL OCCUPATIONS No. 4—Included in this issue are interesting descriptions of Brazilian goat dairymen, a Chinese apothecary, a collector of all sorts of bicycles and the tests made in the research laboratory at Fort Knox on the reaction of men to excessive heat and cold. (Magnacolor: Paramount) Family: SMPC 8-14.

VARGA AND HIS BEAUTIES—Of most interest in this collection are a show of Varga's work from his early cartoons to his present sleek style; soap-making in a state prison; and goldfish farming in Maryland. (Person-Oddity: Universal) Family.

VISITING ST. LOUIS—Interesting things to be seen in St. Louis, particularly its river-boats and its zoo, whose inhabitants are shown at some length. In Technicolor. (FitzPatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

VIVA MEXICO—A brief, but very interesting, survey of Mexico in which we get glimpses of the country's large cities, and her vast natural resources. The part Mexico is playing in the war is also revealed in excellent shots of her new army and navy. (This Is America: RKO Radio) Family: SMPC 12-14.

WINNER'S CIRCLE, THE—The career of a race-horse from birth to the winning of its first big race, pictured handsomely and with much rarely seen detail. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

MUSICALS

COMMUNITY SING No. 11—"Yes, Sir, That's My Baby," "On Moonlight Bay" as well as a few new popular songs. Dick Leibert at the organ, with the Song Spinners assisting. (Columbia) Family.

SONGS OF THE RANGE—A pleasing collection of popular songs from Westerns, shown as they were sung originally by Dick Foran and Cliff Edwards, with one band number by Henry Busse and his men. (Melody Masters: Vitaphone) Family: SMPC 8-14.

CARTOONS AND COMEDIES

COMMANDO DUCK—Donald Duck is sent on a dangerous mission against the Japs, and carries through with his usual courage. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

SPEAKING OF ANIMALS IN THE NEWSREEL—An amusing take-off on human newsreels, with animals as front-page material. (Paramount) Family: SMPC 8-14.

SWOONER CROONER, THE—A funny cartoon about an egg factory, at a standstill while hens swoon to the crooning of a Sinatra rooster until Porky Pig hires a Crosby rooster to vocalize and the factory's production hits a new peak. (Looney Tunes: Vitaphone) Family: SMPC 8-14.

WOLF! WOLF!—A delightful Technicolor short, in which Mighty Mouse saves a wayward lamb from the clutches of a pack of wolves. (Terrytoon: Twentieth Century-Fox) Family.

1934 NEW MOVIES

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COVER: Scene from Twentieth-Century-Fox's "Wilson," reviewed on page 4

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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On Active Service

Robert Giroux

Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

FIFTY YEARS, as the world flies, is a fairly infinitesimal bit of time, but every succeeding twelve-month seems to crowd more into itself, to leap further ahead in possibilities of human achievement, to open up wider fields for human progress. This present year the motion picture is officially marking its fiftieth birthday, and it would be hard to pick out any one thing whose development in the past fifty years has more potential significance for the world. What more universal organ of communication has ever been devised by man, and when has the world ever so sorely needed a means for its peoples to know and understand one another?

This year, too, has another birthday: the National Board of Review of Motion Pictures becomes thirty-five years old. This period covers all the important growth of the motion picture. It has seen the astounding technical development of the movie camera, and of the color movie, and of the sound track that brought the spoken word to the screen, the penetration of the movies into every corner of the earth, and the gradual realization by wide-awake minds everywhere that here was a tool of limitless potentialities for recreation, for instruction and for influencing people through their thoughts and their feelings. It has seen a cheap novelty of mass entertainment grow into a great art, a universally efficient teaching method and a powerful instrument of propaganda. It has seen the expansion, in all directions, of one of the greatest industries of modern times, and the growth of that industry into an appreciation of its responsibility as a social force.

SINCE 1909, when the People's Institute set up the National Board to help the young industry against extremely drastic action shutting off the exhibition of its films in New York City, the Board has been the organized friend of the motion picture, a public-spirited body of volunteers encouraging every forward step of the picture producers, rallying audience support to every element of their growth and progress, and fighting every repressive force that would prevent the screen from being, as it ought to be, under our constitutional rights, as free an organ of expression as the press. The Board has much to look back upon with satisfaction, much important work still incomplete and still to be done. The fight for a free screen is never over. The organization of the production of "fact" films—the importance and need of which the war has so emphatically emphasized—and fitting them into their proper place where they serve their purpose and yet do not encroach upon the "entertainment" film, is a field in which we can be useful. And there is always our primary job—to keep the public, without which movies could not exist, always aware of what the movies are doing, and always alert in maintaining on a high level the inevitable interdependence of good pictures and good audiences.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

Wilson

Screenplay by Lamar Trotti, directed by Henry King, photographed by Leon Shamroy, music by Alfred Newman. Produced by Darryl F. Zanuck, distributed by 20th Century-Fox.

The Cast

Woodrow Wilson Alexander Knox
Ellen Wilson Ruth Nelson
Eleanor Wilson Mary Anderson
Margaret Wilson Ruth Ford
Jessie Wilson Madeleine Forbes
Edith Wilson Geraldine Fitzgerald
Professor Holmes Charles Coburn
Henry Cabot Lodge... Sir Cedric Hardwicke
Joseph Tumulty Thomas Mitchell
Wm. G. McAdoo Vincent Price
George Felton William Eythe
Senator Jones Thurston Hall
Josephus Daniels Sidney Blackmer

SERIOUS screen biographies have almost exclusively stayed away from hotly controversial ground by sticking to scientists, artists, musicians and writers, and ventured into the portrayal of figures that could be called, more literally, "historic" only when their lives fell comfortably within the field of costume drama. To attempt an account of the career of so nearly a contemporary figure as Woodrow Wilson was much more of a challenge: how far could it go without treading on living toes, offending or failing to satisfy the friends of people not long dead, or stirring up controversies not too deeply buried still to contain heat that might flare up again? How much could it tell, what concessions would it have to make, how honest and impartial could it be? How near would it dare to come to the truth, if indeed the exact truth could be discerned as a goal?

The picture *Wilson* is a surprisingly successful answer to all these challenges, besides being an engrossingly interesting drama. It achieves its success by a canny arrangement of emphasis: it makes an ideal its central theme—the ideal of world peace, which is timeless in its appeal—and embodies it in the person of the man who died fighting for it. That, at a stroke, simplifies the whole manner of presenting Wilson's life. It can begin with how he

came to get into politics, follow him along broad lines from being governor of New Jersey to becoming president, then through the war to the domestic fight over the League of Nations. All along it can highlight the idealistic qualities of Wilson as a statesman, and culminate in the noble and heroic crusade against future wars that ended—certainly for him and by implication for the whole world—in tragic defeat.

The result is a portrait of a man which has been warmed up considerably as a private person—as professor and husband and father a much more ingratiating figure than Wilson's even most ardent public ever saw any evidence of, amusing, very much a simple home-body, tender in his family relationships, touchingly lonely after his first wife's death. Alexander Knox is ideal for this kind of a portrait, with enough indication of sturdy mind and character to keep it from seeming soft. The delicate matter of his second marriage is handled with impressive dignity and fine feeling.

This is the personal thread that is woven into a remarkably vivid and exhilarating picture of the America of which Wilson became the national leader. The political conventions and campaigns are extraordinarily good—the development of Wilson's "New Freedom" is sketchily but adequately suggested—the entry of the United States into world affairs and its emergence as a great world power is sufficiently shown to point up the main theme: our responsibility in helping maintain world peace.

The political struggle that defeated our becoming one of the League of Nations and our retreat into a short-sighted dream of "normalcy" and isolation is—perhaps necessarily—over-simplified. Senator Lodge is given the whole burden of villainous opposition—no hint of Borahs or Hiram Johnsons, for instance—and even he has to be presented with careful regard for the feelings of family and friends. The elements in Wilson's own temperament and character that had a part in defeating his purposes—his "one-track mind" and his stubbornness in going his own way—are indicated but their results not stressed. But his

great dream and his great fight—that for which history will chiefly remember him—are powerfully presented. And the picture reverberates with echoes and re-echoes of significance for the America of this day and this very hour.—J.S.H.

HAIL THE CONQUERING HERO

IT is too bad that the expression “the human comedy” can’t be freshly invented, with no left-over connotations hanging to it from other uses it has undergone. For nothing else comes easily to mind for an apt description of the kind of movie Preston Sturges has brought to top heights in *Hail the Conquering Hero*. All the other films of this dynamic director, from *The Great McGinty* to *The Miracle of Morgan’s Creek*, seem to be practice exercises for this latest release of his, which has the vitalizing, seasoned sureness of a creative hand with all its tools in order and sharpened to their utmost effectiveness, applied to the execution of a design that mind and feeling have plotted for all the highest values within its scope.

Whether deliberately or just following natural inclination, Sturges—at least up to the present—has given the comic spirit free rein in his pictures. Maybe he made a sort of confession in *Sullivan’s Travels*, where he sent his hero to probing the sorrows of the world and brought him back with the conviction that laughter was just about the world’s greatest blessing. If only from the evidence of the Sullivan film, Sturges is aware enough, and keenly, of the darker side of life, and he could obviously make stark tragedies with the best of them. But he seems more bent on holding up his mirror so that its reflections highlight things that have laughable aspects. Usually it has been the follies and weaknesses of the American human that he has picked out for fun-poking, which has made a lot of people call him a satirist. But less and less does he seem to indulge in the kind of reformatory attack that is the essence of satire, and more and more there emerges a mellow kind of understanding that mingles sympathy with laughter and

takes the edge off ridicule. If he has decided that life, so far as he is going to put it on the screen, is a comedy, he has perfected a method of tickling the laugh muscles with warmth and fellow-feeling, with all the emphasis on the human nature of our daily living, not holding it up to derision but giving us a chance to laugh comfortably at ourselves and the kind of people we know. Though he avoids plumbing depths and exploring strong passions he never seems to be dealing fundamentally with shallows and froth. He gets his situations out of his characters, and he pictures his characters—with however sharp an eye to their foolishness and sentimentalities—without distorting them with any sloppiness or sentimentality of his own.

Hail the Conquering Hero

*Written and directed by Preston Sturges,
photographed by John Seitz, a Preston Sturges
production made and distributed by Para-
mount.*

The Cast

<i>Woodrow Truesmith</i>	<i>Eddie Bracken</i>
<i>Libby</i>	<i>Ella Raines</i>
<i>Sergeant</i>	<i>William Demarest</i>
<i>Mrs. Truesmith</i>	<i>Georgia Caine</i>
<i>Mayor Noble</i>	<i>Raymond Walburn</i>
<i>Forrest Noble</i>	<i>Bill Edwards</i>
<i>Mrs. Noble</i>	<i>Esther Howard</i>
<i>Committee Chairman</i> ...	<i>Franklin Pangborn</i>
<i>Libby’s aunt</i>	<i>Elizabeth Patterson</i>
<i>Corporal</i>	<i>Jimmie Dundee</i>
<i>Jonesy</i>	<i>James Damore</i>
<i>Bugsy</i>	<i>Freddie Steele</i>

It would be no addition to anyone’s delight in *Hail the Conquering Hero* to know in advance what happens in it. It is about a soldier who through an unlucky physical misfortune lost any chance to be heroic but comes home to a town eager to hail him as a hero. Hero worship, “Mom” idolatry, small-town politics and plain ordinary human nature, all in a humorous aspect but touched with a surprising amount of sympathetic tenderness, have their part in the complications, and an undercurrent of heart-warming feeling mingles with the constant stream of laughter. As usual, Sturges gets the best out of his actors, particularly Eddie Bracken, William Demarest and Franklin Pangborn.—J.S.H.

DRAGON SEED

WRITING about Chinese reactions to screen entertainment, Pearl Buck, the author of *Dragon Seed*, which Metro has made into a fine picture, points out that audiences are embarrassed by our treatment of love. "Even the stereotyped love scenes of Hollywood," she noticed, "caused consternation in the elderly ladies. . . . At best the inevitable clinches roused embarrassment, as though adults had been caught being Peeping Toms."

Looking at *Dragon Seed* it becomes fairly apparent that Jack Conway and Harold S. Bucquet who directed it, and Marguerite Roberts and Jane Murfin who wrote the screen play, must have given some thought to these Chinese reactions. Whatever the temptations may have been to turn out a purely romantic picture, they have, for the most part, resisted them. As a result of this restraint, the film, while not entirely devoid of love scenes in the Western sense, has a "foreign" quality which contributes greatly to its reality. Because of this playing down of the boy-meets-girl elements they have succeeded in coming close to catching the larger theme of Miss Buck's novel, a theme which is primarily the love of the Chinese for the soil—not only the fields they till, but for the land that is China the nation.

In scenes of great suspense, and through moving dialogue, often of unusual beauty, *Dragon Seed* also presents the heartbreaking story of China's great suffering at the hands of Japan and the country's fight against the invaders. Symbolized in the awakening of a fairly prosperous and peace-loving village to the danger that is about to engulf it, is the larger awakening of all China to the Japanese menace. Within one family group we see this struggle between the old order of pacifist resignation and the hard, realistic fighting spirit of China's youth. The story of this family is beautifully brought to life by an unusually talented group of actors. It is developed with a regard for detail and authenticity that gives the film great actuality.

This actuality is further enhanced by the speech of the actors. The question of

how English-speaking players, who are to portray Chinese characters, should speak must have given the studio a headache or two in the case of the *Dragon Seed* cast. It is quite a problem for the audience, too, especially at the beginning of the picture. It must reconcile Chinese makeups with Miss Hepburn's Back Bay A's, Walter Huston's Canadian Scotch-Irish twang, the Turkish accent of Turhan Bey, and the Russian one of Akim Tamiroff. Strangely enough, it is the script itself which solves the problem. In a manner not quite logical, but nevertheless acceptable to the ear, the sometimes stilted, but more often poetic King James English of the dialogue eventually manages to blend all these different accents into a common speech, a language that seems admirably appropriate to the alien background.

Dragon Seed

Screenplay by Marguerite Roberts and Jane Murfin from Pearl S. Buck's novel, directed by Jack Conway and Harold S. Bucquet, music by Herbert Stothart, photographed by Sidney Wagner. Pandro S. Berman production, made and distributed by Metro-Goldwyn-Mayer.

The Cast

<i>Ling Tan</i>	.....	<i>Walter Huston</i>
<i>Ling's Wife</i>	.....	<i>Aline MacMahon</i>
<i>Jade</i>	.....	<i>Katharine Hepburn</i>
<i>Lao Er</i>	.....	<i>Turhan Bey</i>
<i>Lao Ta</i>	.....	<i>Robert Bice</i>
<i>Lao San</i>	.....	<i>Hurd Hatfield</i>
<i>Wu Lien</i>	.....	<i>Akim Tamiroff</i>
<i>Third Cousin</i>	.....	<i>Henry Travers</i>
<i>Third Cousin's wife</i>	.....	<i>Agnes Moorhead</i>
<i>Jap Kitcher Overseer</i>	.....	<i>J. Carrol Naish</i>
<i>Orchid</i>	.....	<i>Frances Rafferty</i>

There are, to be sure, faults in *Dragon Seed*: scenes that are over-melodramatic and some that are idyllically sentimental. But these remain just minor faults, and it would be unfair to stress them in considering such a picture as this. For *Dragon Seed* is probably the best interpretation we have had so far of the Chinese spirit. Moreover, it proves that the camera can treat the great themes of our time with thrilling dramatic power and make its point without travesty of fact or offense to artistic standards.—S.M.

(Other recommended pictures on page 10)

COUNCILS AT WAR WORK

FROM San Juan, Puerto Rico, Mrs. F. B. Balano, publicity chairman of the Staten Island (N. Y.) Better Films Council, sent us a letter this summer all about movies there. We found it very interesting and believe our readers will too.

"You might like to know something about our motion picture showings in this Latin American area. About half are Mexican films, not only in San Juan but in all the cities. The sound is in the Spanish language and there are legends in English at the bottom of the pictures—something like our theatres in New York City showing foreign films. The subjects of the Mexican films are westerns, romance and intrigue, and sometimes music. The musical films *Swing Time*, *Up In Arms*, etc., are very popular. This might be called a bi-lingual area. However, one lady told me the sound apparatus did not work one evening and she could not understand the captions in our language. Her education had been in a private school and not at one of our splendid government schools.

"Much is done in visual education, especially in the classes for adult education and, of course, in the classes for training the service men. Open air screenings are mostly for them. It is rather fine to realize what extensive pleasure is brought to people in these West Indies Islands, as well as on the mainlands through our motion pictures. Worthwhile films such as *Happy Land*, *For Whom the Bell Tolls*, etc., run for days and days, just as they do throughout the U. S. A. In other words, human nature is much the same the world over. Double features seem to be practically unknown. Instead, the same program is shown twice at matinees, as well as evenings, consisting of the feature, newsreel, a cartoon or a travel short. The travelogues are very popular, perhaps because the people are great travellers, especially to the States. The big passenger planes, several each day, are packed with people coming from or going over to New York.

"I do not find any such group here as our Staten Island Better Films Council. There are home and school groups and a fathers'

and teachers' association, but these are to help establish more schools for the thousands of youngsters not now in school. After the war they have hopes of more motion picture showings and more visual education. Mr. Villard's recent article in the *American Mercury* and other pessimists to the contrary—we are all doing a grand job in this beautiful area."

IF asked just how does a Motion Picture Council start, the following report coming from the publicity chairman of a newly organized group in a suburban community near New York City might be given in answer.

"The Larchmont Motion Picture Council started through the interest of the Recreation Chairman of the Murray Avenue Parent Teacher Association, Mrs. Jack Windheim, in providing programs for children appropriate to their tastes and needs. A similar interest was found to exist in the Parent Teacher groups in the other schools, and a temporary committee was formed of two representatives from each of the local schools. A representative was elected to contact the local theatre. She found very cooperative both the manager and the supervisor of the chain owning the Larchmont Playhouse. Holiday programs were the first activity. *The Son of Monte Cristo* was secured for a morning show the Saturday following last Thanksgiving. At Christmastime Dicken's *Christmas Carol* was to have been shown but a threatened flu epidemic closed the schools early and in the interest of the children's health this was cancelled. In early January a meeting was held with theatre officials to discuss the plan of presenting selected children's morning matinees at regular intervals. A plan was worked out to show movies "special—for children only" at three-week intervals. On the Saturday after Lincoln's birthday the series was started with *Abe Lincoln in Illinois* which played to a full house.

"At this time the Parent Teacher Council, feeling that there was a need for some sort of organization, agreed to sponsor and help develop the movement. A letter was sent

to all P.-T.A. presidents, School principals, Teacher Associations, Student Councils, Churches, Women's Clubs, Men's Clubs, Camp Fire Girls, Girl Scouts, Boy Scouts, etc., inviting them to send representatives to a meeting to be held in the Murray Avenue School. At this meeting on February 17th, Mrs. Bettina Gunczy, Secretary of the National Motion Picture Council, and officers of Councils in neighboring Bronxville and Scarsdale explained the needs, purposes, and benefits of a Motion Picture Council. On March 9th in the Village Hall twenty-four prominent civic organizations met and created The Larchmont Motion Picture Council. At this meeting a report was given on the excellent cooperation of the theatre, a tentative plan of organization was adopted, and temporary officers were voted with Mrs. Windheim as chairman.

"On March 11th, Kipling's *Jungle Book*, the second in the series of morning movies, was oversubscribed, so that some children did not get seats. The temporary committee, to prevent another such occurrence, had to consider the possibility of running two shows, one at 10 and one at 12 o'clock. At least six mothers are to be at all performances to supervise the children. The Council stated that it in no way desires to encourage the 'movie habit', but wishes to bring better and more wholesome films for children and 'family type' films for week-end showing. Two days before each show the local paper will describe the forthcoming film and give the age range for which the Council deems the movie is intended, so that parents may decide if it is appropriate for their children.

"On March 28th the temporary committee started their every-two-week newspaper classifications of recommended features and shorts based on information from the Review Committee of the National Board. On March 30th two performances of *Mr. Bug Goes To Town* drew an audience of 840 children. The committee and the theatre were very pleased and felt they had the community behind them. *Union Pacific*, a film recommended for young folk 12 years and up, showed to 300. May 13th there

were two showings of *Alice in Wonderland*. The price of tickets for children under twelve has been reduced and tickets have been sold by mothers in the schools to avoid a line-up at the theatre.

"Eventually it is hoped that good family type movies can be scheduled over every week-end—for a good motion picture shared by parents and children can be a strong bond of interest in family life. A community appreciates and enjoys its motion picture theatre and the theatre (our one and only) needs the interest and support of its community that both shall thrive to the fullest extent."

THE president of Lincoln (Neb.) Motion Picture Council, Mrs. C. M. Stewart, wrote in August of an activity being carried on by the Council this summer.

"A Child Films Committee of six members was appointed to find suitable place and programs for a summer motion picture series for children between eight and twelve years. The B.P.O.E. Lodge turned over its basement recreation room accommodating about ninety-five, chairs were set up and all the conveniences prepared for us. We decided to charge an admission of five cents. The programs were held the third Tuesday in each month at 10 A.M. There were forty-nine children and eleven adults at the first meeting, which had been rather hastily publicized. At the second meeting there were sixty-three children, nine adults, and at the third, ninety-one children. We publish notice of the meetings in the Sunday edition of our local paper, post the programs in the children's library, and make many telephone contacts. Some of the children are, of course, younger than eight years; we have had a few five and six years accompanied by a parent. The first program was given by a local attorney whose hobby is better pictures. His hour of entertainment included *A Day at the Circus and Rodeo*; a trip through the Lake Regions of Iowa, Minnesota and Canada; and an action picture of Mexico including an active volcano. All were in color and we had a narrator. The children were most interested in the volcano. At the second

meeting, the films came from the Bureau of Audio-Visual Aids of the University Extension Service, and the hour's entertainment included *South of the Border With Walt Disney*; *Black Bear Twins*, a comedy; and *Anchors Aweigh*, sung off screen by Conrad Thibault while scenes of naval operations at sea were shown. The youngsters thoroughly enjoyed this combination of color, comedy and song. At our last meeting, we had songs of Stephen Foster, sung during the action of an appropriate playlet; *Hunting Scenes* in color; *Wee Anne's Dog Sandy*, a short silent; and *Marines' Hymn*. Since there are so few pictures produced really suitable for children between the ages of eight and twelve, we hoped to give them something to look forward to this summer. We are satisfied with the result of this series, and if the Council desires we may try a program or two during the school year."

THE Worcester (Mass.) Better Films Council annual report published in May says, "The significant advice in the excellent report which our president Mrs. Shepard brought from the Annual Conference of the National Board of Review was, 'Be Vigorous, Vigilant, and Vocal.' We have tried to measure up to that challenge. Our Movie Digest has appeared weekly in *The Gazette* and it is now posted on the bulletin boards in each of the four Worcester high schools. On November 11th our president was honored on WTAG's Woman-of-the-Week program when she described the work of the Council. Again the Council participated in the National Board's selection of the Ten Best Films of 1943, and of the ten films to be sent abroad as best depicting life as lived in America."

The report shows topics for discussion on the monthly programs included: Should War Films be Shown to Children? The Problem of Delinquency and Vandalism

in the Motion Picture Theatres. Review of the book, "Who Walk Alone," by Perry Burgess. Films for the Fighting Forces. How to Judge a Motion Picture. It was the pleasure of your reporter to visit this Council at the annual May luncheon and meeting and to see at first hand the enthusiastic activity of this group under Mrs. Shepard's leadership.

A report from the Worcester Art Museum Educational Department tells of two weekly summer series of film programs for children. One was for those from five to ten years, with each program running twenty minutes and consisting of two carefully selected educational films. The other series for older children and adults was on "Why People Fight" during July, and a "Film Festival in the Arts" during August. We would like to list all the films shown if we had the space, however, anyone wishing the titles of the films making up these well integrated programs may write to us for them.

MRS Arretus F. Burt, founder and honorary president of the St. Louis Better Films Council, has held a number of national motion picture offices. One of those was the motion picture chairmanship of the General Federation of Women's Clubs from 1938-41. She has again brought her experience to this important office, having been appointed in the spring to serve for the current term of three years. She is a member of our National Advisory Council, and we know how valuable her leadership will be to the many chairmen working with her in the Federation.

Mrs. Arthur D. Kerwin, having proved her capability as president of the Greater Detroit Motion Picture Council during the years 1940-42, has again been called to that office. This was not her only re-election, for she was also, for the third time, called to the presidency of the Woman's Auxiliary

NATIONAL BOARD OF REVIEW

35th Anniversary Conference

Thursday, November 16th, 1944, New York City, Hotel Pennsylvania

to Boysville of Michigan, an institution dedicated to the work of rehabilitating wayward boys between the ages of 16 and 21. We well agree with her when she writes, "This is a big job." It prompts us to comment on the many civic interests of most

Council presidents. Speaking of officers, it is worth noting that the honorary president of the Detroit Council is the mayor of the city. Other Councils might find it helpful to have this official recognition of their work.

Other Recommended Pictures

(Since the June issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

ABROAD WITH TWO YANKS

William Bendix, Helen Walker. Original story by Fred Guiol. Directed by Allan Dwan. United Artists. Family.

A rough-and-tumble comedy which relates the escapades of two Marines on leave in Australia. The acting of William Bendix and Dennis O'Keefe lifts a script that might otherwise be slapstick into something that is funny. Bendix in girdle and decolleté is a sight to remember.

ALASKA

Kent Taylor, Margaret Lindsay. Based on "Flush of Gold" by Jack London. Directed by George Archainbaud. Monogram. Family.

When his father is shot by claim jumpers the hero manages to kill two of them and is charged with murder. The plot thickens in the best Jack London tradition and the film has a remarkably good cast.

AMERICAN ROMANCE, AN

Brian Donlevy, Ann Richards, Walter Abel. Screen play by Herbert Dalmas and William Ludwig, based on a story by King Vidor. Directed by King Vidor. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

An ambitious and, for the most part, quite successful story of an immigrant and his rise from day-laborer in the Minnesota ore range to a leader in the industrial life of America. The story of his progress is in many respects the story of the development of this country, the growth of the steel, automobile and aviation industries. One of the fine features of the film is the many extraordinary shots of steel, auto and airplane production. Mr. Donlevy gives a beautiful performance as Steve Dangos, the immigrant, especially in the more romantic moments of the story. In Technicolor.

★ARSENIC AND OLD LACE

Cary Grant, Priscilla Lane. Screen play by Julius J. Epstein and Philip G. Epstein; based on the stage play by Joseph Kesselring. Directed by Frank Capra. Warner Bros. Mature.

The Broadway hit has not been changed materially in its screen version. A dramatic critic discovers his well-meaning aunts have poisoned twelve unhappy men and laid them decently to rest in their cellar. The preposterous business is kept whisking along at high speed to a riot of grand confusion and is played delightfully by a large cast.

★ATTACK! (The Battle for New Britain)

Photographed by the United States Army Signal Corps; released through the Office of War Information. WAC: RKO Radio. Family: SMPC 12-14

The War Department has made a splendid record of a large scale operation in the Southwest Pacific—the American attack on the Japanese-held island of New Britain. Beginning with the checking of men and supplies, rehearsals and maneuvers in the staging areas, the film moves with the convoy to

the establishing of a beachhead at Arawe, then to the assault on Cape Gloucester. Landings and combat are shown in gripping detail. It is a truly great historical chronicle.

BABES ON SWING STREET

Ann Blyth, Peggy Ryan. Screen play by Howard Dimsdale and Eugene Conrad; original story by Brenda Weisberg. Directed by Edward Lilley. Universal. Family: SMPC 12-14.

A youngster's Settlement Club, wanting money for music lessons for some of its members, takes over an empty hall and sets up a night club with an all-juvenile cast. It's excuse enough to let a number of budding singers and dancers show what they can do with youthful good spirits.

BATHING BEAUTY

Red Skelton, Esther Williams. Screenplay by Dorothy Kingsley, Allen Boretz, Frank Waldman; based on an original story by Kenneth Earl, M. M. Musselman and Curtis Kenyon. Directed by George Sidney. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Red Skelton enters a girls' school to be near its swimming instructor, lovely Esther Williams. Red's curricular and extra-curricular activities furnish good broad comedy of the sort to be expected in this situation.

BIG NOISE, THE

Laurel & Hardy. Screen play by W. Scott Darling. Directed by Mal St. Clair. Twentieth Century-Fox. Family: SMPC 8-14.

A rollicking bit of Laurel and Hardy fantasy in which the funny men essay the roles of two detectives hired to guard a new explosive, the invention of a crack-pot scientist.

CANDLELIGHT IN ALGERIA

James Mason, Carla Lehmann. Screen play by Brock Williams and Katherine Struemy from the story by Dorothy Hope. Directed by George King. Twentieth Century-Fox. Family: SMPC 12-14.

The secret meeting of American and French military leaders in a lonely spot on the coast of Algiers to confer on the North African invasion plans is the basis for this British melodrama. Nicely produced, the film makes most of the colorful Algerian setting until, suddenly gaining momentum near the close, it swings into a thrilling ending.

CANTERVILLE GHOST, THE

Charles Laughton, Robert Young, Margaret O'Brien. Story by Oscar Wilde. Directed by Jules Dassin. Metro-Goldwyn-Mayer. Family: SMPC 8-14

Oscar Wilde's story of the ghost who is doomed to go on haunting until a kinsman redeems the honor of the family by doing a brave deed. The screen version has been considerably revamped to bring the story up to the present time. Little Miss O'Brien plays an important part in helping the ghost return to a peaceful grave. The picture is done with fine whimsy and high humor.

CASANOVA BROWN

Gary Cooper, Teresa Wright. Screen play by Nunnally Johnson, from the play by Floyd Dell and Thomas Mitchell. Directed by Sam Wood. RKO Radio. Family.

A superb cast manages to lift a rather feeble script into something that is quite funny and entertaining at times. The principal laughs center around a situation that requires Mr. Cooper to give attention to the feeding and other care of his own baby son which he has kidnapped from the maternity hospital.

CHRISTMAS HOLIDAY

Deanna Durbin, Gene Kelly. Screen play by Herman J. Mankiewicz from the novel by W. Somerset Maugham. Directed by Robert Siodmak. Universal. Mature.

A jilted young officer meets a New Orleans night club singer and forgets his troubles in seeing her tragic life as the devoted wife of a hopelessly imprisoned murderer, a devotion only ended by death. The tale is confused in its telling and the characters, in spite of a good cast, never emerge understandably. However, the unusual well-produced story holds definite interest. Deanna Durbin gives an earnest performance in her first mature dramatic role.

CLIMAX, THE

Boris Karloff, Susanna Foster. Stage play by Edward Locke. Directed by George Waggner. Universal. Family.

A handsome Technicolor revival of the stage play which was a popular hit a generation or so ago. Mr. Karloff plays the mad doctor who robs a young singer of her voice by hypnotic suggestion because her singing reminds him of the famous opera star he once loved. Miss Foster, in the role of both singers is excellent, her voice being convincingly lovely, though the songs she renders are not of a very high order.

CODE OF THE PRAIRIE

Smiley Burnette, Sunset Carson. Original story by Albert Demand. Directed by Spencer Bennet. Republic. Family: SMPC 8-14.

A nicely turned Western with a few new twists that make it a notch or so above the average.

CRIME BY NIGHT

Jane Wyman, Jerome Cowan. Novel by Geoffrey Holmes. Directed by William Clemens. Warner Bros. Family.

A rattling good detective yarn that is told with nice suspense and manages to be exciting from the very beginning. Two murders and an enemy agent are involved, and the rather intricate plot in which they figure is cleverly worked out without too much of a tax on credulity.

DANGEROUS JOURNEY

Filmed by the Armand Denis-Leila Roosevelt Expedition. Twentieth Century-Fox. Family: SMPC 12-14.

An interesting travel picture which covers a vast amount of territory including many hitherto unexplored outposts. North Africa, the Congo, India and Burma are shown in vivid and unusual shots that report the customs of the tribes and give exciting views of animal life.

***DRAGON SEED**

Metro-Goldwyn-Mayer. Mature (See p. 6)

FALCON IN MEXICO, THE

Tom Conway, Mona Maris. Original screen play by George W. Yates. Directed by William Berke. RKO Radio. Family.

The Falcon solves a complicated murder involving an art dealer; a famous artist, whose paintings continue to appear though he has been dead for some years; his daughter who believes him to be still alive, and a rich collector of pictures. The threads of the plot are neatly woven into a pattern of considerable suspense, though the conduct of

some of the characters is, at times, somewhat incredible.

FRENCHMAN'S CREEK

Joan Fontaine, Arturo de Cordova. Screen play by Talbot Jennings from the novel by Daphne du Maurier. Directed by Mitchell Leisen. Paramount. Mature.

Daphne du Maurier's historical romance has been made into an elaborate film, faithful, with a little modifying, to the original story. An English noblewoman flees from her husband and the London of Charles II to the Cornish coast seeking peace and finds instead a French gentleman pirate, joins him as cabin boy on his Robin Hood adventures and finally renounces him for the sake of her children. The picturesque possibilities of the tale, both as to period and situation, are realized gorgeously, and costumes, sets and color are of uncommon beauty.

***GREAT MOMENT, THE**

Joel McCrea, Betty Field. Screen play by Preston Sturges from the book by Rene Fulop-Miller. Directed by Preston Sturges. Paramount. Family: SMPC 12-14.

Mr. Sturges has woven a thoroughly entertaining film around the life of Dr. W. T. G. Morton, the American dentist who discovered anesthesia a hundred years ago. And he has done it without sacrificing any of the man's importance or his great contribution to medical science. Aside from a convincing and accurate re-creation of the period, he has injected the picture with many highly human and humorous scenes which give the film fine pace and actuality. The picture is such a successful and original treatment of biographical material it would be carping criticism to dwell on the few minor weaknesses of the script or the unresolved final scene.

GREENWICH VILLAGE

Carmen Miranda, Don Ameche, William Bendix. Screen play by Earl Baldwin and Walter Bullock, suggested by a story by Frederick Hazlitt Brennan. Directed by Walter Lang. Twentieth Century-Fox. Family: SMPC 12-14.

The difficulties of a speakeasy proprietor, his luscious singing star and a good-looking composer who falls for her, follow the general pattern of big Technicolor musicals. Tunes of the period and three written for this show are the basis for handsome production numbers.

***HAIL THE CONQUERING HERO**

Paramount. Family: SMPC 12-14. (See p. 5)

IMPATIENT YEARS, THE

Jean Arthur, Lee Bowman, Charles Coburn. Original screen play by Virginia Van Upp. Directed by Irving Cummings. Columbia. Family.

After a three day acquaintance, a girl and a flyer are married on the eve of his departure overseas. The strain of his return a year and a half later to a wife and baby, as strange to him as he to them, brings the young couple to the divorce court. However, an understanding judge orders them to relive exactly their brief courtship and marriage, which starts things off right again, in this case at least. It makes very good romantic comedy.

IN THE MEANTIME, DARLING

Jeanne Crain, Frank Latimore. Original screen play by Arthur Kober and Michael Uris. Directed by Otto Preminger. Twentieth Century-Fox. Family.

A pleasant and often moving little picture that deals with life at an army camp and shows the trials, tribulations and fun that are the lot of the officers' wives who inhabit strange makeshift rooming places nearby and who try to forget the hour that will separate them from their husbands. The

treatment lacks originality and pace, but there are enough good things in the film to make it quite entertaining.

JANIE

Jayne Reynolds, Robert Hutton. Screen play by Agnes Christine Johnston and Charles Hoffman from the play produced by Brack Pemberton. Directed by Michael Curtiz. Warner Bras. Family.

The reactions of a small city's juveniles and adults when an Army base nearby fills the place with soldiers make a lively comedy that touches on some common domestic problems in its easy stride.

KISMET

Marlene Dietrich, Ronald Coleman. Stage play by Edward Knablock. Directed by William Dieterle. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

The fabulous story of the King of Beggars who became a veritable Prince and married his daughter to the Caliph has been made into a delightful picture that has fairy-tale romance and color. Mr. Coleman and the rest of the cast enter into the spirit of the thing, refraining from over-serious moods. But the film is, in the last analysis, Technicolor's show.

LAST RIDE, THE

Richard Travis, Charles Lang. Screen play by Raymond Schrock. Directed by D. Ross Lederman. Warner Bras. Family.

Two brothers, one a detective and the other a racketeer, are pitted to the death in the bootleg tire business. The plot is simple with a few neat turns, the acting and direction adequate.

MAISIE GOES TO RENO

Ann Sathern, Jahn Hadiak. Screen play by Mary C. McCall. Directed by Harry Beaumont. Metro-Goldwyn-Mayer. Family.

Golden-hearted, well-intentioned Maisie gets herself in for a heap of trouble when she goes to Reno on a two-weeks vacation from her riveting job. Trying to straighten out the tangled matrimonial affairs of a young soldier, whose wife is about to divorce him, Maisie uncovers a plot that almost lands her in the crazy-house—but trust Maisie to handle a situation of this kind.

MARRIAGE IS A PRIVATE AFFAIR

Lana Turner, James Craig, Jahn Hadiak. Screen play by David Hertz and Leonard Coffee based on the novel by Judith Kelley. Directed by Robert Z. Leonard. Metro-Goldwyn-Mayer. Mature.

Lana Turner turns up in a stunningly dressed and handsomely set film that purports to show the difficulties besetting married life in this stage of the world's history. There may be those who will doubt the value, social or moral, of the film, but Miss Turner, Mr. Hodiak and the cast give creditable performances and are very smart in chitchat and apparel.

MASK OF DIMITRIOS, THE

Sidney Greenstreet, Zachary Scott. Book by Eric Ambler. Directed by Jean Negulesco. Warner Bras. Mature.

For those who enjoyed Eric Ambler's masterful thriller, this screen version may come as a disappointment, for it fails in many respects to catch the eerie quality and suspense of that unusually well done novel. Without this criterion, however, audiences will still be very well entertained by this story of an evil genius, and by the long and intricate ways by which he was finally tracked down and killed.

MERRY MONAHANS, THE

Danald O'Connell, Peggy Ryan, Jack Oakie. Original screen play by Michael Fessier and Ernest Pagana. Directed by Charles Lamant. Universal. Family: SMPC 12-14.

The career of a song and dance trio in the early years of this century gives a warm, realistic picture of the vaudeville of the period, both backstage and out front. The two talented young stars, natural and fetchingly lighthearted, spirit an attractive cast through effective dance spectacles, plenty of catchy songs, old and new, and a well-written script, full of laughs.

MR. WINKLE GOES TO WAR

Edward G. Robinson, Ruth Warrick. Novel by Theadore Pratt. Directed by Alfred E. Green. Columbia. Family: SMPC 12-14.

In less capable hands than Mr. Robinson's, this story of an over-forty draftee would have added up to just another sentimental bit of romantic whimsy—which it is in the last analysis. But Mr. Robinson endows the timid bank clerk Winkle with a reality that makes one forget the story's weakness. All in all, the picture is a pleasant and entertaining bit, with many heart-warming implications.

MUSIC IN MANHATTAN

Anne Shirley, Dennis Day. Screen play by Lawrence Kimble; story by M. Tombragel, Hal Smith, Jack Scholl. Directed by Jahn Auer. RKO Radio. Family.

Compelled temporarily to pretend that they are man and wife, a war hero and an actress find themselves in all the embarrassments of such a situation until they make the marriage a reality. Five good production numbers are worked easily into the story and the finished product is light, spicily amusing, tuneful comedy.

MY PAL, WOLF

Sharyn Moffett, Jill Esmond, Una O'Connell. Original screen play by Lillie Hayward, Leonard Praskins and John Pastan; story by Frederick H. Brennan. Directed by Alfred Werker. RKO Radio. Family: SMPC 8-14.

The splendid German shepherd dog, Grey Shadow, and charming small Sharyn Moffett bring freshness and appeal to a well-worn story. Obvious situations and some sentimental confusing of values are outweighed by the good study of childish reactions and the memorable performance of the natural and gifted little girl.

MYSTERY MAN

William Boyd, Andy Clyde. Screen play by J. Benton Cheney. Directed by George Archainbaud. United Artists. Family: SMPC 8-14.

The wily head of a Western gang, a fellow of many disguises, has outwitted the law for many years, but he meets his master when he and his mob try to rustle the herd Hopalong Cassidy is taking to market. The story, though slight, is pleasantly exciting and is strengthened by good production.

★NONE BUT THE LONELY HEART

Cary Grant, Ethel Barrymore, Barry Fitzgerald. Novel by Richard Llewellyn. Directed by Clifford Odets. RKO Radio. Mature.

An effective and highly moving dramatization of Richard Llewellyn's story of East End London life that gives Miss Barrymore and Mr. Grant opportunity for some of the finest acting the screen has had in many a day. The sordid cockney background and the equally sordid folk who play out their existence against it hardly make for thoughtless entertainment. Much of the picture is frankly tragic in its implications, but it is so wisely and intelligently written and directed that something near magnificence seems to have been given these lowly people in their pathetic reaching out for a better way of life. This is symbolized clearly in the role played by Cary Grant: Ernie Mott, the

shiftless youth who struggles against his environment to achieve some inkling—vague, it is true—of the meaning of life and love. The convincing reality of the picture also depends, in large part, on the superb acting of June Duprez, Jane Wyatt, George Coulouris and, of course, Miss Barrymore, whose playing of Ernie's mother is unforgettable. An excellent film in almost every respect.

OUR HEARTS WERE YOUNG AND GAY

Gail Russell, Diana Lynn. Screen play by Sheridan Gibney from the book by Cornelia Otis Skinner and Emily Kimbrough. Directed by Lewis Allen. Paramount. Family: SMPC 12-14.

Fresh from college in 1923, Cornelia Otis Skinner and Emily Kimbrough are given a trip to Europe. Their brief stay in London and Paris is crowded with the ridiculous mishaps that seem to lie in wait for young sophisticates. The picture is played with girlish enthusiasm by Gail Russell and Diana Lynn in the main roles.

PEARL OF DEATH, THE

Basil Rathbone, Nigel Bruce. Screen play by Bertram Millhauser; based on "The Adventure of the Six Napoleons" by Sir Arthur Conan Doyle. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

Following the trail of a killer who leaves his victims in a litter of broken china leads Sherlock Holmes also to the stolen pearl of the Borgias and the arch-criminal who has taken it. Mounting and cast are of the usual good sort that these adventures rate.

PORT OF FORTY THIEVES, THE

Stephanie Bachelor, Richard Powers. Original screen play by Dane Lussier. Directed by John English. Republic. Family.

A tight little melodrama that almost succeeds in being a very good picture. The first part is full of suspense and is directed with originality, but the rest suffers from script trouble, the story becoming too complicated and artificial. The picture does not bear too close an examination, but for those who like films of this type it is an entertaining example.

RIDERS OF SANTA FE

Rod Cameron, Eddie Dean. Original screen play by Ande Lamb. Directed by Wallace W. Fox. Universal. Family: SMPC 8-14.

As a crowning indignity to the down-trodden citizens, the tough boss of Red Mountain makes saloon entertainer Fuzzy Knight the town's mayor. But Fuzzy takes the job seriously and with the help of Marshal Rod Cameron ousts the boss and his vicious waterhole racket.

SAN DIEGO, I LOVE YOU

Jon Hall, Louise Allbritton, Edward Everett Horton. Screen play by Michael Fessier and Ernest Pagano; based on a story by Ruth McKenney and Richard Bransten. Directed by Reginald Le Borg. Universal. Family: SMPC 8-14.

In an effort to put over father Horton's invention, a collapsible life-raft, uninhibited Louise Allbritton heads straight for San Diego's leading young capitalist and with the help of her four little brothers gets him both as a business and life partner. The family adventures are fresh and funny, and the cast, except for over-rollicking handyman Eric Blore, is simple and happy.

SECRET MISSION

Hugh Williams, Carla Lehmann. Original story by Shaun Terence Young. Directed by Harold French. English Films. Family: SMPC 12-14.

A very English picture telling the story of a group of army men who go into France, their mission being to get information concerning the German strength in a certain coast town. Though the

plot is without much originality, the action is developed with considerable suspense, and the characters of the men and women involved are nicely substantiated.

SECRETS OF SCOTLAND YARD

Edgar Barrier, Stephanie Bachelor. Screen play by Denison Clift from his novel "Room 40, O.B." Directed by George Blair. Republic. Family: SMPC 12-14.

One of the seven workers—six men and a woman—in a code room of the British Admiralty is a German spy and it takes considerable sleuthing on the part of Scotland Yard and the audience to discover the dangerous intruder. It's an efficiently made little melodrama and, except for the use of a twin brother device, refreshingly novel.

SENSATIONS OF 1945

Eleanor Powell, Dennis O'Keefe. Screen play by Dorothy Bennett and Andrew Stone; original story by Frederick Jackson. Directed by Andrew Stone. United Artists. Family: SMPC 12-14.

Her flair for sensational stunts gets dancer Eleanor Powell partnership with a publicity agent, in which capacity she puts new life into some night-club projects. She uses circus, penny arcade and riding academy backgrounds for her shows which feature specialty acts that are appropriate in these three settings, elaborate dance spectacles, songs by Sophie Tucker, a glimpse of W. C. Fields and almost constant music by Cab Calloway and Woody Herman with their bands.

SEVENTH CROSS, THE

Spencer Tracy, Signe Hasso. Screen play by Helen Deutsch from the novel by Anna Seghers. Directed by Fred Zinnemann. Metro-Goldwyn-Mayer. Mature.

A tense story of pre-war Germany in which the hunt for seven men who flee from a concentration camp is told with fine suspense and realistic detail. The Nazis catch six of the fugitives shortly after their escape, but the seventh, George Heiseler, manages to elude them. The picture is largely concerned with his perilous journey to freedom, hounded by the Gestapo and helped by the underground.

SIGN OF THE CROSS, THE

Fredric March, Elissa Landi, Claudette Colbert. Stage play by Wilson Barrett. Directed by Cecil B. DeMille. Paramount. Mature.

This is a re-issue of a film that was made in 1932. A prologue has been added in an attempt to give it contemporary values but, in spite of this, the picture remains of interest largely as a museum piece. It reveals Mr. DeMille in his most flamboyant, spendthrift style that comes pretty close to recapturing what must have been the actual Rome of Nero's time. Such spectacles as the gladiatorial combats, the throwing of the Christians to the lions, to say nothing of Miss Colbert's bathing in ass's milk, are vivid scenes out of Hollywood's history book.

★SINCE YOU WENT AWAY

Claudette Colbert, Jennifer Jones, Joseph Cotten, Shirley Temple, Monty Woolley, Lionel Barrymore, Robert Walker. Screen play by David O. Selznick; suggested by the book by Margaret Buell Wilder. Directed by John Cromwell. United Artists. Family.

In his biggest film since "Gone With the Wind," David O. Selznick presents a study of the home front—a year of the common wartime experiences of a Captain's wife and two young daughters, struggling to run their comfortable mid-Western home without him. Their problems appear against a fine background of all sorts of Americans doing all sorts of things, some touching their lives momentarily, some playing a vital part in their adjust-

ment to the war. The picture has been made on a grand scale. The sets are many and excellent and there is a huge cast—extras, featured players, seven stars and an unforgettable dog—which plays with uniform competence.

SONG OF NEVADA

Roy Rogers, Dale Evans. Original screen play by Gordon Kahn and Oliver Cooper. Directed by Joseph Kane. Republic. Family.

Roy Rogers shows a wealthy rancher's spoiled daughter that she can be happier with the simple joys of Nevada's open spaces than in New York night clubs. The film is as much a musical as a Western, a pleasant combination.

STEP LIVELY

Frank Sinatra, George Murphy. Screen play by Warren Duff and Peter Milne; based on the play "Room Service" by John Murray and Allen Boretz as produced by George Abbott. Directed by Tim Whelan. RKO Radio. Family.

Frank sings often—alone, with attractive Gloria De Haven, and in some of the good song and dance spectacles that dot the show. In spite of practiced players—Adolphe Menjou and Walter Slezak among them—the action has a tendency to get out of hand. But it's rollicking and melodious entertainment.

SWEET AND LOWDOWN

Benny Goodman and his band, Linda Darnell. Screen play by Richard English. Directed by Archie Mayo. Twentieth Century-Fox. Family: SMPC 12-14.

A peasant dish of cream for hepcats and rug-cutters, in which Mr. Goodman and his clarinet furnish a background of hot music to a story that needs all the aid he gives it.

SWING HOSTESS

Martha Tilton, Iris Adrian. Screen play and original story by Louise Rousseau and Gail Doveoport. Directed by Sam Newfield. PRC Pictures. Family.

Six pleasing tunes are introduced in this unpretentious musical, built around a little story about a night-club orchestra leader and a juke-box switch-board operator. The part suits Liltin' Martha Tilton nicely and the rest of the cast handles adequately the light comedy plot.

TALL IN THE SADDLE

John Wayne, Ella Raines. Original screen play by Michael Hogan and Paul T. Fix. Directed by Edwin L. Marin. RKO Radio. Family: SMPC 12-14.

Here again is the story of the missing heir, who, disguised as a footloose cowpoke, tracks down his uncle's murderer. John Wayne fights his way through it all, raising Cain with two lovely ladies and the formidable villains, and emerges triumphant, of course, at the end of this bang-up Western.

*THUNDER ROCK

Michael Redgrave, Barbara Mullen. Screen play by Jeffrey Dell and Bernard Miles from the play by Robert Ardrey. Directed by Roy Boulting. English Films. Family: SMPC 12-14.

An imaginative and on the whole unusually gripping drama of how a man got back his courage to fight on in a world that seemed completely headed for destruction. After vainly, as a foreign correspondent, trying to rouse world opinion against the danger he foresaw from the totalitarians, he becomes a lighthouse keeper on a rock in the Great Lakes, shutting himself off from everyone and living among the imagined figures of some people who had been lost in a ship wrecked there in '39. Once the fantastic premises of the story are accepted

it becomes powerful and persuasive, with exciting episodes and several very fine performances.

TILL WE MEET AGAIN

Ray Milland, Barbara Britton. Play by Alfred Maury. Directed by Frank Borzage. Paramount. Mature.

The story of a young novice in a French convent who is called upon to aid in the escape of an American aviator who has landed in France and obtained valuable information from the underground. Much of the film's moving quality comes out of the young girl's innocent unawareness that she has fallen in love with this man, and out of her burning sense of duty which leads her, finally, to sacrifice her life that he may escape.

*TWO GIRLS AND A SAILOR

Von Johnson, June Allyson, Gloria De Haven. Original screen play by Richard Connell and Gladys Lehman. Directed by Richard Thorpe. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Two sisters, night club singers, with their friend Jimmy Durante run a canteen for service men and get help in their project from topnotch entertainers. Jose Iturbi, Lena Horne, Gracie Allen are among these generous spirits, who also include Harry James and Xavier Cugat with their bands and soloists, filling every available space with music. The girls—June Allyson and Gloria De Haven—are captivating and the rest of the talented cast is most beguiling. But no one eclipses Jimmy Durante, who proves himself a great screen personality.

WEST OF THE RIO GRANDE

Johnny Mack Brown, Raymond Hatton. Screen play and story by Betty Burbridge. Directed by Lambert Hillyer. Monogram. Family: SMPC 8-14.

Disguised as a gun-man and a teacher respectively, United States Marshals Johnny Mack Brown and Raymond Hatton break up a county-seat war and rid a town of a gang of crooked politicians.

WHEN STRANGERS MARRY

Dean Jagger, Kim Hunter. Screen play by Philip Yordan and Dennis Cooper; story by George V. Moscov. Directed by William Castle. Monogram. Family.

A waitress marries a travelling salesman she barely knows and finds herself in a strange city with a husband whom she has every reason to believe is a murderer. How she gets out of her fearful situation, with only one of her former small town suitors to turn to for help, makes an engrossing little melodrama.

WHEN THE LIGHTS GO ON AGAIN

James Lydon, Barbara Belden. Original story by Frank Craven. Directed by William K. Howard. PRC Pictures. Family.

A laudable attempt to treat the difficult theme of the returning soldier, in this case a lad who has suffered from shell shock. Through the loving understanding of the boy's friends and parents he is gradually led back through memories of the past to a full, healthy acceptance of the world around him and his responsibilities to the present.

*WILSON

Twentieth Century-Fox. Family: SMPC 12-14 (See p. 4)

*WING AND A PRAYER

Don Ameche, Dana Andrews, William Eythe. Original screen play by Jerome Cady. Directed by Henry Hathaway. Twentieth Century-Fox. Family: SMPC 12-14.

Exciting and full of interest is this picture of a Navy aircraft carrier in the Pacific. The photography is excellent and so is the large womanless cast in which Don Ameche surprises by playing a disciplinary flight officer.

Recommended Short Subjects

INFORMATIONALS

ALONG THE CACTUS TRAIL—Desert plant life gets special attention on this trip between Riverside, California, and Phoenix, Arizona. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

BEAR MOUNTAIN GAME—Interesting views of the wild life in the New York State National Park just outside the city. (Universal) Family: SMPC 8-14.

BLUENOSE SCHOONER—A well-detailed account of how the Nova Scotia fishermen sail the Grand Banks and bring in their big hauls of deep-sea fish. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

BOOT AND SPUR—The training of horses and men at the Army's cavalry schools, with some especially fine shots of a work-out over rough terrain. (Sportscope: RKO Radio) Family: SMPC 8-14.

BRAZIL TODAY—A tour of this important country that shows its great cities, its industries and resources, and the pleasures, culture and progressiveness of its people. (This Is America: RKO Radio) Family: SMPC 8-14.

CATCH 'EM AND EAT 'EM—Grantland Rice does an interesting commentary for a short that shows up the fine points on catching and cooking clams, frogs, oysters and abalones. (Sportlight: Paramount) Family: SMPC 8-14.

CATTLEMEN'S DAYS—Gunnison, Colorado, holds its annual rodeo, known as Cattlemen's Days, and puts on a show of riding, roping, bronco-busting and the like, ending up with a square dance on horseback. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

COLORADO TROUT—The Gunnison Navy, a fishing club, brings back strings of trout after a day in kyaks on the Gunnison River in the Colorado Rockies. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

DOGS FOR SHOW—The boxer, seen as a pet and as a show dog, with particular attention to the grooming necessary to exhibit him at Madison Square Garden. (Variety Views: Universal) Family: SMPC 8-14.

FILIPINO SPORTS PARADE—Filipino troops at Camp Cooke, California, have a barbecue and play native games. Pretty Filipino dancers and Howard Hill with his archery add to the interest. (Sports Parade: Vitaphone) Family: SMPC 8-14.

FLICKER FLASHBACKS NO. 1—"The Doctor's Bride, or an Evil Thought Thwarted"—a 1909 melodrama—and a 1914 Keystone comedy "Dough and Dynamite" with Charlie Chaplin make an entertaining double bill. (RKO Radio) Family.

FROM SPRUCE TO BOMBER—Following through the processes which transform the big spruces of British Columbia into Mosquito bombers. (Variety Views: Universal) Family: SMPC 8-14.

FURLOUGH FISHING—War-weary boys from all branches of the service go fishing in mountain streams and out at sea, to build up their strength again and restore their morale. (Sportlight: Paramount) Family: SMPC 8-14.

G. I. SPORTS—The training of recreation leaders to show the armed forces how to play, and some of the games designed to keep soldiers in condition and good spirits. (World of Sports: Columbia) Family: SMPC 8-14.

GROOVIE MOVIE—Pete Smith discusses jitter-bugging—its history, basic steps and their variations—and ends up by showing a group of hepcats in full frenzy. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

HARNESS RACERS—A survey of harness racing that begins with the training of the young horses and follows them through their three months racing on the Grand Circuit with its climax in the August classic at Goshen. (Sportscope: RKO Radio) Family: SMPC 8-14.

HONEST FORGER—A man who signs for movie stars, a collector of corkscrews, and a one-man railroad are some of the oddities shown in this edition. (Person-Oddity: Universal) Family.

HOT MONEY—An interesting, but over-simplified account of the dangers of inflation which may

be in the making because of our present high earnings and the spending spree indulged in by many who are getting big money for the first time. (This Is America: RKO Radio) Family: SMPC 12-14.

IDOL OF THE CROWDS—Among the noteworthy in this collection are Jim Jeffries, a Texas woman constable, a Broadway patent attorney and his clients and a woman who is an authority on seashells. (Person-Oddity: Universal) Family.

IMMORTAL BLACKSMITH, THE—John Nesbitt tells the interesting story of Thomas Davenport, the blacksmith who invented the first electric motor. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

K-9 KADETS—Interesting shots of how the army trains dogs for action at the front. (Sport Reel: Columbia) Family: SMPC 8-14.

★**LILI MARLENE**—An excellent combination of factual and dramatized material goes into this story of the famous German war song which the British 8th Army adopted after its desert victory. Throughout the film "Lili Marlene" gets played in all sorts of ways—colorfully and memorably each time. (British Ministry of Information: Universal) Family: SMPC 12-14.

MARCH OF TIME NO. 11 (10th series)—"Back Door to Tokio"—A rather interesting visual exposition of the war in Northeast India and Burma, giving some fine shots of Col. Stilwell and his Chinese soldiers and explaining the remarkable campaign that is opening a backdoor to Japan. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME NO. 12 (10th series)—"Americans All"—A laudable attempt to show what is being done to combat the growth of religious and racial prejudice in this country. The programs of Catholic, Protestant and Jewish organizations are outlined and considerable footage is given to the negro problem in the South and to the educational plan being worked out in Springfield, Mass. Though the film is marked by sincerity throughout, it does little more than state the case without going into the underlying causes or assuming a very positive attitude. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME NO. 13 (10th series)—"British Imperialism, 1944"—Largely devoted to a review of the status of the British commonwealths, the picture also shows many interesting views of Britain's vast colonial empire. The commentary, while cautious, manages to convey some of the vital problems that England must face at the close of the war. (Twentieth Century-Fox) Family: SMPC 12-14.

MEXICAN MAJESTY—A more or less straight travelogue picture, with Lowell Thomas commenting on some lovely shots of the country. In Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

★**MOVIES AT WAR**—This is a War Department tribute to the motion picture industry's entertainment contribution to our fighting men overseas. It gives an excellent short description of how films are distributed, how they are shown and their effect on their audiences. (War Activities Committee: Universal) Family: SMPC 8-14.

NYPHS OF THE LAKE—Handsome gals in brief bathing garments go through some tricky water stunts and are good enough at it to offset a rather sour commentary. In Technicolor. (Sports Review: Twentieth Century-Fox) Family.

OUR FRONTIER IN ITALY—Pre-war Italy's splendors, particularly her ancient art, contrasted with the ruin the Nazis have brought to the country's treasures and its people. The viewpoint is that of an Italian-American soldier in the invasion forces, preparing to fight for the liberation of Italy. (Vitaphone) Family: SMPC 12-14.

POPULAR SCIENCE NO. 5—Sowing rice by airplane in California; new foods and kitchen gadgets for the post-war housewife; and the making of synthetic tires, are some of the subjects covered in this edition. In Technicolor. (Paramount) Family: SMPC 8-14.

REPORT TO JUDY—The U. S. Navy, through

the OWL, presents a good recruiting short that shows the work being done by the Waves and the opportunities this branch of the service holds for young women. (Universal) Family: SMPC 12-14.

ROCKEFELLER CENTER—Scattered shots of the many activities housed in the Center's great buildings, with a glimpse of the backstage machinery needed to keep the fabulous structure running. (This Is America: RKO Radio) Family: SMPC 8-14.

SCHOOL FOR DOGS—An interesting short, showing how dogs are taught useful habits that are of practical value to them and their masters. (RKO Radio) Family: SMPC 8-14.

SKI CHASE—A photographic gem of outdoor scenes. The set is the Utah mountain ski run, and many famous skiers take part. (Sportscope: RKO Radio) Family: SMPC 8-14.

SKI SLOPES—Refreshingly cool shots of expert skiers flying down the long snowy hills at various winter playgrounds. In Technicolor. (Sports Review: Twentieth Century-Fox) Family: SMPC 8-14.

SPEED COURIERS—How the Signal Corps trains carrier pigeons and the important role they play in modern combat. (Paramount) Family: SMPC 8-14.

SPINNING A YARN—In this group of interesting people are a weaver who spins her thread from dog and cat fur, a boy wood-carver, a bottle collector and a child acrobat. (Person-Oddity: Universal) Family.

SPORTSMAN'S MEMORIES—Some interesting shots of hunting and fishing under unusual circumstances. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family.

STUDENTS OF FORM—How the college girls at Rollins get beauty and grace through special physical training. (Sports Review: Twentieth Century-Fox) Family.

SWIM BALLETT—Nice pictures of pretty girls doing fine ballet figures in water. This is supplemented by some interesting shots of under-water fishing with air-helmets and spears. (RKO Radio) Family: SMPC 8-14.

THAT MEN MAY LIVE—A fine covering of the work of the Red Cross abroad with our troops. The film is well edited and shows a good selection of the services done by the members of the organization both in the care of the sick and wounded and in providing recreation for the soldiers on their time off. (This Is America: RKO Radio) Family: SMPC 8-14.

THEY FIGHT AGAIN—What the Army Air Force is doing to rehabilitate the wounded soldier and to make him fit to return to the battle zone. Most of the scenes shown were taken at the Halloran General Hospital. They give a vivid and inspiring picture, and their value is enhanced by an intelligent commentary by Quentin Reynolds. (This Is America: RKO Radio) Family: SMPC 12-14.

THROWING THE BULL—James FitzPatrick describes various activities connected with Mexican bull-fighting: the selection of the bulls, the training and practice of the matadors, and the preliminaries of a big fight. (Vitaphone Variety: Vitaphone) Family: SMPC 12-14.

UNUSUAL OCCUPATIONS NO. 6—Argentina's gauchos, a man who makes combs from cow-horn and a woman who collects spider silk for the army's precision instruments appear in this issue. (Magnacolor: Paramount) Family: SMPC 8-14.

MUSICALS

COMMUNITY SING NO. 12 (8th series)—Lew White at the organ with songs for audience participation. (Columbia) Family.

COMMUNITY SING NO. 1 (9th series)—Dick Leibert at the organ with songs for audience participation. (Columbia) Family.

HALFWAY TO HEAVEN—The three wishes Johnnie Johnston gets by rubbing an old lamp bring him his trumpet, a swank night club of his own and pretty singer Betty Rhodes. In Technicolor. (Musical Parade: Paramount) Family.

U. S. MARINES ON REVIEW—All sorts of music by Marines and Spars at shows, dances and drill in the Marine Base in San Diego. (Featurette: Vitaphone) Family: SMPC 8-14.

CARTOONS AND COMEDIES

★AND TO THINK THAT I SAW IT ON MULBERRY STREET—This series combines live and

puppet action for the first time in a charming retelling of Dr. Seuss' story of what a little boy's imagination did to a junk wagon and its old horse. In Technicolor. (Madcap Models: Paramount) Family: SMPC 8-14.

BATTY BASEBALL—Big moments in a big game between the Yankee Doodlers and the Draft Dodgers—a clever report that shows baseball in a new light. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

CARMEN'S VERANDA—Gandy Goose rescues his lady from marriage to rich Count Dodo, all in the best operatic manner, with full support from violently cooperative singers and orchestra. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

FIRST AIDERS, THE—Minnie Mouse practices first aid with Pluto and Figaro who are cooperative and worse than useless. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

GREEN LINE, THE—In a little imaginary town, a green line divides the homes of the cats and the mice. Both sides respect it, until an evil spirit gets in his work—then only Mighty Mouse is capable of stopping the battle. Very nicely done. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

I'M JUST CURIOUS—A cartoon in which a chicken hawk, disguised as a stork bringing a baby, has his raid on a chicken roost foiled by Lulu's curiosity. (Little Lulu: Paramount) Family: SMPC 8-14.

IMPORTANT BUSINESS—Robert Benchley makes a thoroughly entertaining revelation of what goes on during one of those big business trips to wartime Washington. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

IT'S NIFTY TO BE THRIFTY—Little Lulu takes her father's story of the ant and the grasshopper to heart and caches a supply of candy against a long hard winter. In Technicolor. (Little Lulu: Paramount) Family.

MILLION DOLLAR, CAT, THE—Tom Cat gives up an inheritance that forces him to be kind to animals so that he can go on feuding with Jerry Mouse. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

PLASTICS INVENTOR, THE—Donald Duck's young admirers will be specially interested in the plastic airplane he cooks up—a most desirable machine, unfortunately not rainproof. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

SKI FOR TWO—An amusing and tuneful cartoon in which Woody Woodpecker tries to get into an exclusive winter resort lodge by disguising himself as Kriss Kringle. (Color Cartune: Universal) Family: SMPC 8-14.

SPEAKING OF ANIMALS IN MONKEY BUSINESS—Well trained monkeys have a good time playing circus, also singing a song and throwing in a remark here and there to justify their appearance in this talking-animal series. (Paramount) Family: SMPC 8-14.

SPINACH PACKIN' POPEYE—Popeye, thinking that Olyve Oyl doubts his strength, reminds her of a couple of prodigious fights—in which he and spinach won the day. In Technicolor. (Popeye cartoon: Paramount) Family: SMPC 8-14.

SPRINGTIME FOR PLUTO—Pluto goes forth joyfully to greet the gentle Spring, but returns home with a cold in the head and covered with bee-stings and poison-ivy bubbles. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

SUDDENLY, IT'S SPRING—Raggedy Ann, her doll-heart saddened by her little mistress' long winter illness, gets the elements to hurry along the healing spring sunshine. In Technicolor. (Noveltoon: Paramount) Family: SMPC 8-14.

SERIAL

HAUNTED HARBOR—Kane Richmond, Kay Aldridge. Screen play by Royal Cole, Basil Dickey, Jesse Duffy, Grant Nelson, Joseph Poland; from the novel by Dayle Douglas. Directed by Spencer Bennett and Wallace Grissell. A better than average serial in fifteen episodes. Exotic jungle and sea backgrounds with dangerous and loyal natives taking sides with white men in their search for great treasure.

NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



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COVER: Scene from RKO-Radio's "None But the Lonely Heart"

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

THE FUTURE seems much closer to us than the past, in these times, when every day of the present is so full of personal and general uncertainties that we are glad when we can call it a yesterday and turn our backs upon it. The future, of course, has come to mean after the war, and we wait so eagerly for it to be soon that we let ourselves seize upon every bit of favorable war news and in spite of all good judgment build it up into a sign that the time won't be long now. Ahead is the only direction in which most of the important things incline us to look, if only because there is so little chance or disposition to sit back and meditate comfortably upon the remembrance of things past, and so little indication, in cold fact, that our lives can possibly ever be quite the same again. The urgency is all forward.

But in the natural course, later on, the continuity between yesterday and tomorrow will show up in retrospect. Certain lines—countless in number—may well have their direction changed, but they will go on, and they have to go on from where they were.

THE NATIONAL BOARD, being a Board of Review of Motion Pictures, has the reviewing habit ingrained in its being, which means more than just looking at all the new films as they come along: there is the procession of the years always in the background, against which almost subconsciously we see each new trend and each new achievement. Thirty-five years is quite a sizable part of fifty years, the life-span of the movies, and we feel pretty old when we look back into the records and realize how thoroughly adolescent the motion picture was when we first began to be concerned with it, and how much both of us have grown since then. Just some of the titles among the flood of films we had to see in the early days—*Saved by Telegraph*, *The Cowboy's Sacrifice*, *The Kleptomaniac's Repentance*, *Carmencita the Faithful*—sound actually pre-adolescent compared, say, with pictures reviewed in following pages like *None But the Lonely Heart* and *Thirty Seconds Over Tokyo*.

That is a line of growth which will of course go on, and not so much with a deflection of direction as with a branching out in different directions. Everything points towards more and more recognition of the *usefulness* of motion pictures, brought on by the experience of the war, and it does not take long these days for a useful thing to become a necessary thing. A branch of the movies sure to grow into an increasingly important industry is the one that will provide teaching films, not only for schools but for all sorts of fields of special training. John Grierson, in an article printed in "Film News" and written particularly for soldiers, makes a pertinent distinction between the kind of films we have always been used to and the kind that have developed so vigorously during the war. "The movies until now have concentrated on the moods of relaxation. They have provided the romance and the escape and have taken us off the earth when we got bored and wanted a let-up. We have made a big business out of our moods of relaxation: we have not concentrated nearly so much on our moods of resolution. Yet, on the face of it, it is from our moods

of resolution that we may be expected to build the future. These moods are worth organizing, just as deliberately as the movies, the newspapers and the show business generally have been organizing our moods of relaxation."

PRACTICALLY every picture producer who has made statements about post-war plans shows a more alert awareness of a larger world to reach and speak to than they have been content with in the past. Competition and opportunity are likely to work together in making these statements a bit more than mere words. There will always be a big public for a mediocre level of movies just as there is for cheap fiction and tabloids, and that public has its right to what it likes and must be provided for, but it is notable that even new producing companies who seem to start out with only the idea of satisfying that mass-market pretty soon get ambitious and try to make at least a few pictures with as much as they can manage of what show business sometimes calls "class". And class breeds class, at both the producing and the receiving ends.

When one looks back over such an important stretch of time as the past thirty-five years one of the most impressive things in the movie world is how far one generation has gone beyond its predecessor. The change isn't so obvious year by year, but decade by decade it really looks like something. It happens with the movie makers, and it happens with the audiences. The National Board has seen a big-in-little example of it in our Young Reviewers in their dozen years of existence, how quickly they grow to look, once they have given thought to it, for something beyond just the same old routine movie. These youngsters, and their mates who follow the Schools Committee lists, are the new generation that is growing up with more awareness of the world they are in than most of their fathers and mothers, and they—with the youth that is coming back from other lands certainly not untouched by some of the wider horizons they have looked upon—will be the people who go to the movies for their relaxation in the coming years. Relaxation will surely be what they will mostly look for, but they will want to be kept awake. And most of them will be looking ahead, not backward.



RESOLUTIONS ADOPTED AT THE 35th ANNIVERSARY CONFERENCE
OF THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES
NEW YORK CITY—NOVEMBER 16, 1944

WHEREAS the climax of the War is coming nearer, and the attention of the world is now focused with increasing intensity on what Victory will achieve, and on the tremendous problems involved in the peace settlement; and **WHEREAS** the American motion picture, which has done great work on the home front and furnished diversion and relaxation, as well as ideas and information, to vast audiences in this country during deeply troubled times, is now facing the opportunity of speaking again to the whole world among liberated and awakening peoples hungry for American films;

NOW THEREFORE BE IT RESOLVED THAT:

The National Board of Review of Motion Pictures offers its congratulations to the motion picture industry and all its personnel for their outstanding contribution to the War effort and its unstinted praise of the men and women of the Movies for their patriotic deeds and sacrifices in all branches of War activity;

And that the National Board notes with satisfaction and appreciation the work of its Councils and Community Groups in maintaining their motion picture programs under difficult circumstances and adapting their activities to include War Work;

And that the National Board recognizes and commends the continued growth of the active interest in motion picture appreciation in schools and colleges, and urges more widespread study of the interests and tastes of young people in motion pictures as exemplified in the work of the Board's Schools Motion Picture Committee and its Young Reviewers.

And that the National Board affirms its confidence that the motion picture industry, with its splendid record of usefulness in the waging of the War, and its discovery of new powers within itself for widening its field, will continue to grow as one of the most powerful voices of our people in the making of an ordered and durable peace to guarantee the liberty and prosperity of America; And WHEREAS, the National Board in thirty-five years of its effort has consistently urged the use of the motion picture as an effective instrument of education,

BE IT RESOLVED THAT,

The National Board urges that the makers of fact films and educative films, who have brought their craft to such a high point of effectiveness during the War, now organize themselves to find and occupy their field alongside the theatrical film, without rivalry or encroachment, realizing that they can wield a mighty tool for furthering the best things in the cultural and scientific life or our civilization;

And WHEREAS, the National Board, like the People's Institute out of which it grew in 1909, has ever had the sympathy and support of Church leaders of all denominations,

BE IT RESOLVED THAT,

The Board, appreciating the great effort that organized religious interest has had upon certain moral aspects of the motion picture, urges that the influence of organized Church opinion be directed also to the furtherance of ideals of freedom and democracy in the post-war world, and offer full support to superior films interpreting those ideals;

And WHEREAS, the National Board's long record in support of a screen and industry unfettered by bureaucratic, blighting censorship, is known to all,

BE IT RESOLVED THAT,

The Board reasserts its conviction that the Motion Picture must enjoy the same freedom of expression as the Press, and that screen censorship, as a violation of one of the Freedoms for which this War is being fought, should be opposed, limited and abolished in the states and municipalities, and nationally.

Resolutions Committee: Dr. Francis D. Tyson, Chairman, Pittsburgh, Pa., Mrs. Frank R. Anderson, Cleveland, Ohio, Mrs. C. F. Johnston, Jacksonville, Fla., Mrs. Arthur D. Kerwin, Detroit, Mich., Mrs. Frank A. Linzel, Washington, D. C., Mrs. B. Holbrook Poucher, Philadelphia, Pa., Mrs. Howard S. Shepard, Worcester, Mass., Mrs. Mary King Wallace, Charlotte, N. C., Mrs. Ronald T. Walsh, Springfield, Mass.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

None But the Lonely Heart

Adapted by Clifford Odets from the novel by Richard Llewellyn, directed by Clifford Odets, photographed by George Barnes and Vernon L. Walker, music by Hanns Eisler. A David Hempstead production released by RKO Radio.

The Cast

Ernie	Cary Grant
Ma Mott	Ethel Barrymore
Tavite	Barry Fitzgerald
Ada	June Duprez
Aggie Hunner	Jane Wyatt
Jim Mordinoy	George Coulouris
Len Tate	Dan Duryea
Dad Prettyjohn	Roman Bohnen
Ike Weber	Konstantin Shayne
Ma Chalmers	Eva Leonard Boyne
Taz	Morton Lowry
Sister Nurse	Helen Thimig
Knocker	William Chalee

HOW IMPORTANT a film *None But the Lonely Heart* is may stimulate a lot of argument, even acrimonious argument, among people who sincerely value the art of making movies. But that it packs an emotional wallop, profound or melodramatic, most of these people will concede. More than the novel from which it was adapted the film achieves the melancholy and intensity of the title and the melody. Clifford Odets has exalted the meaning and the feeling of the book so that out of the tawdry story of a reckless and a-moral Cockney kid, possessed of the most primitive reactions and a moronic callousness, the Ernie Mott of the screen emerges a figure touched by tragedy and aware of the struggle before him and all youth if human existence is to be salvaged from the frustration, filth, degradation, pain and shame of the world into which he was born. Groping for light in the fog of four centuries of brutalization he quests the answer. And the answer? No answer is given—no explicit answer certainly. Only the implied hope that cleansed in the fires of war, strengthened in the heroism of the new builders of the earth, man may refuse to hunt with the hound or run with the hare. The inarticulate poet, the haltingly intuitive knower, these or

fragments of them Ernie is made to be. Through shame and suffering, his own and that of others, he emerges from personal anarchy into the realization of social responsibility. There we leave him. There is nothing more that can he tell us. For we, too, live in today's horror, and tomorrow's riddle still remains to be solved.

It's in London of the 30's that we first encounter Ernie Mott. With his dog, Nipper, he returns to his Ma's second-hand furniture shop after one of his tramps away from home. Happy-go-lucky, a lad primarily fond of personal freedom, he is indifferent to his unhappy mother's wish that he settle down and make something of himself in her store. She tells him he must take over the business now or get out for good. He gets out, but later in the day he learns that Mrs. Mott is dying of cancer. That settles him and he returns. For a while everything goes well. His mother is happy and he gets a kick out of taking care of things. Best of all, the bickering between them is at an end, mother and son grow very fond of each other, she in pride of him, he is the realization of his mother's strength of character. But at the same time he becomes aware of the sordidness of taking in pawn the miserable treasures of the district poor just to get them through the week in food and coals. When this loathing comes to a head in a pitiful episode in the store, he takes up with a local thug to lay his hands on some real money and escape the mean surroundings of the slums. From then on his journey to calamity gains momentum. Too late he sees his sally into petty crime solves nothing for himself, his mother or his sweetheart. That it brings ruin upon them all. He is left alone except for the girl across the street who loves him and his vague yearning towards a fuller life.

Odets has taken the ugly material of poverty, sin, dirt, cruelty and unreason and has wrought it unto beauty in his film. He has cut through the harsh accidentals to lay bare the essential urge of the human spirit towards decency, honor and love. He

has invested the story with compassion and sacrifice, with faithfulness and hope. He has used with exceptional effectiveness the technique of the screen, its movement and tableau, its music and sound, to transmute the sorry mess of things into a glowing and moving work. In achieving this he has the good fortune of a brilliant cast to help him. Ethel Barrymore, Cary Grant, Barry Fitzgerald, George Coulouris, June Duprez and Jane Wyatt, to mention only a few, give magnificent performances.

Cary Grant's Ernie is a brilliant portrayal of a man instinctively sensitive to the outrage of life in the London slums and the thrall of poverty. He is revolted at eking out a living on the misery of his neighbors. Even his descent into crime is a mistaken reaction to this revulsion. To his performance Grant brings a more mature and subtler style, a deeper sensitivity and restraint, than he has hitherto shown on the screen. As his philosophic pal and counsellor, Barry Fitzgerald makes his usual contribution of splendid acting and infectious charm. June Duprez, as the agonized and lost girl who loves him tragically, builds her part into one of rare character and loveliness. George Coulouris who plays the flash boy is coldly evil, vulgarly smooth, pitilessly dangerous. Jane Wyatt, the girl who loves and understands Ernie better than the rest, gives her none-too-fat role a comprehension and warmth that help lighten the turgid fever of the film. As for Miss Barrymore—she brings such glowing beauty and consummate art to the screen as Ernie's mother that her performance alone would make the movie an extraordinary one.—A. B.

THIRTY SECONDS OVER TOKYO

ALONGSIDE *Destination Tokyo*, as a companion-piece which celebrates another section of the same daring maneuver that served as advance notice to the Japanese homeland of what to expect from the American naval and military forces, *Thirty Seconds Over Tokyo* can be placed high among the records the screen has made of our achievements in the war. They are not two pictures to see on a

double bill, however, unless you can stand a lot of prolonged nervous tension.

Thirty Seconds is a sagacious combination, the best any movie has yet managed, of personal domestic emotions and straight war reporting. It is almost as remarkable for the fidelity in which it made Capt. Lawson's book into a movie as it is for the brilliant documentation of the naval and air expedition itself. It is a personal story, a great adventure seen and felt by a brave and enthusiastic young man, a young man such as may be found in every squadron

Thirty Seconds Over Tokyo

Screenplay by Dalton Trumbo from the book by Captain Ted W. Lawson and Robert Considine, directed by Mervyn LeRoy, photographed by Harold Rosson, Robert Surtees, A. Arnold Gillespie, Warren Newcombe and Donald Jahraus, music by Herbert Stothart. A Sam Zimbalist production released by Metro-Goldwyn-Mayer.

The Cast

Ted Lawson	.....Van Johnson
David Thatcher	.....Robert Walker
Ellen Lawson	.....Phyllis Thaxter
Dean Davenport	.....Tim Murdock
Davey Jones	.....Scott McKay
Bob Clever	.....Gordon McDonald
Charles McClure	.....Don DeFore
Bob Gray	.....Robert Mitchum
"Shorty" Manch	.....John R. Reilly
"Doc" White	.....Horace McNally
Lt. Randall	.....Donald Curtis
Lt. Miller	.....Louis Jean Heydt
Don Smith	.....William "Bill" Phillips
"Brick" Holstrom	.....Douglas Coswan
Captain "Ski" York	.....Paul Langton
Lt. Jurika	.....Leon Ames
Lt.-Col. James Doolittle	.....Spencer Tracy

in the AAF. And Van Johnson couldn't have been offered a part better suited to his talents and his limitations. Lawson is an ordinary, nice American boy, doing and feeling the unusual things that a great crisis can evoke from decent people. In the ordinary course of events he would have married the same nice girl, had a white-collar job, raised a family and been a good citizen. But war came and because he was all these things that mark a good citizen he was able to react in terms of heroism and sacrifice without self-consciousness or bravado. Some of the most

warming parts of the film are the details of his snatches of domestic life between training chores.

Not clever direction and good writing only have gone into making them so good. The choice of the girl to play Mrs. Lawson was smart—we might even say inspired if it were not too pretentious a word in this context. Miss Thaxter is new to the movies and has the advantage of no overtones from former pictures. Hence she is uncommonly real as the young wife of an Army lieutenant. Besides she is a good actress. A single example of the swell job that she does is in the part of the film where she is preparing to go to see her husband in the hospital after his return from China and is in a touching little dither about how she will appear to him now that she is soon to become a mother. The episode is effectively juxtaposed to Lt. Lawson's unwillingness to see her until he has a new leg. The result is as moving a picture of the best things in American domesticity as we have seen in a long time. All the family parts are played without pretension and unnaturalness. The director has not let them bog down the rest of the film, either, with length or too much sentimentality.

THE PICTURE, of course, is the story of the brilliant attack on the Japanese capital led by General Doolittle in those days when we weren't rolling up the famous victories that we are doing today. It is the story of the preparation of material, of the training of men, of the months of work and sweat and tension that went in to make the 30 seconds over Tokyo possible. The film portrays these scenes with rare realism, and that curious emotional intensity that envelopes the adventures of the young when they are banded together on a dangerous and exciting mission. There is the pride in themselves and in their ships that evokes our pride in them. There is the elation of a great team on the verge of the greatest game in its career. There is the good-natured spoofing and comradeship of pals linked together in a great experience.

There are "the long, long thoughts of youth," the bashful nostalgia, when the zero hour arrives and death is an all too imminent possibility. With happy adroitness the camera picks out the details of action and personality that give life and reality to all these emotions. The story never gets consciously vainglorious nor hysterical. Taste, restraint and clarity of line mark the film from start to finish. The many possibilities of having an emotional field day, especially in the scenes in China after the crew of the Ruptured Duck is rescued, are handled with economy. The result is a sharp human glimpse of the decencies even war and brutality cannot destroy.

The parts of the film showing the action in China might almost prove to be the best in it. It will be hard to find a more lovingly made portrayal of that suffering people in contemporary cinema. The old Chinese doctor who talks no English radiates a noble amiability as well as an indefatigable fortitude in the face of his country's sufferings. All the Chinese, except the young doctor who first tends to Lawson's wounds, are inarticulate in the film but by movement and expression they create an emotional atmosphere of kindness, forbearance, and indomitability that cannot fail to impress on an American audience the human splendor of this immolated people. The mute care the fisher folk, soldiers, villagers and the native doctors lavished on our men, their carelessness for their own safety that our fliers might escape the hands of the Jap, should move us not only with admiration for them but with gratitude and a real sense of fellow feeling.

A further excellent point in *Thirty Seconds* is the presentation of the Army and the Navy, not only as efficient machines, but as exercising a personal care for their men. This is put over powerfully by the short but incisive performance of Spencer Tracy playing the part of Jimmy Doolittle. Tracy has done some fine things on the screen but nothing better in insight, warmth and dignity than this fine portrait of a gallant soldier.—A.B.

THE WOMAN IN THE WINDOW

WHEN a director has a classic in his past, as Fritz Lang has in the *M* which he made in Germany before he became an American, it is likely to haunt his whole career. And unfairly, partly because it is so rare that an important director and an important subject happen upon each other at just the right time, and partly because a really creative artist is not going to be satisfied with just repeating himself, no matter on how high a level. Besides, Mr. Lang is working under conditions vastly different from those of the great experimental days of UFA, where he could not only do an *M* but a *Metropolis* and a *Siegfried*, blazing a new trail with almost every new film.

The Woman in the Window, Lang's latest, happens to be on the level of murder melodrama—which is all to the good so far as audiences are concerned because it will not disturb them with the kind of deeper meanings that made *M* so much more than a mere murder story and a man hunt. But it is a perfect specimen of its kind, and a very good kind, too.

Also, unfortunately for a reviewer, it is something it would be a shame to tip off a prospective audience about, except to sound an urgent warning not to walk in on the middle of it and miss seeing

their drinks in the club and lay the foundations for the unexpected relationships that are going to disturb their friendship later; on sitting there as the story develops so beautifully one incident out of another; and on imbibing the tension minute by minute till the end—in its proper place—brings its vast relief like a drowning man getting finally to the surface and finding he can breathe again.

It is not giving away any plot to say that in this picture you find things you probably haven't suspected, unless you have dabbled in illegal doings yourself, about the devious but inevitable ways in which crime leads on to more crime, and about the inexorable fashion in which even the most trivial and apparently inconsequential actions fit into a pattern that a good policeman can put his nose to and follow to a sure arrest. In fact, if movies are a deterrent for anybody from anything, *The Woman in the Window* should be a very effective warning to anyone who thinks he could get away with murder.

Edward G. Robinson is no Little Caesar, or anything like it, in this. Splendid actor that he is, he has created something fresh and new for his long gallery of excellent characterizations in the gentle cultured professor who couldn't stand more than two after-dinner brandies and looked once too often on the portrait in the art-gallery window. The rest of the cast is also up to what it needs to be. But the play's the thing, and Fritz Lang's handling.—J. S. H.

The Woman in the Window

Original screenplay by Nunnally Johnson, directed by Fritz Lang, photographed by Milton Krasner. An International Pictures production released by RKO Radio.

The Cast

Richard Wanley	Edward G. Robinson
Alice Reed	Joan Bennett
Frank Lalor	Raymond Massey
Dr. Barkstane	Edmond Breon
Heidt	Dan Duryea
Inspector Jackson	Thomas E. Jackson
Mazard	Arthur Loft
Mrs. Wanley	Dorothy Peterson
Stewart	Frank Dawson
Elsie	Carol Cameron
Dickie	Bobbie Blake

the beginning first and the ending last. Its punch—and it packs a big one—depends on being in your seat when the three old cronies, the professor of psychology, the doctor and the district attorney, chat over

THUNDER ROCK

ROBERT ARDREY'S play, *Thunder Rock*, came to the New York stage before people were willing to take it. Several movies met a similar stubborn refusal among audiences to be distressed and frightened by films that could easily be stayed away from — films like *Lights Out in Europe*. *Thunder Rock* went to London, where people could no longer practice the illusion of "out of sight, out of mind," and they crowded to see it, finding something stirring and heartening in its affirmation of human endurance.

The film from the play, made in Eng-

land, has now reached us. The hero no longer needs to convince any of us that he was right when he foresaw the kind of thing Japan and Germany were preparing for the world. The picture has become to a large extent historical, covering material which time has made tragically familiar, and it can be looked at now for its importance as a remarkable and unusual screen drama, instead of as an exhortation to wake up and see what is going on. Its timeliness has become timeless, its picture of the human spirit fighting indignity and oppression something that might happen in any generation. Most of all it can be experienced—for seeing it is an experience—as a fresh and vivid creation of a playwright's imagination striking out in unfamiliar ways of dramatic revelation.

Thunder Rock

Screenplay by Jeffrey Dell and Bernard Miles from the play by Robert Ardrey, directed by Roy Boulting, photographed by Mutz Greenbaum, music by Hans May. A John Boulting production, distributed by English Films.

The Cast

<i>David Charleston</i>	.....	<i>Michael Redgrave</i>
<i>Ellen Kirby</i>	.....	<i>Barbara Mullen</i>
<i>Streeter</i>	.....	<i>James Mason</i>
<i>Melanie</i>	.....	<i>Lilli Palmer</i>
<i>Capt. Joshua</i>	.....	<i>Finlay Currie</i>
<i>Dr. Kurtz</i>	.....	<i>Frederick Valk</i>
<i>Anne Marie</i>	.....	<i>Sybilla Binder</i>
<i>Briggs</i>	.....	<i>Frederick Cooper</i>
<i>Mrs. Briggs</i>	.....	<i>Jean Sheppard</i>
<i>Robert</i>	.....	<i>Barry Morse</i>
<i>Harry</i>	.....	<i>George Carney</i>
<i>Mr. Kirby</i>	.....	<i>A. E. Matthews</i>

Imagination, if it is communicative, is a two-way business. An artist can create images within himself, and try to project them, but when it comes to imparting those images to others he has to depend on something at the receiving end. One of the fundamentally fascinating things about *Thunder Rock* is its imaginative quality, and how that quality is visualized. The author and the director have their share in it, and the audience a share almost equal. What had to be put over was an intricate and delicate technical problem—to have succeeded at all would have been notable, to have succeeded so well is remarkable.

You have a young man who has shut himself away from the world as a keeper of a lighthouse in the Great Lakes. He had been an eminent and keen-eyed correspondent about world affairs, covering and interpreting the news during the years when the Japanese and Mussolini and Hitler were first reaching out their claws and finding the other powers either weak or indifferent or appeasing piece by piece; he had seen what this was leading to, and tried to arouse world opinion and action against it, and when he couldn't he gave up to despair and disgust and made a hermit of himself on Thunder Rock. There he took up a strange life with some ghosts created by his own fancy from the passenger list of a ship wrecked on the Rock many years before.

These were people who in one way or another had found life too much for them in Europe—beaten by poverty or prejudice or ignorant indifference they had given up the fight and emigrated to America. Gradually, in the imagination of the lighthouse-keeper, their dim and one-dimensional figures became clearer, took on life and solidity and meaning, until they seemed to exist actually outside his mind, objective individuals so palpably externalized that they appeared to be independent of him. And yet they were expressions of his own inner arguments with himself. He knew that the long-ago battles in which they felt themselves defeated had actually, since their time, been won, and if they had hung on longer they might have had a part in the victory. Their giving up became a reproach to him for having, himself, given up. He, still alive and young, at least can go back into the fight he has run away from. And that is what, in the end, he does.

THIS was a tremendously difficult thing to put into a movie script, but it has been done with effectiveness and eloquence, and John Boulting has directed it with such emotional drive that he forces the imagination of his audience to accept a fantasy that cold and matter-of-fact analysis might question. By the time your response to

the eloquence and passion has cooled off those questions about the ghosts and their behavior do not matter any more—the point has been made, and accepted.

Quite apart from what it has to say, this picture is an exceptionally interesting job of film making. Two scenes, for example, show how skillful Mr. Boulting is at putting across character—and character with infinite implications—with his camera and sound track. Each is a brief episode in the journalist's disillusionment when he was trying to wake up England to its threatening peril. One is a meeting of big-shots, full of dialogue and argument, and it sums up completely the essentials of British appeasement and umbrella-carrying. The other is in a news-reel movie house with no dialogue and the only voice that of a news-reel commentator coming from a screen we do not see—we see only the reactions of the audience as they sit through something about the invasion of the Sudetenland, impatiently waiting for a Popeye cartoon—and that sums up, terrifyingly, Britain stopping up its ears to what was shouting to them from across the Channel. The picture is full of masterly bits that make John Boulting's next film something to watch for.

There is hardly any need to add that the acting is completely what the drama calls for.—J.S.H.

(Other recommended pictures on page 13)

PEOPLE interested in good documentaries will want the new catalogue of 16mm sound films just issued by the British Information Services at 30 Rockefeller Plaza, New York City. It lists 74 titles, and in addition to films of farm and garden, fighters on the home front and a series of excellent shorts on health and social services, it includes a new series, *Act and Fact*, (*D-Day and Cherbourg* the first of them) and those fine historical documents, *Desert Victory*, *Coastal Command* and the American-made *Know Your Ally Britain* and *The Battle of Britain*.

These films are distributed from New York, Los Angeles, Washington, Chicago, San Francisco and New Orleans.

THE 35th ANNIVERSARY CONFERENCE

WE would like to have observed the 35th anniversary conference of the National Board of Review with the sort of celebration such a venerable age in motion-picture time warranted. However, all the circumstances of wartime made this impossible. The annual meetings began years ago as luncheons, but as more members from a distance continued to come, two and later three day conferences were held. This year the third one-day wartime Conference was November 16th.

Only the first half of the morning session was given to community reports, but by planning and cooperation a full program was possible in that time. These reports given as papers or talks we hope to run here later for those who were unable to hear them. Many members of the Conference audience as well as those on the reporting panel told us they received much help from this interchange of activities.

The panel speakers were guests at a special luncheon, given by Metro-Goldwyn-Mayer who is also observing this year an anniversary, their 20th. This provided time for friendly conversation and discussion with good food. Especially interesting to the women was an exhibit of colored drawings for many of the costumes worn by Greer Garson in *Mrs. Parkington*. Miss Therese Stone of MGM Public Relations Department arranged the luncheon and a special visit to see *Mrs. Parkington* at Radio City Music Hall following it.

Many Conference guests had expressed interest in the review work of the Board, and so it was arranged that all could attend showings in the afternoon as guests of the Review Committees for the preview and discussion of new pictures. These pictures shown in the company projection theatres included *None But the Lonely Heart* at RKO Radio, *Something for the Boys* at Twentieth Century-Fox, and *The Very Thought of You* at Warner Bros. Reviews of these pictures appear elsewhere in the magazine, as do the resolutions passed at the Conference.

JUNIOR CONFERENCE

AT the Board's eighth annual Junior Conference Irene Reinert, president of the Rutherford (New Jersey) High School Cinema Club gave the following talk:

Our Club is composed of twenty-two members chosen from those who applied for membership. In order to be accepted, one must have passed the motion picture appreciation course in Sophomore English with an average of B. This is to keep out those who join a club for extra-curricular points only.

Each month I receive from the manager of the local theatre a list of the coming films, we decide on the best one to see, and at the next meeting we have a discussion on it covering everything from acting to photography. The manager also supplies us with stills from coming worthwhile pictures which we put on a special bulletin board so that the students may receive an idea of what are the good films to see. Annually the new members are shown through the theatre and the manager explains the system involved in running a motion picture theatre. All members enjoy this for they realize that they had no conception of what goes into the mere showing of a film.

As a definite war activity we require that all members make scrapbooks which are sent through the Red Cross to wounded servicemen. Many of the interesting scrapbooks which were turned in told the story of a film and had histories of the stars, the production, and actual scenes from the film in order to make it more enjoyable.

We have been trying to arrange matters so that we could bring 16mm films such as *Wake Island* to the school, charging admission of one war stamp of any denomination and 10c in cash.

GLORIA OWEN, Cinema Club President of Hunter College High School, New York City, reported:

Our club has tried to continue the same enthusiasm in all its activities with which

it started several years ago. Our projects this term have centered around the war. At the beginning of the term we gave a performance of the silent film *Kismet* starring Otis Skinner, which runs over an hour and a half and which we rented from the Kodascope Libraries. From the proceeds we made a percentage contribution to the American Red Cross and deposited the rest in our treasury to fulfill some of our future ambitions. Throughout the term we have been working on movie scrapbooks. Movie magazines and other materials have been contributed by the members, and we are making our own covers for the books. Two or three members work on each scrapbook, and upon completion they will be sent to the Post Hospital Committee, 315 Lexington Avenue, N. Y. C.

A MEMBER of the Straus Junior High School Motion Picture Appreciation Club (Brooklyn, N. Y.), Gloria Tischkenkel, spoke on "How Movies Are Helping Civilians":

Movies are war weapons. They are one magnificent way of distributing vital war messages—messages that may save lives, may help to save our country. They also give much entertainment—music and laughter, youth and beauty, a comedy or detective story, a sparkling romance or an exciting drama. When the civilian war workers come home from work, great numbers of them go to the movies. Hollywood is supplying the entertainment needed throughout the free world to amuse, to teach, and to arouse to greater effort the large civilian audience.

All movie houses are helping civilians get into the war. They sell War Bonds and Stamps, they help collect Red Cross money, and they participate in the drives for the National War Fund and March of Dimes. Now they are helping in the recruiting of WACS.

Throughout the year, newsreels and short subjects appeal to the people to save paper, save tin cans, salvage copper, and economize on food. They have brought home to a vast screen audience how important the needs of war are.

Other Recommended Pictures

(Since the October issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

AND NOW TOMORROW

Loretta Young, Alan Ladd. From the novel by Rachael Field. Directed by Irving Pichel. Paramount. Family.

In spite of a story that sags heavily in spots, the combination of Loretta Young and Alan Ladd, supported by an equally talented group of actors, should win this film considerable following. Miss Young plays the difficult role of a girl who has lost her hearing and Alan Ladd is the young doctor who becomes the other complication in her emotional life, and who is finally successful in curing her.

BOWERY TO BROADWAY

Maria Montez, Susanna Foster. Story by Edmund Joseph and Bart Lytton. Directed by Charles Lamont. Universal. Family: SMPC 12-14.

A pleasant musical comedy with show business as its background, covering a good part of the nineties in a way that brings back the songs and music-hall gaiety of the period. In addition to the star singers, there are Jack Oakie, Peggy Ryan, young O'Conner and a score of other bright entertainers. And Miss Foster's voice is better than ever.

BRAZIL

Tito Guizar, Virginia Bruce. Original story by Richard English. Directed by Joseph Santley. Republic. Family: SMPC 12-14.

An elaborate musical filled with good music by Ary Barroso and songs well rendered by Tito Guizar, who also plays the romantic lead. He is a famous Brazilian song writer who falls under the charm of an American lady writer only to discover that she has written a book "Why Marry a Latin." The story is interpolated with dances and carnival scenes that are colorful and gay in themselves but rather slow down the film.

CONSPIRATORS, THE

Hedy Lamarr, Paul Henreid. Based on the novel by Fredric Prokosch. Directed by Jean Negulesco. Warner Bros. Family.

When things get too hot for the Flying Dutchman, a talented underground agent in Holland, he is spirited by his friends into Lisbon thence to make his way to England. In the Portuguese capital he meets Hedy Lamarr and all kinds of spy complications. Parts of the film have their moments of suspense but the overall impression is one of slowness and repetition in spite of a good cast and a handsome production. Chief asset of the film is the excellent performance of Sydney Greenstreet.

DARK WATERS

Merle Oberon, Franchot Tone, Thomas Mitchell. Magazine serial by Frank and Marian Cockrell. Directed by Andre de Toth. United Artists. Mature.

A very good, creepy melodrama which has more than its share of exciting suspense. The story concerns a young girl on the verge of a nervous breakdown after seeing her parents drown in a torpedoed ship. She lands in New Orleans and is invited to stay at a plantation in the bayou country by an aunt whom she has never seen. It is here, among some very strange people, that things begin to

happen. Miss Oberon does a fine job as the hysterical girl, and Franchot Tone and Thomas Mitchell add a lot to the plausible development of the story by their intelligent acting. It's all pretty thrilling.

DOUGHGIRLS, THE

Ann Sheridan, Alexis Smith, Jane Wyman, Jack Carson, Eve Arden. From the play by Joseph Fields. Directed by James V. Kern. Warner Bros. Mature.

The film does not conceal that it has been adapted from a stage play nor may we any longer regard the theme, the housing problem in Washington, as shining new material for satire. But the picture provides a lot of good, healthy comedy, based on farcical situations and "smart" dialogue. The cast is capable and bright and the direction is swiftly paced and sophisticated. Eve Arden and Charles Ruggles are particularly amusing.

EN ENDA NATT (Only One Night)

Ingrid Bergman, Olof Sandborg. Novel by Harald Tandrup. Directed by Gustaf Molander. Scandia Films. Mature.

This is Miss Bergman's last Swedish film before she went to Hollywood. It is an adaptation of a great Swedish literary success, dealing with the dual nature of a man born of a peasant mother and an aristocratic father. Miss Bergman as a young girl who becomes the man's sweetheart reveals the ability and charm that have since made her one of the screen's leading stars.

ENTER ARSENE LUPIN

Charles Korvin, Ella Raines. Character created by Maurice Le Blanc. Directed by Ford Beebe. Universal. Family.

Arsene Lupin, the genial crook whose white tie and tails hide the cleverest criminal mind since the organization of the French Sureté, is back again in a smooth, romantic adventure that is both exciting and funny. Charles Korvin, a newcomer with the suave manners of a Boyer, does a pretty good job as the debonair thief, and so does Miss Raines who plays the girl in the case. The chief honors, however, go to J. Carrol Naish in his portrayal of the French detective.

GUEST IN THE HOUSE

Anne Baxter, Ralph Bellamy. Stage play by Hagar Wilde and Dale Eunson. Directed by John Brahm. United Artists. Mature.

A very satisfying screen adaptation of the famous play, played by a superb cast, and directed with fine regard for the subtleties of plot. The story concerns a vicious, neurotic girl and the way she poisons the minds and hearts of the happy family who have taken her into their house. Miss Baxter handles the difficult role of the girl with great skill and restraint, giving an interpretation that in less understanding hands might have marred the play's dramatic values.

*HIMLASPELET (The Heavenly Play)

Rune Lindstron. Screenplay by Rune Lindstron and Al Sjöberg. Directed by Al Sjöberg. Scandia. Family: SMPC 12-14.

A peasant boy in some vague past Sweden sees

his sweetheart burnt for witchcraft and sets out in search of the Heavenly Father to seek justice. On his pilgrimage he falls into the toils of luxury, lust and finally avarice. When death comes he can find no justification for himself nor for his betrayed mission. His dead sweetheart intercedes for him to the Heavenly Father, however, and his soul is saved. A tale of spiritual adventure seen through the eyes and felt through the experiences of a Swedish peasant, the story is a refreshing and beautiful folk legend, with an excellent cast, exquisite music and photography, the warm sincerity of the tale itself, its gaiety, pathos, and robust honesty. With the help of English titles the story is easily followed.

IRISH EYES ARE SMILING

June Haver, Dick Haymes, Monty Woolley. Based on a story by E. A. Ellington. Directed by Gregory Ratoff. Twentieth Century-Fox. Family: SMPC 12-14.

A heart-warming little story on the familiar theme of boy-meets-girl but with a difference, thanks to the performances of the principals and the lovely songs of Ernest R. Ball. How nearly the film follows the facts of Mr. Ball's career and rise to fame and wealth matters little compared to the happy way in which the tale is told by camera, music and the pleasant personalities of the two young stars.

LASSE-MAJA

Sture Lagerwall. Scenario by Torsten Floden. Directed by Gunnar Olsson. Scandia. Mature.

Lasse-Maja was a sort of Swedish Robin Hood who pranked, stole, aided the oppressed and made love in the early nineteenth century. The film is rather long, episodic and apt to seem repetitious, but it is lovingly made with a wealth of gorgeous detail, good background music, fine acting and the beautiful Swedish countryside.

*LAURA

Gene Tierney, Dana Andrews, Clifton Webb. Novel by Vera Caspary. Directed by Otto Preminger. Twentieth Century-Fox. Mature.

For those who like their murder mysteries played against a background of suave elegance and involving people of smart, sophisticated type, here is a fine, exotic dish seasoned to just the right point with good acting and clever direction. Clifton Webb, who appears for the first time in a major picture role, does a superb characterization of the bitter, selfish—and lonely—newspaper columnist around whom much of the exciting tale revolves. The young girl he befriends and whom he teaches the ways of 'artistic' living is also well played by Miss Tierney, as are the parts assigned to Dana Andrews and Vincent Price.

MAN IN HALF MOON STREET, THE

Nils Asther, Helen Walker. Stage play by Barre Lyndon. Directed by Ralph Murphy. Paramount. Mature.

A melodrama based on the idea of perpetual youth which is achieved by gland transplanting. The theme is an old one, but the present picture manages to be quite full of suspense and to make the premise plausible, largely because of the skillful manner in which it has been directed and the capable way it is acted. For those who like this sort of fancy, the film will prove good entertainment.

*MEET ME IN ST. LOUIS

Judy Garland, Margaret O'Brien. Based on the book

by Sally Benson. Directed by Vincente Minnelli. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

Borne along on the gaiety of the title song, the film makes for a tuneful and heart-warming hour and a half. There are other songs too, sung by Judy Garland, and so well fused into the film that they help the pace and rhythm rather than slow it up. It is a fine example of the musical movie, compounded of nostalgia, pathos, good humor and a nice little adolescent love story. And technically—color, direction, costuming and sets—the producer can be rather proud of it.

MINISTRY OF FEAR

Ray Milland, Marjorie Reynolds. Based on the novel by Graham Greene. Directed by Fritz Lang. Paramount. Family.

A man released from an insane asylum after two years sets out for London during the great blitz. Before train time he stops in a charity fair and wins a cake by guessing its weight. From then on, much to his mystification, he keeps dodging people who are trying to kill him. The solving of that problem is the picture. Good melodrama in the Fritz Lang manner, fortified by able acting, atmospheric sets, suspense and music neatly fused to get the most out of the situations.

*MRS. PARKINGTON

Greer Garson, Walter Pidgeon. Based on the novel by Louis Bromfield. Directed by Tay Garnett. Metro-Goldwyn-Mayer. Mature.

The life and love of a Grande Dame told by adroit flashbacks. Starting her great adventure as the orphaned daughter of a boarding-house keeper in a mining town in the West, Susan marries an up and coming tycoon who brings her to New York and a Fifth Avenue mansion. When the film starts, Mrs. Parkington is 84 years old so most of the picture elucidates her ups and downs in America and England from her marriage as a teen-age maid until then. A leisurely affair, the film boasts handsome sets, rich costumes, a top flight cast and slick direction.

NEVADA

Bob Mitchum. Based on the book by Zane Grey. Directed by Edward Killy. RKO Radio Family: SMPC 8-14.

A well made Western centered on the villainy evoked by the discovery of the Comstock Lode. Bob Mitchum unravels the complications in the classic style of this kind of film without the aid of song or rustic humor. The result is a well paced, well acted little movie.

PRINCESS AND THE PIRATE, THE

Bob Hope, Virginia Mayo. Screen play by Don Hartman, Melville Shevelson and Everett Freeman. Directed by David Butler. RKO Radio. Family: SMPC 8-14.

A rollicking, Technicolor costume comedy in which Bob Hope plays a timid, ham actor who gets mixed up with a gang of pirates, saves a princess—by a fluke—and cavorts through other ridiculous episodes in a manner that should satisfy the most ardent escapist.

SERGEANT MIKE

Larry Parks, Jeanne Bates. Original screenplay by Robert Lee Johnson. Directed by Henry Levin. Columbia. Family: SMPC 8-14.

An unpretentious film that sketches pleasantly and touchingly the part that trained dogs are playing in the war. The many interesting scenes of dog training are strung on a sentimental tale. Fortunately the story is played down to the

advantage of the documentation of the canine corps.

SOMETHING FOR THE BOYS

Carmen Miranda, Michael O'Shea. Stage comedy by Herbert and Dorothy Fields, Cole Porter songs. Directed by Lewis Seiler. Twentieth Century-Fox. Family.

A gay, light-hearted musical comedy, full of pretty girls, nice sets, and pleasant, if not striking, songs. The story seems to move very slowly at times, and its humor is on the quiet, simple side. These weaknesses are compensated for by the extremely vital Carmen Miranda, who dances, sings and acts with great gusto, and by the contributions of Michael O'Shea and Vivian Blaine. Phil Silvers has several amusing scenes that add much to the gaiety of the occasion.

*THIRTY SECONDS OVER TOKYO

Metro-Goldwyn-Mayer. Family: SMPC 12-14. (See p. 7)

*TO HAVE AND HAVE NOT

Humphrey Bogart, Lauren Bacall. Based on the book by Ernest Hemingway. Directed by Howard Hawks. Warner Bros. Mature.

Without very much of Hemingway's novel left in it this film turns out to be a sort of encore to "Casablanca", including a cafe singer, a fat man and an underground patriot with his lovely wife who win over Humphrey Bogart from hard-boiled neutrality to active and dangerous cooperation. Laid in Martinique under the period of Vichy control, Bogart—whose regular job is taking tourists out for deep-sea fishing—gets involved in helping the Free French and in a romance with a wandering girl, which ends happily for all the right people. Lauren Bacall is the girl—a sultry, husky synthesis of Garbo, Dietrich and Veronica Lake, who will create a lot of talk. One of the high spots—and a very high one—is Hoagy Carmichael as the cafe entertainer who plays the piano and sings—and creates also a vivid character.

TOGETHER AGAIN

Irene Dunne, Charles Boyer, Charles Coburn. Original

story by Stanley Russell and Herbert Bibberman. Directed by Charles Vidor. Columbia. Family: SMPC 12-14.

A light comedy about a lady mayor of a Vermont town who falls (much against her will) under the charm of a French sculptor. She had come down to New York to arrange for a statue of her late husband who had been mayor of the town before her. There she meets Corday, the artist. After a skittish episode she tries to shake him and returns to her home. He follows her and the end is all too plain. The acting is competent and the production good, with two new young people almost stealing the show.

VERY THOUGHT OF YOU, THE

Dennis Morgan, Eleanor Parker. Original story by Lionel Wiggam. Directed by Delmer Daves. Warner Bros. Mature.

A fine, well-intentioned picture that seeks to show the emotional problems of soldiers' wives and the importance of their loyalty to the men who have gone away to fight for them. It is beautifully acted, but the theme is sometimes marred by protracted kissing and love-making of a very exalted kind, and a too frequent resort to time-tried cliches. In spite of these defects, the film has many moments of real sentiment and moving beauty.

VIGILANTES OF DODGE CITY

Wild Bill Elliott. Original story by Norman S. Hall. Directed by Wallace Grissell. Republic. Family: SMPC 8-14.

A good, brisk Western about catching the outlaws who keep robbing the local stage coach as well as stealing Red Rider's horses and ruining his contractual arrangements with the U. S. Cavalry. By dint of courage that scorns the aid of the Army, cowboy sagacity and a clever little Indian boy, Red foils all the villains and recovers all the loot intact. Somewhat above average for this type of picture and no singing.

WOMAN IN THE WINDOW, THE

RKO Radio. Mature. (See p. 9)

Recommended Short Subjects

INFORMATIONALS

A B C PIN UP—An engraver's studio, the trophy room of two hunter-sculptors, the marvels of Royal Gorge, Colorado, and a lad who raises baby skunks. (Person Oddity: Universal) Family: SMPC 8-14.

AQUA - MAIDS—Fancy swimming and water sports in Cypress Gardens, Florida. (Sport Reel: Columbia) Family: SMPC 8-14.

BLUE GRASS GENTLEMEN—Technicolor views of Kentucky breeding farms, showing Man o' War and other famous race horses. (Sports Review: Twentieth Century-Fox) Family: SMPC 8-14.

BRONCS AND BRANDS—Shots of horses, round-ups and rodeos in Montana. (Sportlight: Paramount) Family: SMPC 8-14.

CHAMPIONS OF THE FUTURE—Gifted children in the world of sports. Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

CITY OF BRIGHAM YOUNG—A tour of Salt Lake City in Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

EASY LIFE—The story of a lad who mixed up with a band of thugs and finds himself cut off from everyone and everything he likes. A well made grim tale. (Crime Does Not Pay series: Metro-

Goldwyn-Mayer) Family: SMPC 12-14.

FLICKER FLASHBACKS No. 2—Films of 1903-4 including a laughable item with Henry B. Walthall. (RKO Radio) Family

FOOTBALL THRILLS 1943—Exciting shots of last year's big games. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

GRANDPA CALLED IT ART—A look at American taste from the geegaws of several decades ago to the art of Benton, Marsh and Sloan and the mass production objects of today. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

HEDGE HOPPERS—The training of jumpers, with thrilling shots of the horses in motion. (World of Sports: Columbia) Family: SMPC 8-14.

I AM AN AMERICAN—A Polish-Ukrainian couple come to America in 1850 and settle in Ohio. The film shows the contributions each succeeding generation has made to American life. (Featurette: Vitaphone) Family

JEWELS OF IRAN—Views of modern Persia showing its mosques, shrines and tombs, also its newer buildings and industries. Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

LET'S GO FISHING—Catching bass, salmon, tarpon and other fish. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

MARCH OF TIME No. 1 (11th series)—"Post-War Farms"—A survey of the present and possible future methods of farming in the United States showing the huge scientific farms over the country, the co-operatives and the small independent farmer. Where the returning serviceman's place may be in the farm set-up is also touched on. (Twentieth Century-Fox) Family: SMPC 8-14.

MONUMENTAL UTAH—To background music by the Mormon Tabernacle Choir the camera roams through Zion National Park and Bryce Canyon National Park. Technicolor. (Fitzpatrick Travel-talk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

NAVY YARD—A fine outline of the work being done at the Navy's eleven major yards. At Mare Island we see the actual reconditioning of a destroyer damaged in the Pacific. (This Is America: RKO Radio) Family: SMPC 8-14.

OUTDOOR LIVING—Howard Hill, the champion archer, shows a group of friends how to camp. (Vitaphone Variety: Vitaphone) Family: SMPC 8-14.

PIGTAIL PILOT—The exploits of a teen-age girl pilot, a collection of valuable clocks, preserving flower records, and training paroquets. (Person-Oddy: Universal) Family: SMPC 8-14.

POPULAR SCIENCE No. 1—Instruments that detect flaws in railroad tracks, new war-hospital equipment, and other inventions. (Paramount) Family: SMPC 8-14.

POPULAR SCIENCE No. 2—Devices in the home of the future, a multiple scarecrow, the new method of getting oil out of Louisiana marshes. Magnacolor. (Paramount) Family.

PROUDLY WE SERVE—Pleasing demonstration of the valuable and varied work done by the women in the U. S. Marines. (Featurette: Vitaphone) Family: SMPC 12-14.

RETURN FROM NOWHERE—Interesting case history of a merchant seaman who lost his memory and almost lost his mind and how both were salvaged by a clever contrivance. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

RHYTHM ON WHEELS—The art of roller skating with many shots of gifted youngsters. (Sport-light: Paramount) Family: SMPC 8-14.

ROAMING THROUGH ARIZONA—Colorful and interesting scenic. (Fitzpatrick Travel-talk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SADDLE STARLETS—Instructive views of how youngsters learn to ride and drive horses. (RKO Radio) Family SMPC 8-14.

SKI-WHIZZ—Good presentation of the art of skiing on an amusing beginner. (Vitaphone Variety: Vitaphone) Family: SMPC 8-14.

SOMEWHERE U. S. A.—Pleasant story of a Spanish family in New Mexico, showing the various kinds of people who make up the nation, in this case the descendants of the early Spaniards. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SPORTS QUIZ—Shots of sports and questions for the audience to answer. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

UNUSUAL OCCUPATIONS L-4, No. 1—A maker of odd monograms, an alligator farmer and other unusual people. (Paramount) Family: SMPC 8-14.

***WEST POINT**—Good documentation of the work, ideals and spirit of the famous military academy on the Hudson. (This Is America: RKO Radio) Family: SMPC 8-14.

WHITE TREASURE—A visit to a salt mine showing how the valuable mineral is mined and prepared for use. (Featurette: Universal) Family: SMPC 8-14.

WORLD WITHOUT BORDERS—Excellent survey of the history of aviation from the first flight in a balloon to the great transport planes today. (Featurette: Universal) Family: SMPC 8-14.

MUSICALS

BONNIE LASSIE—Colorful little legend with many Scotch airs and Highland dances. (Musical Parade: Paramount) Family

COMMUNITY SING No. 2—Popular songs, with Don Baker at the organ. (Columbia) Family

HARRY OWENS AND HIS ROYAL HAWAIIANS—Tuneful mixture of old and new in the Hawaiian manner. (Melody Master: Vitaphone) Family

LISTEN TO THE BANDS—Glen Gray, Skinny Innis, Joe Reichman and Milt Britton. (Melody Master: Vitaphone) Family

MUSICAL MOVIELAND—Songs, dances and parades on Hollywood studio sets. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

ON THE MELLOW SIDE—Variety show featuring Emil Coleman and his orchestra and several acts. (Universal) Family: SMPC 12-14.

STAR BRIGHT—A boy-and-girl story holds together some song and dance routines as well as a puppet show. In Technicolor. (Musical Parade: Paramount) Family

CARTOONS AND COMEDIES

BOOBY HATCHED—A duck has a dreadful time hatching her eggs because of the cold. Technicolor. (Merrie Melody: Vitaphone) Family: SMPC 8-14.

CAT CAME BACK, THE—A dog and his master try to get rid of the cat. Technicolor. (Terrytoon: Twentieth Century-Fox) Family

DONALD'S DAY OFF—Donald Duck reads a symptom book and finds there are all sorts of things that need fixing, including his young nephews. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

GANDY GOOSE IN GHOST TOWN—Amusing goings-on in a Western ghost town where Gandy Goose gets the scare of his life. (Terrytoon: Twentieth Century-Fox) Family

GOLDLOCKS AND THE JIVIN' BEARS—Lively swing session that romps through the story of the three bears oddly mixed up with Little Red Riding Hood. (Merrie Melody: Vitaphone) Family

JASPER'S PARADISE—Delightful short in Technicolor about the little colored boy, his gingerbread man, and the heaven made of cakes. (George Pal Puppetoon: Paramount) Family: SMPC 8-14.

LOST AND FOUNDLING—Sniffles adopts a newly hatched bird which turns out to be a hawk fond of dining on mice. Technicolor. (Merrie Melody: Vitaphone) Family: SMPC 8-14.

MIGHTY MOUSE AND THE TWO BARBERS—A happy town of mice and men is threatened by disaster when naughty cats come in. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

MR. CHIMP AT CONEY ISLAND—Sandy Chimp has a good time at Coney Island, getting free candy and beer and riding on the thrill machines in Luna Park. (Variety Views: Universal) Family: SMPC 8-14.

***ONCE OVER LIGHTLY**—Shots from old Mack Sennett comedies of Ben Turpin, Charlie Murray, Louise Fazenda, Snub Pollard and the famous police force. (Featurette: Vitaphone) Family

SPEAKING OF ANIMALS AS BABIES—Strange youngsters left by the stork at the Zoo. (Paramount) Family

SULTAN'S BIRTHDAY, THE—Mighty Mouse comes to the rescue of the Sultan when bad bandits try to break up the festivities. Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

THEIR DIZZY DAY—Four lion cubs go out on a jaunt of discovery and get themselves into all kinds of trouble. (Vitaphone Variety: Vitaphone) Family: SMPC 8-14.

TIGER TROUBLE—Goofy goes tiger hunting, and the tiger loses his stripes. Technicolor. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

TREE SURGEON—An ailing giant sequoia and the doctor who tried to bring it back to vigor. (Technicolor Cartoon: Metro Goldwyn-Mayer) Family: SMPC 8-14.

TWO GUN RUSTY—Rusty dreams he's a cowboy in the old West. Technicolor. (Puppetoon: Paramount) Family: SMPC 8-14.

WHY DADDY?—Robert Benchley is pitted against a quiz kid in a radio broadcast. (Miniature: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SERIAL

BLACK ARROW—Robert Scott. Screenplay by Sherman Lowe, Jack Stanley, Leighton Brill and Royal K. Cole. Directed by Lew Landers. Nos. 1-2-3-4-5.—Carpenterbaggers driven out of the South arrive in the Navajo country after a treasure of gold. They kill Black Arrow's father thereby starting trouble between the white settlers and the Indians. The young Indian sets out to catch his father's murderer and restore peace. (Columbia) Family.

NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



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NATIONAL BOARD OF REVIEW MAGAZINE

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COVER: Scene from the M-G-M picture "*Meet Me in St. Louis*"

THE DEPARTMENTS

Committee on Exceptional Photoplays

This department reviews photoplays of unusual merit in the artistic development of the screen, with the object of bringing such pictures to the attention of discriminating readers. Its ratings are: Exceptional, Honorable Mention and Critical Comment. The opinions of the Committee, composed of trained students and critics of the screen, are combined in an impartial review which aims to convey a comprehensive idea of the pictures, covering both their excellence and defects.

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Recommended Pictures

This department reviews pictures selected by the Review Committee of the National Board of Review as worthy of popular patronage in the theatres, with an indication of the audience group suitability for each picture. The choice of the pictures in-

cluded is based upon principles of selection developed through long study of public preferences as to what constitutes good screen entertainment. The majority opinion of the Review Committee forms the basis for the reviews and audience recommendations of the pictures. The Review Committee consists of approximately 300 trained members representative of widely varied interests who volunteer their services.

Community Councils

This department reports on matters of interest to those groups conducting community motion picture programs, initiated under its National Motion Picture Council, particularly on the activities of Motion Picture Councils and similar associations in their local work.

Junior Department

This department presents material of especial value to 4-Star Clubs, which are the study or producing groups devoted to motion pictures in schools throughout the country. It also records the opinions expressed by the Board's Young Reviewers, a group of typical school children of New York, aged 8 to 14, who meet from time to time in projection rooms to preview new films.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

THERE is a new stage show in New York built on the theory that a people's history is to be found in their folk music—the same theory expressed long ago by the man who didn't care who fought his country's battles if he could only write its songs. The movies have for some time now been proving that there is a lot of truth in this idea without being so deliberate as to say "We'll get busy and write a history of these United States in terms of its popular music." They have been doing it piecemeal, so to speak, turning out one film after another of the kind that pretended only to be musicals, often with a routine plot about some composer with a real-life name and his career from early struggles to final fame, a plot that served well enough as a pattern that could be enlivened by plenty of music and engaging bits of period color. These films seem to have started as part of the biographical cycle, but they never stuck very closely to the life that was really lived by their heroes, and certainly their popular appeal never came from any "Now-it-can-be-told" revelations.

Actually, and doubtless quite unintentionally, these pictures have tended to become more and more sketches of our past, of course not delving into any significant history but reviving the surface aspect of some period remote enough in custom and costume to be somewhat quaint but peopled by beings fairly recognizable as what our fathers and mothers—maybe even grandmothers—may have been in their youth. The culmination of this tendency comes in *Meet Me in St. Louis*, which forsakes the "biography" formula entirely and can be called a musical only in the sense that its songs and dances, whether old or new, are (apart from the superb Hallowe'en episode) the most evocative and memorable things in it. Essentially it is part of the re-discovery of America to which the screen has been drifting, and a lively proof that our history preserves an enormous amount of its spirit in our popular songs and their emotional connotations.

THE fine thing about folklore, not labelled as such and living on in memories rather than in books that deaden it with learning and research, is that it makes a continuity through the generations and keeps a traditional national feeling alive. Heaven forbid that the gaiety and sentiment of songs that last on and on after their immediate "hit" popularity should be embalmed in such a concept as that implied in the scholarly use of the word folklore, and Heaven doubly forbid that the movies should go in for preserving them in any academic or deliberately educational fashion. It is enough to preserve what people love in them, that they are charming and entertaining and very much alive.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

Meet Me in St. Louis

Screenplay by Irving Brecher and Fred F. Finklehoffe from book by Sally Benson, directed by Vincente Minnelli, photographed by George Folsey, musical adaptation by Roger Edens. An Arthur Freed production, produced and distributed by Metro-Goldwyn-Mayer.

The cast

Mr. Alonzo Smith	Leon Ames
Mrs. Anna Smith	Mary Astor
Rose Smith	Lucille Bremer
Esther Smith	Judy Garland
Lon Smith	Henry H. Daniels, Jr.
Agnes Smith	Joan Carroll
"Tootie" Smith	Margaret O'Brien
John Truett	Tom Drake
Katie	Marjorie Main
Grandpa	Harry Davenport

IT seems a lovely and a happy time when America with all its robustness and youthful innocence sets out for the St. Louis World's Fair. Perhaps that's because we have had so many wretched, disillusioning times since, growing in age but hardly in grace or wisdom. Anyway *Meet Me in St. Louis* gives those days a warmth and joyousness that should relieve taut nerves and emotions rubbed raw by the present outrageousness. Not that the film is a soothing syrup to tide people over their worries for an hour or so. It is a great deal more than an escape picture. In its way the movie is a document of a way of life and a reaction to life that is peculiarly American. It is the America of our poetry, our legends, our memory of what we were. What was harsh has been softened by the backward glance of loving and nostalgic eyes; what was charming has been heightened by the joy of remembering our youth.

The year is 1903, the place is St. Louis and the people are a large, fairly well-to-do family, mostly girls. With the exception of Mr. Alonzo Smith who has his business difficulties as well as his moments of being nettled at the romantics of his flowering daughters, the rest of the Smith household is excited about proposals, the boy next door, social festivities and, of course, the glorious Fair which will make St. Louis famous. Everything is going along excitingly and happily until father decides to move

the family east to New York. That casts a shadow on everyone from Grandpa down to Tootie, the little girl of the family. Happily Mr. Smith is finally prevailed on to stay in St. Louis and the film closes in the gay holiday spirit of the opening of the World's Fair.

Within this framework the film is rich in dramatic and sentimental incident. The eldest daughter is on pins and needles about a proposal she is expecting from a lad in the east; her anxiety is shared by the rest of her family, especially by Judy Garland whose sympathy for her sister's plight is sharpened by her own discovery of a handsome young man who has come to live next door. The baby of the household, Tootie, played by Margaret O'Brien, provides her own particular brand of excitement. She is blessed with an imagination for terror that reaches its climax in the Halloween sequence where she almost frightens herself into hysteria. This incident is one of the most remarkable in the film. In itself it is quite perfect in evoking the charades of childhood, gate-stealing, jack o' lanterns and the rest of the things that make the Eve of All Hallows such an exciting time for children. It might be taken out of the picture and shown as a short film in its own right. Another incident skillfully incorporated into the movie is the elaborate and successful production of "The Trolley Song". There Miss Garland brings to play all her enthusiastic talent as a singer and an actress. In *Meet Me in St. Louis* Judy seems to have matured as an artist far beyond her performances in other previous productions. Much of the effectiveness of the musical items rests on her fine ability to sing well and not go out of character or lose touch with the other members of the cast.

FOR the rosy kind of glimpse of the past the sets are superb. Probably no one in St. Louis in 1903 had so lovely a house or such fine clothes, but for the sake of the film we can be thankful that Hollywood dreamed its pleasant dream of young America. Physically the picture is magnificent, especially in its Technicolor, its pro-

duction and its wealth of detail. Few films have had the luxury of such surpassing camera work; fewer still have provided backgrounds with such fidelity to the period. That a little more coal dust on the snow or a trifle of frumpishness in the costumes might have given a more factual picture of St. Louis at the turn of the century one can't easily deny. But such factualism could only distort the focus of a movie that is essentially a fantasy governed by its own laws of the true, the good and the beautiful.

Smooth in direction, acting and production, *Meet Me in St. Louis* is further remarkable for its success in incorporating its rich musical score into a domestic comedy without bogging down its story line. Its parts grow logically out of one another, its music is blended into its action and its action is advanced by the emotional force of its songs. One can hardly praise a musical film more than that, and this film contrasted with all the elaborate productions of the same kind we have seen this year richly deserves the praise. A. B.

GUEST IN THE HOUSE

THE monopoly on troublous and neurotic ladies, so long enjoyed by Bette Davis, has been invaded by Anne Baxter as the central figure in *Guest in the House*. The interest that such characters have for the public is an odd and unpredictable thing, but since even before the days when Erich von Stroheim was being acclaimed as "the man you love to hate" some of them have maintained a remarkable hold on popularity. They belong outside the category of the horror-film monsters, being recognizably human creatures, but their fascination certainly doesn't reside in love-ability. Maybe they are just something the normal appetite craves as an occasional acid in its diet of heroines, who are rather apt, even under glittering or frivolous exteriors, to be invariably sweet and wholesome. But they have the additional spice of often being surprising in their behavior instead of conforming always to the heroine pattern, and of late years many of them have a pathological aspect which, if presented with enough knowingness and sincerity, has its own special interest.

Guest in the House comes from a stage play, and most of its happenings are in the house of its title, but that doesn't make it seem stagey or restricted in action because the essence of the drama is that house and its atmosphere, that home of a happy family with its pervasive air of comfort and cheerfulness and general camaraderie and kindness. The Proctor family—Douglas and Ann and their small daughter Lee, Aunt Martha who lives close by and young Uncle Dan who seems close by though he is actually a doctor in a Baltimore hospital—are pretty close-knit in their affections and sympathies. But not exclusive—friends can fit easily into the family circle, and their home and their hearts open generously to the girl Dan falls in love with and brings to them for a period of rest and recuperation after an illness.

Guest in the House

Screenplay by Ketti Frings from play by Hagar Wilde and Dale Eunson, directed by John Brahm, photographed by Lee Garmes. A Hunt Stromberg production, distributed by United Artists.

The cast

Evelyn Heath	.....	Anne Baxter
Douglas Proctor	.....	Ralph Bellamy
Ann Proctor	.....	Ruth Warwick
Lee Proctor	.....	Connie Laird
Aunt Martha	.....	Aline MacMahon
Dan Proctor	.....	Scott McKay
Miriam	.....	Marie McDonald
Mr. Hackett	.....	Jerome Cowan
Hilda	.....	Margaret Hamilton
John	.....	Percy Kilbride

A sweetly pathetic little thing she is, grateful and appealing, and the whole household puts forth its kindest efforts to make her feel like one of the family. Special attentions are given her—a bell by her bedside, the best phonograph, meals on trays, and extreme care not to recall anything from a past which has been over-full of unhappiness. But hints soon appear of how things are going to be, such as her passion for playing the *Liebestraum* record over and over again, and the spasm of terror she goes into when little Lee, out of the purest child generosity, brings a pet bird in its cage to her bedside. It seems she has an hysterical phobia of birds and their fluttering wings, and spasms are bad for her weak heart.

Soon the audience begins to get peeps

at her diary, a little locked book that she keeps under her pillow. This is the easiest if not the cleverest of dramatic devices to reveal the inner workings of this strange girl's mind: a childish, self-centered mind full of extravagantly romantic fantasies. But what she is, and what she is up to, becomes gradually apparent through her actions, which are all deceptively innocent and well-meaning but all diabolically contrived to create discord and unhappiness in the family. Her aim is to become mistress of this house which so satisfies all her dreams of comfort and good living, which means disrupting a happy marriage and ditching her own devoted fiance. Aunt Martha is the only one who isn't fooled by her cleverness at putting everybody else in the wrong, and the household is pretty thoroughly wrecked, and everyone driven

away except the still undisillusioned husband, before the show-down comes. It takes Aunt Martha and the bird-cage to clean the house of its pestilential guest.

A completely excellent cast and careful, sympathetic direction have made a compact and increasingly absorbing picture of this drama, which is something well out of the ordinary. It gathers pace a bit slowly, for anyone who wants to know right away what is going to happen, but after the sombre introductory note struck by Aline MacMahon the leisurely details of getting acquainted with the house and its inmates create a delightful atmosphere to contrast with the disturbances that are to follow. It is theatrical, but it is good theatre. And Anne Baxter creates a character that sticks in the memory like a modern, American Hedda Gabler. J. S. H.

(Other recommended pictures on p. 15)

THE BEST OF 1944

THE most noticeable trend in the serious films of the past year is a natural result of settling deeper into the experiences and implications of the war. Apart from the pictures actually concerned with fighting—the best of which have an increasingly documentary actuality—there has been a definite seeking after nobler ways of living, in at least two instances finding this way in religion, sometimes less definitely in a bettering of social conditions. *None But the Lonely Heart*, which the Committee on Exceptional Photoplays picked as the best dramatic film of the year, goes deep into the lives of the poor and bewildered who have found no answer to their troubles—a somewhat negative picture in not pointing explicitly toward a specific, reassuring answer, but singularly rich in the sympathetic exposition it gives of a small section of humanity that typifies countless beings in a wider world. The unmistakable mark of an individual creative touch in its direction, as well as the remarkably high level of all its acting, had its influence in the top ranking of this film.

Obviously it was the dynamic talent of Preston Sturges, so different from any other

Hollywood director, that made his two films notable. Another emerging skill—that of Val Lewton—brought *The Curse of the Cat People* several votes. Films that pushed closely upon the leading ten were *Destination Tokyo*, *Dragon Seed*, *To Have and Have Not*, *Phantom Lady*, *The Purple Heart* and *Mr. Skeffington*.

The following were the 1944 choices of the Committee on Exceptional Photoplays:

Best drama film of the year: *None But the Lonely Heart*.

Best documentary film: *The Memphis Belle*.

The ten best drama films, in order of preference:

1. *None But the Lonely Heart*
2. *Going My Way*
3. *The Miracle of Morgan's Creek*
4. *Hail the Conquering Hero*
5. *The Song of Bernadette*
6. *Wilson*
7. *Meet Me in St. Louis*
8. *Thirty Seconds Over Tokyo*
9. *Thunder Rock*
10. *Lifeboat*

The best documentary films, in order of preference:

1. *The Memphis Belle*
2. *Attack! (The Battle for New Britain)*
3. *With the Marines at Tarawa*
4. *Battle for the Marianas*
5. *Tunisian Victory*

Here are brief descriptions of the Committee's selections:

NONE BUT THE LONELY HEART, with Cary Grant, Ethel Barrymore, Barry Fitzgerald, June Duprez. From the novel by Richard Llewellyn. Directed by Clifford Odets. RKO-Radio. An effective and highly moving dramatization of Richard Llewellyn's story of East End London life that gives Miss Barrymore and Mr. Grant opportunity for some of the finest acting the screen has had in many a day. The sordid cockney background and the equally sordid folk who play out their existence against it hardly make for thoughtless entertainment. Much of the picture is frankly tragic in its implications, but it is so wisely and intelligently written and directed that something near magnificence seems to have been given these lowly people in their pathetic reaching out for a better way of life. This is symbolized clearly in the role played by Cary Grant: Ernie Mott, the shiftless youth who struggles against his environment to achieve some inkling—vague, it is true—of the meaning of life and love. The convincing reality of the picture also depends, in large part, on the superb acting of June Duprez, Jane Wyatt, George Coulouris and, of course, Miss Barrymore whose playing of Ernie's mother is unforgettable.

GOING MY WAY, with Bing Crosby, Barry Fitzgerald, Rise Stevens. Story and direction, Leo McCarey. Paramount. Here's a thoroughly delightful picture, warm, rich and full of human tenderness without a trace of mawkish religious sentimentalism. Bing Crosby plays the part of a young, progressive Catholic priest (in his school days at East St. Louis High he was a star of the ball team) who comes to take over the parish of Father Fitzgibbon, for over forty years its pastor. To save the old man's feelings he does not tell him at first why he has come. What the young priest does for the church and for the wild youngsters of the parish is an interesting part of the story, but the main charm and beauty of the picture lie in the character of the two men and in a hundred small details that make them real and lovable. Mr. Fitzgerald, as the aging priest gives a performance that is close to perfection. The only weakness of the film is, perhaps, the music which, though pleasant enough, is never distinguished nor rememberable—this in spite of the lovely voices of Bing and Rise Stevens.

THE MIRACLE OF MORGAN'S CREEK, with Eddie Bracken, Betty Hutton, William Demarest, Diana Lynn. Written and directed by Preston Sturges. Paramount. This fantastic tale of the strange happenings in the Kockenlocker family is a wild whirl of slapstick, nonsense, farce, sentiment, satire, romance and melodrama, with inexpressibly touching moments that reach deep into the mysterious ways in which love and affection express themselves. It is a brilliant example of the Preston Sturges genius that will probably go into the permanent archives of American film-creations.

HAIL THE CONQUERING HERO, with Eddie Bracken, Ella Rains, William Demarest. Written and directed by Preston Sturges. Paramount. Here Mr. Sturges has made a picture that is as funny as his "The Miracle of Morgan's Creek", without any of that film's controversial elements. It's about a Marine who has been discharged because of hay fever after only two months in the service, a likeable youngster whose father was killed in the first war after heroic action. Unable to tell his mother, or to go home in what he feels is disgrace, he finds work in a shipyard. On a lonely night off he runs into a group of Marines, all just back from Guadalcanal. One of them knew his father. All of them agree it's not right to disappoint his mother. Much against his will, they dress him up in a uniform and medals and escort him back to his home town—a conquering hero. The population goes wild in its welcome, with bands and speeches at the depot. A delegation of leading citizens nominate him for Mayor. All this is told in exceedingly funny scenes and situations that are developed with skill and sly satirical side-lights. An occasional injection of inappropriate serious material is about the only fault to be found in this thoroughly delightful comedy. It is Sturges at his best.

THE SONG OF BERNADETTE, with Jennifer Jones, Charles Bickford. From the novel by Franz Werfel. Directed by Henry King. 20th Century-Fox. A powerful and a beautiful picture which tells, with great delicacy, the story of little Bernadette Soubirous whose vision brought into being the famous Grotto of Lourdes with its miraculous, healing waters. The part of the French girl is played so admirably and with such simple dignity by Miss Jones that whatever sentimental weakness the script may have is covered up by her superb performance. The supporting cast does an almost equally excellent job, with Charles Bickford, Lee Cobb, Vincent Price, and Gladys Cooper lingering longest in the memory. Few films on religious subjects have been made with such reverence, and few have attained the deep emotional values of this outstanding picture.

WILSON, with Alexander Knox, Geraldine Fitzgerald, Sir Cedric Hardwicke, Thomas Mitchell. Written by Lamar Trotti. Directed by Henry King, 20th Century-Fox. In this biography of an American leader is embodied a picture of the American people and what it means to be their President in time of war. The public and private life of Woodrow Wilson from his days at Princeton until his tragic fight for the League and his departure from the White House is shown against an extraordinarily accurate and colorful record of the period. Infinite expert care is manifest in every aspect of the film, which has been made on a truly grand scale. Alexander Knox, heading a fine cast, is a remarkably believable Wilson, showing the man's weakness as well as his strength. Masterly writing and direction form the huge mass of factual material into drama as stirring as fiction. It is a film worthy of a great subject, and deeply significant in this second struggle to unite the world for peace.

MEET ME IN ST. LOUIS. (See page 4)

THIRTY SECONDS OVER TOKYO, with Spencer Tracy, Van Johnson, Phyllis Thaxter. From the book by Capt. Ted Lawson and Robert Consi-

dine. Directed by Mervyn LeRoy. Metro-Goldwyn-Mayer. Told with sincerity, verve and humanity the famous Doolittle raid on Tokyo unfolds on the screen as a great documentation and a beautifully acted, directed and produced film of the war. For the most part the camera is focused on Lt. Lawson, one of the fliers, and his crew of the Ruptured Duck. It carries the story of this brave group of men through their training for the raid, their life on the carrier, the raid itself, their disaster and rescue by the Chinese and the return home. The scenes and characters in China are among the best offered by the movies so far. Mr. LeRoy to all this has skillfully added the romance between Lawson and his wife, their little agonies counterpointed to the great agony of the war. Miss Thaxter, who plays Mrs. Lawson, could hardly be bettered in the role; Van Johnson, too, is an excellent example of good casting. Spencer Tracy who plays Doolittle turns in one of those jobs that one has come to expect of him, incisive, warm-hearted and skillfully proportioned. But most memorable of all are the scenes on the carrier where the comradeship of men bent on a dangerous detail is developed with subtlety and presented with a strong emotional punch. The film is a bang-up job.

THUNDER ROCK, with Michael Redgrave, Barbara Mullen. From play by Robert Ardrey. Directed by Roy Boulting. English Films. An imaginative and on the whole unusually gripping drama of how a man got back his courage to fight on in a world that seemed completely headed for destruction. After vainly, as a foreign correspondent, trying to rouse world opinion against the danger he foresaw from the totalitarians, he becomes a lighthouse keeper on a rock in the Great Lakes, shutting himself off from everyone and living among the imagined figures of some people who had been lost in a ship wrecked there in '39. These refugees from Europe take on such vivid life in his imagination that they persuade him back to a life of action. Once the fantastic premises of the story are accepted it becomes powerful and persuasive, with exciting episodes and several very fine performances. British production.

LIFEBOAT, with Tallulah Bankhead, William Bendix, Walter Slezac, Henry Hull, Canada Lee. Story by John Steinbeck. Directed by Alfred Hitchcock. A tense drama of six men and three women in a lifeboat, including a Nazi from the sub that sank the ship from which the others escaped. Part of the suspense comes from uncertainty whether the human or the Nazi traits in the German will predominate. The characters—a cynical woman journalist, a business-as-usual millionaire, a Czech sailor, an American Army Nurse, a Negro steward and a Brooklyn seaman among them—are sharply varied as individuals, and also represent contrasted types of human nature and background, in a series of increasingly exciting episodes. As the fundamental principles of the Nazi emerge, the drama moves to a terrific climax before rescue comes over the horizon for the survivors. A picture that provokes disturbing thought as well as stirring the emotions, with the inescapable implication that it needs more than courage and take-things-as-they-come to combat the fanatical persistence of Nazi craftiness and planning. Tallulah Bankhead returns to the screen in a superb characterization and the rest of the cast is equally good. Hitchcock has solved unique problems of direction triumphantly.

THE MEMPHIS BELLE, produced by the U. S. 8th Air Force Photographic Section in cooperation with Army Air Forces First Motion Picture Unit. Paramount. The Flying Fortress "The Memphis Belle," with other planes from her squadron goes on a bombing mission over Germany. Preparations for the raid, the take-off from the beautiful English countryside, the long flight into enemy territory, the bombing of the submarine base at Wilhelmshaven, the return home through the attack of enemy fighters are shown with the greatest pictorial and dramatic effectiveness. Accompanying sound, score and commentary are excellent. It is a factual account that rouses a sense of self-participation in the mission, with an attendant tense sympathy for the dangers of the business-like crew of young Americans. Lt. Colonel William Wyler supervised the production of this fine documentary.

ATTACK! (THE BATTLE FOR NEW BRITAIN), photographed by U. S. Army Signal Corps, WAC: RKO-Radio. The War Department has made a splendid record of a large scale operation in the Southwest Pacific—the American attack on the Japanese-held island of New Britain. Beginning with the checking of men and supplies, rehearsals and maneuvers in the staging areas, the film moves with the convoy to the establishing of a beachhead at Arawe, then to the assault on Cape Gloucester. Landings and combat are shown in gripping detail. Only the combination of outstanding photography, commentary and editing could have made so comprehensive an account so clear. It brings close what American boys are facing in jungle warfare and how they are facing it. It is a truly great historical chronicle.

WITH THE MARINES AT TARAWA. WAC: Universal. This is the official War Department film in Technicolor of the taking of Tarawa, a vivid and remarkable report, patriotically stirring in the highest degree. The commentary, both as to content and delivery, is worthy of the picture.

BATTLE FOR THE MARIANAS. WAC: Warriors. Actual combat sequences taken during the capture of Saipan, the Tinian Islands and Guam. A spectacular series of impressions, with special emphasis on the jobs of individual soldiers.

TUNISIAN VICTORY, written by J. L. Hodson & Capt. Anthony Veiller, directed by Lt. Col. Hugh Stewart, British Army Film Unit. & Lt. Col. Frank Capra, U. S. Army Signal Corps. Metro-Goldwyn-Mayer. The United States and Great Britain have collaborated in making this official record of their North African campaign and have produced an absorbing account of that tremendous project. Beginning with the initial Allied conferences and gigantic preparations, the film moves with the two armadas to the landing in North Africa and follows step by step the fighting that resulted in the victory at Tunis and Bizerte. Simple animated maps and diagrams, well written commentary and excellent editing present the picture with clarity and force, a picture made even more memorable by unusual artistic and human values. This is an impressive and inspiring history.

The Committee on Exceptional Photographs selected for outstanding acting:

Ethel Barrymore in *None But the Lonely Heart*

Ingrid Bergman in *Gaslight*
 Eddie Bracken in *Hail the Conquering Hero*
 Humphrey Bogart in *To Have and Have Not*
 Bing Crosby in *Going My Way*
 June Duprez in *None But the Lonely Heart*
 Barry Fitzgerald in *Going My Way*
 Betty Hutton in *The Miracle of Morgan's Creek*
 Margaret O'Brien in *Meet Me in St. Louis*
 Franklin Pangborn in *Hail the Conquering Hero*

Chosen by the large Reviewing Committees as the most popular films of the year:

1. *Going My Way*
2. *Wilson*
3. *The Song of Bernadette*
4. *Since You Went Away*
5. *None But the Lonely Heart*
6. *Meet Me in St. Louis*
7. *Dragon Seed*
8. *Thirty Seconds Over Tokyo*

9. *Laura*
10. *The White Cliffs of Dover*

AS wide-reaching a poll as you could find is that of the National Motion Picture Council groups, which geographically range from New England to the West Coast and from the Canadian border to Texas and Florida, and represent in their membership hundreds of community organizations—cultural, religious, educational and patriotic, such as women's clubs, P-T. A., D.A.R., churches, libraries, schools and museums. Their selections of the most popular films as of December 1st are:

1. *Going My Way*
2. *Madame Curie*
3. *The White Cliffs of Dover*
4. *The Song of Bernadette*
5. *The Story of Dr. Wassell*
6. *Since You Went Away*
7. *Dragon Seed*
8. *The Adventures of Mark Twain*
9. *Wilson*
10. *Mrs. Parkington*

COUNCILS AT WORK

A panel of reports by Motion Picture Council presidents was an important part of the program of the 35th Anniversary Conference of the National Board of Review and its National Council, held in New York City on November 16th. Many Conference members that day told of the help they received from the variety of ideas and activities presented, and many others have written to tell us the same. So thinking those who could not be there to hear what was said will want to read it, we begin this month to publish from the reports. These had to be short because the time was limited, and now another wartime limit, that of paper, has to be considered, but enough to be representative of various types of communities follow with others to come next month.

Motion Picture Council of Greater Cleveland, Mrs. Frank R. Anderson, President. The Motion Picture Council of Greater Cleveland was organized in September

1941 and now has a very large representation of people interested in motion pictures in some form or other. Included in the membership are the Motion Picture Chairmen of the Parent-Teacher Assn's, several colleges, our Art and Natural History Museums, high schools, churches, and many others.

Our monthly bulletin was first published in January 1943, and it has proven to be a very useful service to our many members and our miscellaneous mailing list. Our first program was presented in the Telenews theatre in Cleveland shortly after Pearl Harbor on the subject "Films for Defense of Democracy." We were able to present for the first time in Cleveland several of the government defense films and following the screening we had an open forum discussion. Since then, we have geared our program to contain information of value to our members. We sponsored a series of film forums on the subject "Our Fight for



Panel speakers at the Board's 35th Anniversary Conference who were luncheon guests of M-G-M. Above: Mrs. Frank R. Anderson, Motion Picture Council of Greater Cleveland; Mrs. Frank A. Linzel, District of Columbia Motion Picture Council; Mrs. Ronald T. Walsh, Springfield, Mass., Motion Picture Council; Prof. Sawyer Falk, Director Dramatic Activities, Syracuse University. Below: Dr. Francis D. Tyson, University of Pittsburgh; Mrs. Charles T. Owens, Motion Picture Chr. Pennsylvania D.A.R.; Mrs. Elmer Stewart, Chevy Chase, Md., Community Film Council; Mrs. Bettina Gunczy, National Motion Picture Council; Mrs. Vernon De Long, Chr. Motion Pictures and Visual Education, New Jersey Congress P.-T.A.; Mrs. Jack Windheim, Larchmont, N. Y., Motion Picture Council.

Freedom." This included speakers and films on the United Nations, the industrial front and women and children in war.

We had a panel discussion on "The Value of Motion Pictures in a World at War." Participating were the British Vice-Consul, the district manager of Loew's Ohio Theatres, a Council member of the Inter-American Relations committee, the librarian head of the Adult Education Department, and a school Visual Aids director. "Behaviour in the Theatre" was the subject of a round table discussion. At the time of this meeting our theatres were having a great deal of trouble with noisy, destructive young people. Seated on this panel were the Dean of our Western Reserve School of Applied Science, the local secretary of the Exhibitors' Association, a theatre manager, a high school teacher and two of her

pupils, and the president of the Cleveland Council P-T.A. This was the most vital program our Council has sponsored and we are still hearing echoes from it. I heartily recommend that all of those present at this Conference consider giving this kind of a program as I feel it might be one way in which we can help curb the situation. It makes us realize the seriousness of it, and we are apt to be on the lookout for misbehavior when we attend the theatre.

This fall our programs have been devoted to subjects such as the various uses of movies in the school program, including the noon movies which most of the junior and senior high schools now have during the lunch period. A local distributor talked on the release and booking of the commercial films, and another program speaker was the publicist of a chain of theatres.





Above: Mrs. Arthur D. Kerwin, Greater Detroit Motion Picture Council; Mrs. Mary King Wallace, Charlotte, N. C., Motion Picture Council; Mrs. Howard S. Shepard, Worcester, Mass., Better Films Council; Miss Therese Stone, M-G-M Public Relations. Below: Mrs. C. F. Johnston, Jacksonville, Fla., Motion Picture Council; Mrs. B. Holbrook Poucher, Philadelphia Motion Picture Forum; John M. Lee, Bronxville, N. Y., Motion Picture Council; Mrs. Grace W. Mabey, National Film Music Council; Mrs. William J. Massa, Staten Island, N. Y., Better Films Council; Mrs. C. W. Conrad, Cleveland Cinema Club; Mrs. George C. Sutcliffe, Motion Picture Council for Brooklyn.

We always devote a little time to the work that is being done by our review committee. Two years ago, we organized within our Council an amateur photographic division and this group meets once a month and has had several interesting projects. At present they are working with one of our large settlement groups, helping the young people to learn all the various techniques in the use of a movie camera. We are proud of this amateur movie division, and they are the only active group of the kind in our city at the present time.

Greater Detroit Motion Picture Council, Mrs. Arthur D. Kerwin, President. Every thinking person today recognizes the power of the film. Millions are learning through the medium of visual education. Right now our most important job is to help win the war, and our Council appreciates what the

industry has accomplished in making films to teach new war workers their jobs in record time and films to build our Army and Navy.

Our Council meets once a month. We have a circulating library where motion picture material may be secured. Our standing committees are Activities, Educational, Finance, House, Legislative, Librarian, Membership, Neighborhood Relations, Preview and Public Relations, Program, Publicity and Revisions. The Saturday afternoon matinee for children is the problem we are working on right now through our Neighborhood Relations Committee.

Our plan of work includes 1. To secure and distribute information concerning the programs at the various theatres; 2. To emphasize parental responsibility in motion picture selection; 3. To know and co-



operate with theatre managers; 4. To support and publicize approved films and to cooperate with all public agencies in a program of better films.

Philadelphia Motion Picture Forum, Mrs. B. Holbrook Poucher, President. We are continuing our International Programs each month with a prominent speaker and a film covering the particular topic of that month. Dr. Beaumont Bruestle, Professor of Drama and English at Temple University, is part of our yearly program and continues to review current motion pictures for us with his pithy remarks, leading us into asking \$64. questions.

Our Motion Picture Guides are prepared each month by a Committee of Three and are used principally as a basis for evaluating current motion pictures. They are always available to our Forum members, who take them to their various Clubs, Discussion Groups, P-T. A.'s and other organizations for distribution. The Department of Visual Education of our Board of Education is cooperating with us in keeping two copies of the guides in each school in the Philadelphia district and suburbs for use on their bulletin boards. Copies are also sent to the various Public Libraries in Philadelphia and suburbs.

Our membership list is increasing and we have been having a very fine attendance. If you are in Philadelphia at any time the fourth Monday of the month, you are cordially invited to join us in the afternoon at the Bellevue Stratford Hotel where our meetings are held.

To the industry itself, the Forum extends its heartiest congratulations on its 50th Birthday Anniversary, and to the National Board of Review on its 35th birthday, I extend the greetings Grandmother always gave us on all our birthdays: "My! My! how you have grown! And aren't you beautiful!"

Springfield (Mass.) Motion Picture Council, Mrs. Ronald T. Walsh, President. While I think it is generally agreed that the primary purpose of every Motion Picture Council is to create a desire for better pictures, I am also of the opinion that we must accept a certain amount of civic responsibility, and by so doing are given a golden opportunity to extend our sphere of influence. To illustrate, I should like to tell

you of some of the activities of the organization I represent, and for which I take no credit as our Council has enjoyed a good healthy growth of fifteen years, and is now composed of delegates from 93 civic and social groups in and around Springfield, and 65 independent members.

Our Chairman of Education has organized motion picture appreciation groups in some of our junior high schools in an effort to inspire these young people to choose pictures for their intrinsic value. Our Radio Chairman directs a weekly broadcast over a local station. The speakers are usually members who have had some broadcasting experience and much of the script is written by the members themselves. The chairman also is responsible for a classified guide list of pictures which appears each Sunday in our local paper. This list gives the age group level of the pictures and in no way constitutes a recommendation.

During the Christmas season it has been the custom for several years for one of our department stores and the management of Loew's Poli theatre to give a free movie show for the underprivileged children of our city. We have always cooperated to the extent of assuming responsibility for the distribution of tickets, passing out gift books, ushering, and looking out for the general welfare of the 2,000 children who attend.

We enjoy several pre-views each year through the courtesy of our theatre managers, and we, in turn, try to assist them in any way possible. For example, we once stationed Council members in every theatre for a period of four week-ends to determine how many children remained through one and one-half or two shows. To our amazement the figure was 58 percent. The publicity accorded this survey resulted in a sharp reduction of this percentage.

We have conducted bond drives in the theatres and in the schools with remarkable results. During the past two years we have presented three motion pictures to the Visual Aid Department of the schools, and let me assure you that they are being widely used. Our selection of subjects was based upon the favorable effect we felt each would have in promoting a better understanding of our democratic form of living, for which Springfield has gained such wide recognition.

JUNIOR DEPARTMENT

THE junior groups of the National Board have as usual made their choices of what they consider the Ten Best films of the year well in advance of other lists so that there would be no suspicion that adult or professional judgments could have influenced them. The year, for the juniors, goes from December 1st to December 1st. Here are their favorite movies of 1944, listed in order of preference:

1. Since You Went Away
2. Going My Way
3. Dragon Seed
4. Wilson
5. The Story of Dr. Wassell
6. The Song of Bernadette
7. The White Cliffs of Dover
8. The Seventh Cross
9. Mr. Skeffington
10. Thirty Seconds Over Tokyo

Once more there appears to be no hard and fast line between the preferences of young people and their elders. If one of these boys or girls could be detached enough to analyze the choices recorded in the accompanying lists, there might be some hint as to why these particular films had so much appeal to young people. An older commentator can only search and guess.

One predominantly evident thing is that every one of these pictures has plenty of story to it. Not necessarily a lot of action, but a lot of things happening to interesting and likeable people. Not "romantic" things but mostly things more or less outside the run of ordinary experience. And yet *Since You Went Away* seems the leader because, against its broad background of America, it is so close to an ideal family life.

Certainly the majority of these best-liked films have a distinct strain of idealism in them. It may be the idealism of striving for a better life—there is that in *Going My Way* and *The Song of Bernadette*, with a frankly religious emphasis, and in *Wilson*, whose hero embodies the ideal of world peace. It may be the idealism of meeting difficult tasks heroically; there is that in over half the pictures, those that deal in one

way or another with the war. And the heroism is pretty evenly divided between heroes and heroines—Gary Cooper, Spencer Tracy, Katharine Hepburn, Irene Dunne. Perhaps *Mr. Skeffington*, even, has a sort of idealism in reverse. And it also has Bette Davis.

As usual, the balloting was done by boys and girls from 8 to 18 years of age. There is room for a pretty wide divergence in taste between these ages, but the following breakdown into younger and older age groups shows that the divergence is really surprisingly narrow. The general impression is that children are nowadays interested in pretty mature matters, at least in mature matters as the screen handles them.

BOYS (8-13)	GIRLS (8-13)
Wilson	Since You Went
Going My Way	Away
Dragon Seed	Dragon Seed
Since You Went	Going My Way
Away	Wilson
The Story of Dr.	The Story of Dr.
Wassell	Wassell
The Song of	The Song of
Bernadette	Bernadette
Thirty Seconds	The Sullivans
Over Tokyo	The White Cliffs of
The Seventh Cross	Dover
Arsenic and Old	Two Girls and a
Lace	Sailor
See Here Private	Janie
Hargrove	
BOYS (14-18)	GIRLS (14-18)
Since You Went	Since You Went
Away	Away
Going My Way	Dragon Seed
Wilson	Going My Way
The Story of Dr.	The Story of Dr.
Wassell	Wassell
Dragon Seed	Wilson
The Song of	The Song of
Bernadette	Bernadette
The Seventh Cross	The White Cliffs of
Arsenic and Old	Dover
Lace	Mr. Skeffington
Thirty Seconds	Janie
Over Tokyo	Mrs. Parkington
The White Cliffs of	
Dover	

MOTION PICTURE APPRECIATION

By JOSEPHINE T. HEPNER

DURING the time I was Head of the English Department at Kirby Smith Jr. High School of Jacksonville, Florida in 1937, I had occasion to plan a visual education program that would correlate with our work. It was in that year that I purchased a motion picture projector for our department. Since then I have become especially interested in the effect of motion pictures on our boys and girls.

At the end of that year Mrs. C. F. Johnston, now president of the Motion Picture Council of Jacksonville, asked me to organize a Motion Picture Appreciation Club. Accordingly, on October 7th, 1937, the club, now known as the Junior Reviewer's Club, was organized. In the ensuing years its popularity has never waned. Our membership has been limited to forty and includes pupils whose scholarship is above the average.

Four different members of the club are selected each week to review the current pictures in our leading theatres. They report at the next meeting evaluating the picture as follows: story, setting, acting, suitability of audience, and their own rating. The club then discusses the rating, and a final rating is given the picture after the majority agree. In the course of the school year the club reviews and rates over one hundred and forty pictures. In addition, the club is studying the book, "Let's Go to the Movies." Before the war the club showed a newsreel from time to time depicting various activities in the school.

As sponsor of this club, I have found that it has made boys and girls conscious of good movies and has enabled them to become more discriminating in their selection of pictures.

Human values seem, at present, to be somewhat distorted in this chaotic world, but through the medium of the movie, our equilibrium is partially restored. In the lives of the characters portrayed on the screen we see enacted the problems of life from whose solution emerges a pattern that might serve as an inspiration or a goal that we may try to achieve.

The value of movies as an educational and moral force is inestimable.

THE YOUNG REVIEWERS

SOME time ago our 8-to-14-year-old critics were shown *Youth Runs Wild*, one of the cycle of films on juvenile delinquency. The consensus of opinion was that this type of picture was needed but that it should be done with more care: "The acting was better than other pictures like this, but it's fairly amateurish," "This kind of picture is very necessary and it puts its ideas across as well as it can," "They should make pictures that have ideas but they should make them with good stars so people will want to see them," "The point that was brought out is that it's the parents' fault and not the children's," "The purpose is very good but it should show more about what could be done," "The wrong thing done with these pictures is that they build them up as something bad—they advertise 'see your children in the streets,' but the idea is to show what could be done to stop it." An added interest for the Young Reviewers in this film was the appearance in her first screen role of Tessa Brind, a former Young Reviewer.

Preston Sturges' latest picture *The Great Moment*, telling about the discovery of anesthesia, was enthusiastically praised by the Young Reviewers both as entertainment and education. 35 of the 42 present rated it either "excellent" or "very good," and all agreed with a girl's remark that "it's of high educational value and put in an interesting manner." But they felt that the picture's appeal was for older boys and girls, concurring with a boy's statement that "younger children would probably squirm—they don't care for heavy dramatic films." It is interesting to note that they all considered it a drama, despite a great deal of slapstick woven into the plot: "Many people will be misled because Preston Sturges usually makes comedies—they won't be disappointed but they'll expect a comedy," "This is a good movie but not for most people because they go in for light entertainment." However, many agreed with a boy who said "Anyone who can really appreciate a good picture would like it."

Other Recommended Pictures

(Since the November issue of the Magazine)

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BELLE OF THE YUKON, THE

Randolph Scott, Bob Burns, Gypsy Rose Lee, Dinah Shore. Based on a story by Houston Branch. Directed by William A. Seiter. RKO Radio. Family.

A colorful sort of fun-poking at Westerns, in which the melodramatic goings-on are obviously not meant to be taken seriously, nor the shady pasts of the various characters who are assembled in and about an Alaskan bar-room. The right people go straight in the end, and meantime there have been good singing, gay costumes but—considering the generally non-serious mood of the whole thing—surprisingly little comedy.

EXPERIMENT PERILOUS

Hedy Lamarr, George Brent, Paul Lukas. From novel by Margaret Carpenter. Directed by Jacques Tourneur. RKO Radio. Mature.

A psychological melodrama about a rich madman, his terrified young wife and a doctor who gets involved in the grim household in time to do something about it. Miss Lamarr's famous beauty has never been shown to more advantage nor has Hollywood recreated a period of American life with greater fidelity. Unfortunately, in spite of the handsome sets and excellent performances (especially those of the supporting cast) the wordiness of the film and a heaviness of exposition weigh it down.

HERE COME THE WAVES

Bing Crosby, Betty Hutton, Sonny Tufts. Original screenplay by Allan Scott. Directed by Mark Sandrich. Paramount. Family: SMPC 12-14.

Another one of those delightful Crosby items spiked with Betty Hutton as twins. The music is hardly of the best but thanks to the stars it goes down very pleasantly. The documentation of the training the WAVES get is smoothly offered even though it's a bit on the ideal side. Bing pitches lines and songs happily and Miss Hutton singing a duet is out of this world.

★HOLLYWOOD CANTEEN

Bob Hutton, Dane Clark, Joan Leslie. Original screenplay by Delmar Daves. Directed by Delmar Daves and LeRoy Prince. Warner Bros. Family.

A long list of Hollywood stars glitter in the film story of boy-back-from-New-Guinea-meets-girl-of-his-dreams. They include the Andrew Sisters, Jack Benny, Joe E. Brown, Eddie Cantor, Peter Lorre, Sidney Greenstreet, Roy Rogers, Jane Wyman, Bette Davis, Barbara Stanwyck, Jack Carson, Ida Lupino, Paul Henreid, Donald Wood, Alexis Smith, Joan Crawford and lots of others in song and dance routines and comedy. These are backed by Jimmy Dorsey and his band. There's enough talent for anyone to find something in the film that he likes even if the story is on the sweet side and service men have developed an Alice-in-Wonderland reaction to the "greats" in the film colony.

★KEYS OF THE KINGDOM, THE

Gregory Peck, Thomas Mitchell. Based on the novel by A. J. Cronin. Directed by John M. Stahl. Twentieth Century-Fox. Family: SMPC 12-14.

A Scots priest goes to an abandoned mission in China and labors for the good of the bodies and

souls of the natives for almost half a century. It is the character of the missionary that dominates the picture. Gregory Peck gives a glowing and beautiful portrayal of a saintly and humble man that does not flag a second in its inspiration and force. The rest of the cast, the atheist doctor, the aristocratic nun, the mandarin, the priest's Chinese houseboy and the innumerable oriental types that throng the picture present a rich and moving background to the work of Father Francis. A film deeply devout and universal in appeal, handled with tact and taste.

MURDER, MY SWEET

Dick Powell, Anne Shirley, Claire Trevor. Novel "Farewell, My Lovely" by Raymond Chandler. Directed by Edward Dmytryk. RKO Radio. Mature.

An impecunious private detective finds a small job of locating the missing sweetheart of a discharged convict leading into an elaborate mystery involving blackmail and murder. The intricacies get pretty well complicated, but there is a fine atmosphere of tension and impending disaster, and sudden twists and surprises of plot to keep the interest keen. The director's handling is particularly ingenious and effective, and Dick Powell does an excellent job as the hard-boiled but likeable detective who works on his own as a lone wolf.

★NATIONAL VELVET

Elizabeth Taylor, Mickey Rooney, Ann Revere, Donald Crisp. Based on the novel by Enid Bagnold. Directed by Clarence Brown. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

A remarkably warm and pleasant story of a family in pre-war England, and what happened when a roving ex-jockey and a horse won in a raffle brought new excitements into it. All the people are unusually real and likeable, with a mother extraordinarily sensible and understanding (for the screen) and a little girl absorbed in horses who is enchanting. The whole atmosphere is more than commonly ingratiating, and the tale of how the imaginative little girl's great dream came true is full of feeling, humor and excitement.

SUNDAY DINNER FOR A SOLDIER

Anne Baxter, John Hodiak. Screenplay by Wanda Tuchock and Melvin Levy. Directed by Lloyd Bacon. Twentieth Century-Fox. Family: SMPC 8-14.

Showing that happy family relationships mean more than money, this picture rejuvenates its theme with a treatment that is engaging and fresh. Three youngsters, their older sister and grandfather, living on a dilapidated Florida houseboat, give their all to have a soldier as a dinner guest. Full of big and little human worries, appearing in their usual mixed-up relative importance, the project gets worked out with a gentle sentimentality and easy humor that are unusually winning. The film soars out of this world at times and "Grandfeathers" Charles Winninger overdoes things somewhat, but these flaws merge acceptably into the general escapist spirit. An attractive cast in which the children are outstanding and some nice camera work finish off a comedy that will give many people a good deal of pleasure.

★THREE CABALLEROS, THE

Directed by Norman Ferguson. RKO Radio. Family: SMPC 12-14.

Donald Duck gets some birthday presents from his friends in Latin America and in enjoying them he is helped by his old pal Joe Carioca from Brazil and a new character from Mexico. The film falls into three parts held together by the participation of Donald in each. The first section is straight Disney cartoon centering on delightful shots of South American birds. The two latter sections wherein Donald is joined by his friends from Brazil and Mexico are travelogues in those countries, and Disney's new technique of using human beings as well as the cartoon folk in the scenes is remarkably successful. The film is packed with color, movement and Latin American tunes and dances. A short Mexican Christmas legend using unanimated drawings is particularly lovely.

3 IS A FAMILY

Marjorie Reynolds, Charles Ruggles, Fay Bainter, Helen Broderick. From the play by Phoebe and Henry Ephron. Directed by Edward Ludwig. United Artists. Mature.

A delightful farce that should keep you laughing quite merrily throughout. Smacking more of the stage than of the movies, nevertheless, by dint of swell direction and superb acting, it emerges on the screen a happy lark that will banish for an hour or so all the unpleasant things we are faced with these days. When clever lines are pitched by such old veterans as Ruggles, Bainter and Broderick it's a strange person who wouldn't be entertained.

TOMORROW THE WORLD

Fredrie March, Betty Field, "Skippy" Homeier. Play by James Gow and Arnaud D'Usseau. Directed by Leslie Fenton. United Artists. Family: SMPC 12-14.

A moving and, at times, brutally grim picture of what happens when a Nazi-indoctrinated boy of 12 is adopted into an American family. His benefactor is a brilliant and humane professor of research chemistry who discovers the dreadful problem he has on his hands in the German lad. Arrogance, deceit, dishonesty and a vicious race prejudice mark the boy's relationships with the members of the professor's family, his friends and the other school children. How to reeducate him poses the problem of the film and it is a problem with far greater overtones for us than the domestic drama of the picture. In a powerful way the boy represents the horde of Nazi youth who must be salvaged after the war and weaned from the frightful savagery they have been taught to regard as the characteristic of a good German. In that sense the film becomes an important document for the American people to ponder. The cast is excellent and "Skippy" Homeier, appearing in his first film as the Nazi boy, gives an extraordinary performance.

★WINGED VICTORY

Air Force personnel. Play by Moss Hart. Directed by George Cukor. Twentieth Century-Fox. Family: SMPC 12-14.

Moss Hart's Air Force show screened for all its worth, which makes it an absorbing and moving picture. The larger part of it is given to the training of flyers, which is fascinating in itself but given a personal interest by being focused on a group of boys whose success or failure gradually becomes something of tremendous importance to the audience. Only toward the end of the picture is any combat service shown. The variety of characters and incidents covers a wide range—there

are tears and laughter, but most of all a fine patriotic spirit. Many familiar actors who are actually in the service have parts, and all of them are uniformly excellent.

SHORT SUBJECTS

INFORMATIONALS

MARCH OF TIME No. 2 (11th series)—"What to Do With Germany"—Representatives of the various nations speak for their people on this question. The Nazi lust for power and ruthlessness in attaining it are shown to justify the general conclusion that peace terms must be stern. (Twentieth Century-Fox). Family: SMPC 12-14.

MYSTIC INDIA—Shots in color of Butan in the Himalayas by the Thaw Expedition—a tiger hunt, dance rituals, ruined temples and the like. (Movietone Adventure: Twentieth Century-Fox). Family.

OUT FISHIN'—The art of casting for Atlantic salmon in the streams of New Brunswick. The smoked salmon, when the day's sport is over, looks very tasty. (Sportlight: Paramount). Family: SMPC 8-14.

PARALLEL SKIING—A famous Swiss instructor exhibits and explains fine points of skiing. (Sportscope: RKO Radio). Family: SMPC 8-14.

POPULAR SCIENCE J3-6—A color film showing the making of serum to combat war injuries. These serums are made from venom extracted from snakes, reptiles and poisonous insects on a huge farm in Brazil. The second part has to do with the work of the Army Transportation Corps in salvaging wrecked and captured rolling stock. (Paramount). Family: SMPC 8-14.

POPULAR SCIENCE J4-3—Shows the uses of latex, how fuzz is removed from peaches and the final training of bomber crews. In Magnacolor. (Paramount). Family: SMPC 8-14.

SCREEN SNAPSHOTS No. 5—A prow through Hollywood with three GI Janes. (Columbia). Family.

STRIKING CHAMPIONS—Beautiful form on the bowling alley demonstrated by several champions. (World of Sports: Columbia). Family: SMPC 8-14.

★V-1—This vivid presentation of some of the things the robot bomb did to England ranks extremely high among war shorts. In spite of its brevity it tells a great deal, with pictures of destruction and heroic resistance and an excellent commentary. (RKO Radio). Family: SMPC 12-14.

CARTOONS AND COMEDIES

CLOCK WATCHER, THE—Donald Duck wrapping Christmas packages in a department store. (Disney cartoon: RKO Radio). Family: SMPC 8-14.

DOG, CAT AND CANARY—In a vain attempt to pick up a bit of lunch the Cat settles for a Canary. Unfortunately for puss the bird is guarded by a sleepy dog. There's a grand race. (Color Rhapsody: Columbia). Family.

HOTLIP JASPER—Jasper finds a horn and has a dream about being a hit in the movies. In Technicolor. (Puppetoon: Paramount). Family: SMPC 8-14.

HULLABA-LULU—Lulu exposes fake acts in a circus. In Technicolor. (Little Lulu cartoon: Paramount). Family.

MIGHTY MOUSE AT THE CIRCUS—An amusing cartoon in which Mighty Mouse saves the cute trapeze artists from the lions in one of his most spectacular feats. (Twentieth Century-Fox). Family: SMPC 8-14.

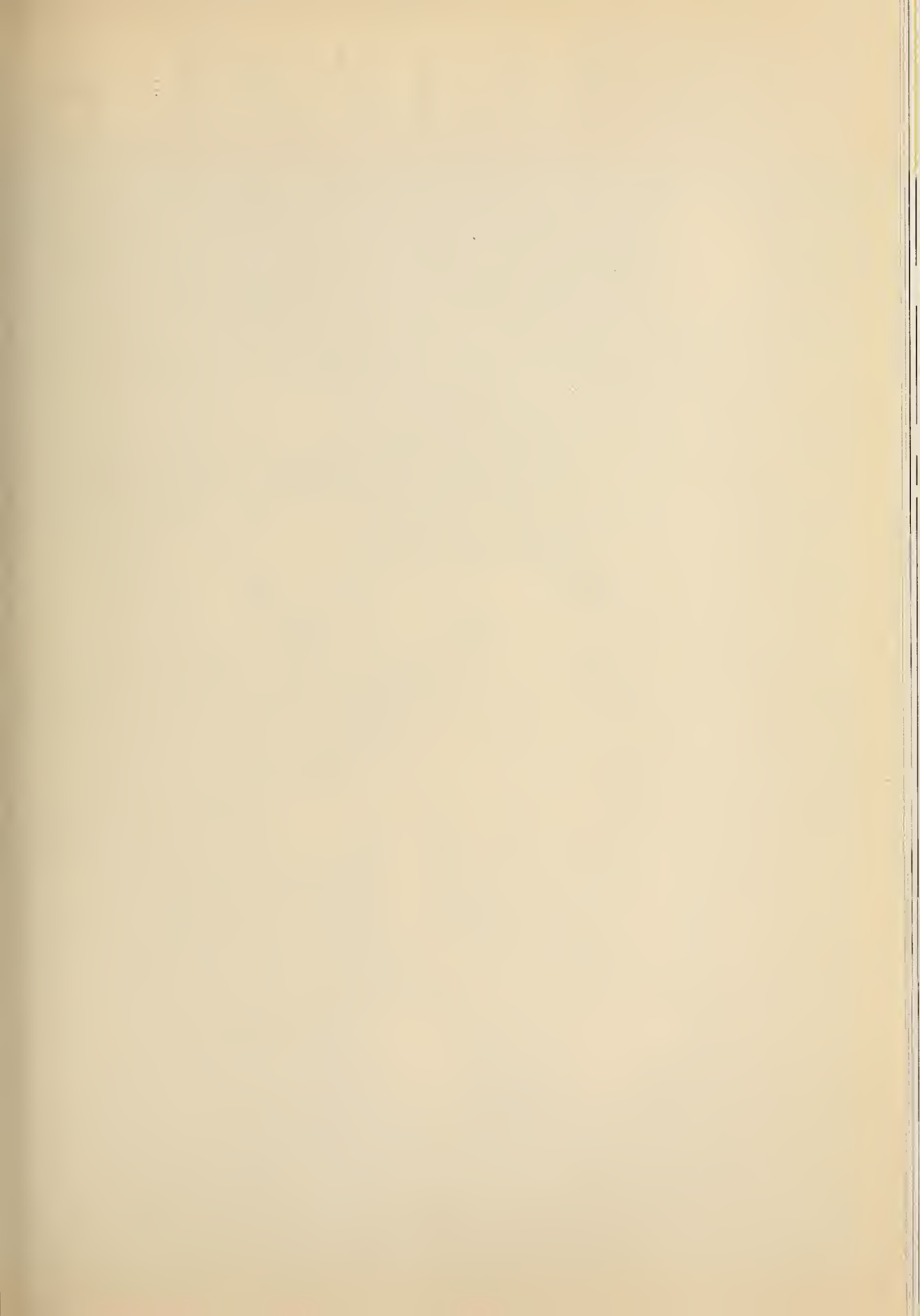
MOVIE PESTS—Wherein the types of people in a movie audience who make things a misery for everyone else are demonstrated, weighed and found wanting. Done in the Pete Smith style and with his amusing patter, the film is good for some dry laughs but it falls below the usual Smith material. (Pete Smith Specialty: Metro-Goldwyn-Mayer). Family: SMPC 8-14.

SPEAKING OF ANIMALS—WHO'S WHO IN ANIMAL LAND—Shots of animals domestic and wild with their comments. (Paramount). Family.

SERIALS

BLACK ARROW—Nos. 6-7-8-9—Wherein Black Arrow, the son of a murdered chief, goes through many hairbreadth adventures trying to bring his father's murderer to justice and preserve peace between the settlers and the Indians. (Columbia). Family.

JUNGLE QUEEN—Edward Norris, Eddie Quillan. Screen play by George H. Plympton. Directed by Ray Taylor and Lewis D. Collins. Nos. 1-2-3.—English and American agents try to keep the tribes of the African Middle Jungle from falling under the influence of the Nazis. (Universal). Family.



NEW MOVIES

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BOARD OF REVIEW
MAGAZINE



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EDITORS—James Shelley Hamilton, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.*

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

MORE and more people are becoming more and more aware of specific kinds of preparedness that must be foreseen and organized for the days when the fighters begin to come home—preparedness for taking men back into peacetime pursuits as thoroughly thought out as any preparedness for putting armies into the field—training that will help in getting readjusted to civilian life as effectively as the training after induction helped men fit into their places in the armed forces. Above all, ways of convincing ex-service men that they are as important to their country at home as on the battlefield. There may be something left of the same state of mind that made waking up to the need of national preparations for war such a slow process, the kind of static complacency which assumed we were so far from the field of danger that all we needed to do was to attend scrupulously to our own business. This sort of blindfolded thinking might as easily assume that life will take up again exactly where it left off in 1941, as if once the guns were silent we could relax again in an unchanged America.

But the service men coming back are not likely to be that complacent, or allowed to remain so if their dreams of home have temporarily led them in that direction. And knowing how quickly and effectively they learned from films about the business of war, they are going to ask for films to give them practical help in the special problems peace will bring them.

ALREADY the War Activities Committee is looking beyond mere war needs, and already Hollywood is preparing films requested by the Army, Navy and other Government agencies for the help of the returned soldier.

But these will be documentary films, and documentary films are still a thing apart from popular movies, something people go to deliberately, from a conscious need, instead of casually. They will not be any large part of regular theatre programs, and if there at all their influence will be spasmodic and accidental. It is the entertainment film, the movies people go to habitually, with their potent but subtle way of shaping an audience's thinking through its emotions, which can do the most wide-spread job of opening eyes to the most significant things in the post-war world.

Hollywood is not unaware of this, or indifferent about it. Darryl Zanuck was not speaking as a lone voice in the wilderness when he told the Writers Congress last year at the University of California: "The motion picture industry must forge ahead. We're in danger of being left, like so many of our isolationists, with the ground cut from under us. We've got to move into new ground, break new trails. In short, we must play our part in the solution of the problems that torture the world. We must begin to deal realistically in film with the causes of wars and panics, with social upheavals and depression, with starvation and injustice and barbarism under whatever guise. That is why I call upon writers to lead the way—if they have something worthwhile to say, let them dress it up in the glittering robes of entertainment and they will find a ready market. No producer worthy of the name will reject entertainment, and without entertainment no propaganda film is worth a dime."

It would not take many pictures made in the spirit of this declaration to make a new atmosphere in the movie world.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

National Velvet

Screenplay by Theodore Reeves and Helen Deutsch from Enid Bagnold's novel, directed by Clarence Brown, musical score by Herbert Stothart. Produced and distributed by Metro-Goldwyn-Mayer.

The Cast

Mi Taylor	Mickey Rooney
Mr. Brown	Donald Crisp
Mrs. Brown	Anne Revere
Velvet Brown	Elizabeth Taylor
Edwina Brown	Angela Lansbury
Malvolia Brown	Juanita Quigley
Donald Brown	Jackie Jenkins
Farmer Ede	Reginald Owen
Miss Sims	Norma Varden
Race patron	Arthur Treacher
Ted	Terry Kilburn

CLARENCE BROWN appears to have a special liking for directing pictures about family life, along with a gift for doing it in an especially sympathetic way that doesn't often soften into bad spots. His *Ah Wilderness* is still something to remember, and it must have been his handling that kept the best of *The Human Comedy* from being completely submerged in the Saroyan syrup. In Enid Bagnold's *National Velvet* he has something which is a great pleasure to compare with the Saroyan picture and rejoice in its differences. Not the least of which is that though English, its people are much more like Americans than the odd creatures presented with American voices and a California background in *The Human Comedy*.

They are real people with their feet solidly set on the real ground—a butcher and his wife and children in a small English town who take in a boy tramp whose character and background make quite a problem for them. And these very real people get themselves into a very story-book kind of story, which is always something pretty interesting when they go right on acting like real human beings.

The story-book quality comes from the girl named Velvet, who gets all "lighted up" when she's full of one of her enthusiasms, and her greatest enthusiasm is for horses. She can't even run across a field without doing it like a colt. And when she

finally becomes, through a raffle, the owner of a spirited animal that nobody else seems able to manage, from then on her whole dream life, waking and sleeping, is concentrated on the glory of that horse's justifying her faith by winning the Grand National steeplechase. She has the boy tramp to help in the training (he had once been a jockey) and to make all the practical arrangements. Still story-book fashion she herself rides the winning race, and so her dream comes true, though the horse is ultimately disqualified for having been ridden by a girl-jockey. And in the end she has the sense to see what glory and publicity really amount to, and to settle back again into the normal ways of going on growing up.

Velvet, of course, is the shining center of the family, partly because the story is mostly hers, but most of all because Elizabeth Taylor makes such an inner light radiate from her, luminous with the mysterious loveliness of young girlhood, still a child though revealing in countless barely perceptible ways what sort of woman she will become. It is a singularly rich character in spite of its apparent simplicity, and enormously endearing.

BUT she is far from eclipsing the rest of the household, which is running over with highly individual personalities and yet self-contained in a warm, give-and-take atmosphere of healthy affection that never gets sloppy. The mother — who in her youth had also had her bit of glory as a channel-swimmer — is a particularly fine person as acted by Anne Revere, plain and sturdy, a well of homely wisdom and understanding and common sense. A far and welcome cry from so many sentimental "moms" of the movies. Her understanding embraces not only the dreaminess of Velvet, but Velvet's older sister just beginning to use nail polish and think about the boys, a small brother whose infant imagination finds outlet in astonishing grisly fibs and whose passion is beetles and insects in a bottle, and a severely practical father

who is continually amazed by the flights of his offspring.

Without obvious mothering she also helps straighten out the kinks that make the young tramp a problem—bitter suspicion and defiance of the world that might easily steer him into some form of outlawry. This is one of the characters that puts Mickey Rooney on his mettle and brings out his best gifts as an actor. It is something for Rooney non-fans to see, to readjust their feelings about him.

It maybe won't occur to many people offhand that one of the things about *National Velvet* which leaves such a satisfying feeling is the perspective, so rare in movies, which it maintains on comparative values in life—and in this again it brings up comparisons with *The Human Comedy*. Saroyan's constant tune was that everything in life is just lovely if you'll only look at it that way and keep a child-like mind. The chief point of *National Velvet*, though a child's mind is the center of its plot, is that children grow up, and that there are good and bad things in life between which choices—sometimes very difficult choices—have to be made. And Cinderella story though it is, the climax of moving into the king's palace is deliberately tossed aside: glass slippers and peaches-and-cream are not the happy ending. This attitude so thoroughly permeates the picture that you take it in unawares, and it is a bit of a surprise, on thinking it over, to realize that here is a movie with an excellent moral.—J. S. H.

THE KEYS OF THE KINGDOM

THE difficulties of making a religious picture seem to be almost insurmountable. The films that have been made with this in view within the freshness of memory have merely used the mechanics of religion. They have recorded the surface of piety. They have masqueraded in the habiliments of the church. For the most part if the religious furniture had been left out the films would very probably be just as effective as tales of good people. The movie maker has yet to realize, with any

The Keys of the Kingdom

Screenplay by Joseph L. Mankiewicz and Nunnally Johnson from A. J. Cronin's novel, directed by John M. Stahl, photographed by Arthur Miller and Fred Serson, musical score by Alfred Newman and Edward Powell. A Joseph L. Mankiewicz production produced and distributed by 20th Century-Fox.

The Cast

Father Francis Chisholm Gregory Peck
 Dr. Willie Tulloch Thomas Mitchell
 Rev. Angus Mealy Vincent Price
 Rev. Hamish MacNabb ... Edmund Gwenn
 Monsignor Sleeth Sir Cedric Hardwicke
 Nora Jane Ball
 Agnes Fiske Anne Revere
 Dr. Wilbur Fiske James Gleason
 Mother Maria-Veronica Rose Stradner
 Francis (as a child).... Roddy MacDowall
 Jane (as a child) Peggy Ann Garner
 Joseph Benson Fong
 Mr. Chia Leonard Strong
 Mr. Pao Philip Ahn
 Father Tarrant Arthur Shields
 Aunt Polly Edith Barrett
 Sister Martha Sara Allgood

flavor of truth on the screen, the meaning of holiness. The possible exceptions are passages in *The Song of Bernadette* and even there a heavy hand often smudges the image. *Going My Way* is notable not because it has a church background or because its principal players wear cassocks but because it is a superbly executed human document. The stars could have played doctors in a struggling clinic without detracting very much from the film in entertainment, quality or message.

And that precisely is what is wrong with *The Keys of the Kingdom* when viewed as a religious picture. *The Keys of the Kingdom* is the story of a good man who works hard and sacrifices much to help people to a better, healthier, more enlightened life. In the prosecution of his vocation he has all the virtues to help him, humility, fortitude, temperance, justice, faith, hope and charity. He tends the sick, feeds and clothes the poor, teaches the ignorant. But all these things the philan-

thropist does. They are not the primary duties of a priest. Nor are they primary constituents of what the Gospel calls "the more abundant life" in the realization of which religion resides. There are implications of this realization in *The Keys* but they are far and away subordinated to the kindly philanthropism by which the actions and labors of Father Chisholm are explicitly characterized. In its accidentals only can *The Keys* be termed a "religious" film or a Christian film. Of the three most admirable people in it just one is a religious man, the others are a pagan mandarin and an atheist doctor. The priest is prompted to his heroism by the love of God, the mandarin is moved by his sense of honor and the atheist by his humanity. All three meet on the common ground of natural goodness. To contrast this aspect of the film with the authentic religious qualities of *Bernadette*: Bernadette can meet none of her contemporaries except on the plane of supernatural goodness. Not that she lacks the homely every day virtues that one finds in Father Chisholm, but rather that the point of view of the film is focused on her supernatural life, on her dedication to God.

SETTING aside *The Keys* as a religious film we can talk about it on its proper level. The picture is static, most of the characters are types to be foils for the central figure, some of the scenes raise the suspicion of artistic insincerity. The incidents, the actions of other characters are always pivotal to the missionary; he is always in the focus of the camera; it is his personality that gives the film its life, its power to move with emotion, its meaning. Emerging from this concentration is a powerful, heart warming delineation of a noble man. Contrastingly, the parts of the doctor, the bishop, the two monsignori, the reverend mother, the mandarin and the Chinese mission boy are only sketched in outline. Each might be characterized by an abstract noun such as humanity, understanding, pretentiousness, officialism, dedication, generosity and faithfulness. What color and life the roles have come out of

the personalities and creativeness of the performers.

Some of the mechanics of the plot and at times the straining after emotional effect are disturbing and unfortunate. As a boy Francis' parents are killed, the result of local bigotry in Scotland. As a young man at school he stays away from his girl so long that she loses her grip, gets in trouble and dies in illegitimate childbirth. That, together with kindly pressure from a clerical friend of his sends him into a seminary whence he emerges to an unsuccessful career as a curate in several parishes in Scotland. Pretty much of a failure, his old mentor at school, now a bishop, urges him to go to China as a missionary. He consents, and, after some hard going, makes a success of his mission. Finally, an old man, Father Chisholm is recalled to Scotland and threatened with retirement from his village church by reason of poor administration and odd doctrine. Most of the sequences are good in themselves but they are hinged together by the most obvious contrivance. The violent episode in his childhood is no more necessary for his impulse to piety than is needed the sad and not wholly understandable destruction of his love affair to push him into Holy Orders. His career is a series of dragged-in vexations: faithless converts, unsympathetic mission nuns, pompous clerical superiors, revolutions, fires, loss of friends, rival missionaries; and the only thing they do is extend the story and bring out the virtues with which the beset man is endowed.

On the credit side you have a superb cast, good production and artfully emotional direction to create an illusion of life and feeling that covers up quite amazingly the flaws of construction and characterization in the script. Gregory Peck as Father Chisholm brings a restraint, simplicity and beauty to his part that illumines the screen. The other players make the most of their smaller and more arid roles. But probably it is in the Chinese that the more authentic feeling in the film lies. With a surpassing sense of form and mobility they give distinction to the scenes in the picture in which they take part.—A. B.

THE SUSPECT

IN *The Suspect* Charles Laughton returns to the screen as a murderer, first of his wife and later on of the man next door. In both cases most people would grant he had plenty of provocation. For the Philip of the story is a good hearted, honest fellow who with the average amount of luck would have led a pleasant law-abiding life. But a fate crueler than most saddled him with a wife whose unamiable nature causes one to wonder how he avoided killing her years before. He manages to make what Universal's Publicity Department calls his "uxoricide (wife-murder)" appear like an accident and fools everybody except Huxley of Scotland Yard. That gentleman devotes almost as much energy to pin a murder charge on Philip as Mr. Laughton playing Javert in *Les Miserables* expended trying to catch Jean Valjean. In the end Huxley succeeds, but no one is apt to cheer because one feels that Philip has had a pretty raw deal all along. Even Philip's rather conventional conscience doesn't seem to be bothered much by his two homicides.

The role is the richest Laughton has had in a long while and he gives it a beautiful rendering in finished craftsmanship, character insight and subtlety. It's the kind of part called a psychological study, though in this case the only curious thing about Philip's psyche is that it doesn't seem to suffer any unhealthy consequences as a result of his crimes. He is as amiable a man in his post-homicidal days as he was before he bashed in his wife's head or gave a glass of poisoned whiskey to the man who tries to blackmail him. -But thanks to Mr. Laughton's acting, to Robert Siodmak's direction and to Bertram Milhauser's writing it all comes off very plausibly and neatly on the screen. Mr. Milhauser has a nice eye for melodrama as he has been demonstrating for years in his Sherlock Holmes scripts and in *The Suspect* he constructs several enormously good scenes of the type. Examples that come to mind are Huxley enacting his murder hypothesis for Philip's benefit in a vain attempt to break down the accident story, and Philip's family and

friends drinking sherry in the parlor after he has murdered the blackmailer and hidden his corpse behind the sofa. The latter is particularly brilliant counterpoint of homely jollity and grisly horror. No less adept in bringing out nerve tingling nuances is Robert Siodmak. Keeping his camera fluid and his scenes incisive and rigidly controlled, he achieves a splendid clarity of character, feeling and dramatic tension. Typical of his skill is the scene in which Philip kills the blackmailer. A further example is the facile craft with which he establishes Philip as a sympathetic figure. In a series of vivid incidents, Philip's relations with his neighbors, with the shop keepers, with the employees in the tobacco store, all bespeaking his good nature, his almost preternatural patience with his impossible wife, his warm, lighthearted friendship with Mary, the girl he marries, the director conveys with sharp immediacy a character to whom the audience cannot deny its sympathy. In *The Suspect* Siodmak creates a tight, well-cut film, made in the best cinematic idiom of writing and direction.

The Suspect

Screenplay by Bertram Milhauser, adapted by Arthur T. Horman from a novel by James Ronald, photographed by Paul Ivano, directed by Robert Siodmak. An Islin Auster production, released and distributed by Universal.

The Cast

Philip	Charles Laughton
Mary	Ella Raines
John	Dean Harens
Huxley	Stanley C. Ridges
Mr. Simmons	Henry Daniell
Cora	Rosalind Ivan
Mrs. Simmons	Molly Lamont
Merridew	Raymond Severn
Sybil	Eve Amber
Mrs. Packer	Maude Eburne
Mr. Packer	Clifford Brooke

Rosalind Ivans, who years ago drove Warner Oland mad in Strindberg's play "The Father," here does a nice job of driving Mr. Laughton in the same direction (not to mention the audience). Her Cora is a picture of nagging nastiness that makes the neurotic flights of Bette Davis seem

downright maidenly. Stanley C. Ridges, the Scotland Yard man, stalks through the film like implacable doom, an effective job of man hunting even though Mr. Ridges seems to belong more in the radio age than the gaslight era. Henry Daniell's Simmons is coldly cunning, a part exquisitely realized in word and action. Ella Raines has the best part in her career in Mary and she plays it with a sensitivity and sweetness that are wholly captivating. These

people all contrive with the help of a fine lesser cast to make the rather synthetic story living and exciting. It should please Mr. Laughton's admirers that he has returned to a role wherein he can and does use his solid skill in acting. It should also please people less enthusiastic about Mr. Laughton that his mugging and mannerisms, which in the past have irritated them, are subdued or completely absent in *The Suspect*.—A.B.

MOVIE ENTERPRISES AT A UNIVERSITY THEATRE

By SAWYER FALK



These experiences were embodied in a talk at the Board's 35th Anniversary by Professor Falk, who is Director of Dramatic Activities at Syracuse University.

THIS is a rather long story that goes back some eleven years. It was in 1933 that Syracuse University started to exhibit motion pictures on a regular-schedule basis. We decided then that our kind of theatre project was obligated to bring to the community certain films that did not reach it by the usual commercial channels. Roughly catalogued these were: foreign films; early American pictures illustrating the history and growth of this art-form; native films of proven worth which we felt needed exploitation even beyond that given by the other houses; informationals; and documentaries.

Our position was quite a happy one for the conduct of such a program. For we had our own theatre in the heart of the city's entertainment district. This took the project out of the classification of the academic and of the esoteric. Besides, it gave us a bone fide audience. Moreover, although money was an item (since we had a budget to meet) we were not slavishly chained to box-office charts and barometers. And especially, we had that freedom of inquiry

which is part of the life of any important university.

It should be noted at this point that we were (and are) interested in the film as an art-form, as a medium of adult theatrical entertainment. The didactic we leave to the teachers of visual education. Indeed we are trying to teach, but in the broad sense that the arts do teach rather than in the more restricted sense of the black-board lesson and textbook thesis. We are, in a word, interested in the art of the motion picture and in the social and cultural significance of the art.

With these purposes in mind we booked our films. In general, we exhibited them every other week. This is to say, we showed about 20 films in the average academic year. The runs on these varied from three days to a full week. At the flood-tide of the project we were showing, I dare say, as many, if not more films of the entertainment (fictional) type for a general audience than was any other university in the country. Indeed, the commercial houses down the street accused us, on occasion, of offering direct competition to them. This was largely absurd. For our concern was principally with pictures that the other houses either rejected outright, or as more often was the case, did not consider at all. This, you must bear in mind, was the fundamental motivation of our whole project; to bring to our community films which would otherwise have been denied it.

Some of these movies were likewise rejected by our own audience once it had laid eyes on them. Then there were people who applauded our efforts roundly. And we were not infrequently in the thick of controversy. But I, personally, do not consider that an unhappy state for our kind of theatre. The American Legion and the Daughters of the War of 1812 protested the showing of *Chapiev*; the Knights of Columbus, *Spain in Flames*; the Republicans, *The Plough That Broke the Plains*; the Communists, *The Birth of a Nation*; and the Hearst press, pretty nearly everything we did. So it went. But the main point was that we were achieving our objective—we were bringing to our town and campus audience a wide range of films whereby they were gaining a more thorough-going concept of film-art.

Then gradually, almost imperceptibly, changes set in—changes not of our own devising. And in a few years we saw our entire project slowly dwindling away. What had happened? Several things. By 1936 the German film and the Italian film were suspect—even those produced under non-Nazi and non-Fascist auspices. Out went the German and Italian films! Then in 1939 Russia signed the short-lived yet disturbing non-aggression pact with Hitler. Out went the Russian films! The fall of France saw French movie-making extinguished. Out went the French films! *Harvest* and *The Baker's Wife* forecast that twilight and also the sunset period of our whole foreign film programs. The product we needed was no longer available. Of course, if the English film had not been taken over by the Hollywood distributors (either because it had improved technically and artistically or because American audiences showed they liked pictures such as *Henry VIII*), we might have had this source still open to us. But about the time of the Elizabeth Bergner *As You Like It*, the English market was also being closed to us.

WE had presented several programs of early American films—from the *Great Train Robbery* on. But our audience began to tire of these. It had enjoyed the

old silent pictures with tin-pan piano accompaniment for a while. It considered them quaint and gay ninety-like (I've found that the so-called Gay Nineties stretches from 1860 to 1925, a rather long decade). But quaintness and nostalgia do not alone suffice. The technical insufficiencies became irritating (especially in the early talkies); outmoded styles of acting and directing were trying. Douglas Fairbanks, Theda Bara and all the rest were abhorred after a time. To the historian of the films these might be (and surely are) important items; to our movie-goers (even the more scholarly ones) they were of diminishing interest. The film apparently is an instrument of contemporaneity that makes us alert to the present moment. When it dwells on its own past it goes off the exhibitor's screen into the historian's record book. And remember in all this we are interested in being a functioning theatre, not a lecture room.

On our list were still left: the native film of considerable quality that had been exhibited by other theatres; the informationals; and the documentaries. First-rate pictures like *Mutiny on the Bounty*, *Pastor* and *Rebecca* we deemed worthy of our screen even though they had been shown four or five times in the Syracuse area. Our audience, however, felt that we then became just another neighborhood theatre—we who had set out with such pioneering zeal.

Early in the game we came to the conclusion that the "informationals" rightly belonged to visual education. Few of our people gave a damn about *Cathedral Towns* or *How Salmon Is Canned*. Even the rather frank account of the sex-life of the Sea Horse aroused little interest. But the documentaries did! As a matter of fact, we hung on to the documentaries till the bitter end—that is, until they were practically swept away from us. And this, to me, is one of the most interesting points in this whole story.

We invited Joris Ivans to Syracuse. He came in a rumpled suit, carrying an enormous suitcase of film that weighed a ton (I know because I helped him tote it from

the station). Among his films were the *New Earth*—that remarkable account of the reclamation of the *Zuider Zee*; and there was *Boranage* with its violent social protest. Audiences laughed when we pointed out that this type of film would some day be important. The trade laughed too. But what has happened? The chief cinematic developments during the war have been in the field of the documentary. Hollywood studios make them; major circuits exhibit them; and audiences, the rank and file, like them. But where does that leave us? Without the documentary.

But here's the point that should not be missed; for the documentary and the foreign film, theatres like ours and art-film theatres in general have done a kind of missionary work. Our preaching has been accepted and we are bereft of a mission. Jonah has converted the heathen to his God and now sits outside the walls of the city resenting the loss of occupation. The gourd over our heads has begun to wilt. It behooves us to seek another city and another mission.

About this future I can of course speak only tentatively. We want the motion picture again to be a part of our theatre program. Obviously, foreign films will be available in some near future. But these alone are not going to be enough. Most films that we exhibit in the future will have to be presented as part of what I call a "body of information." That is, we will have to relate any single film to other films or stage plays presented in a series with it, in such a way as to emphasize an all-embracing theme or opinion. For example, in our defunct program we offered *Potemkin*, *Chapiev* and Afinogenov's *Fear* as a cross section of Soviet ideology. Again, we showed in series *La Maternelle*, *Little Friend* and, the English play on adolescence, "Sixteen" as a comment on the terrors of childhood. Perhaps in the same way we can show the several facets of John Steinbeck's talent by reviving *The Grapes of Wrath* and *Tortilla Flat* and showing them alongside sections of "Of Mice and Men" and "The Moon Is Down" done on the stage. Or we might have, let us say, a series of Shakespeare on the screen

with collateral exhibits on the stage. Only by groupings of this sort do I see much hope for a film program in the future.

FROM "the body of information" method it is but a short step to the use of film in conjunction with stage plays. For example, we offered on our stage *The Living Newspaper "Power"* (which deals with the distribution of electrical power); on our screen the same evening, we showed *The River* as a parallel comment. But even more in line with what I have in mind is a combination of the two mediums—an interweaving of the two, so to speak. When Eisenstein made *Que Vive Mexico* (which came to us in an abbreviated version called *Time in the Sun*) he planned it in six major sections. For one reason and another he only made five—the first four and the sixth; the fifth was missing. We found a stage play called "Soldiera" on the identical subject of the missing part. So we showed the first four sections then changed from the screen to the stage for the fifth; that finished, we shifted back to the screen again for the sixth. That was the evening's entertainment—call it "a movie with a play" or "a play with a movie" or what you will. We are deeply interested in this kind of experimentation. As a matter of fact, at this very moment we are making two newsreel sequences to precede the first and second acts of our production of Thornton Wilder's "The Skin of Our Teeth."

Furthermore, with the emergence of that very cinematic-like medium, television, we expect to make a study of the related techniques involved. For instance, we are preparing Lynn Riggs' play "Big Lake" for the television cameras. We hope to insert sequences of filmed material made by us with our own people. This will be a partial realization of our plan to make a film of the entire play. For this Riggs has written the scenario.

So in all this I am suggesting that a university theatre like ours, which sponsors a film project, must realize that the old order has irrevocably changed and that a new concept and a new program are needed.

JUNIOR ACTIVITIES

PRIZES FROM HOLLYWOOD

WE HAVE been receiving from Hollywood properties used in the making of the films voted by our school motion picture clubs as their favorite films of 1944, announced in the December magazine. They will be awarded to the club members whose own lists of Ten Best Films came closest to the composite list.

Properties which have already arrived are: the music box used by Barry Fitzgerald in *Going My Way* (Paramount); the knife used by Turhan Bey in *Dragon Seed* (Metro-Goldwyn-Mayer); a covered china dish, and two silver candy dishes from *Wilson* (Twentieth Century-Fox), also the orchid worn by Geraldine Fitzgerald in the film; a large mahogany leaf-shaped tray from *The Story of Dr. Wassell* (Paramount); a pewter plate, a candle wall-bracket and a miniature wooden bucket from *The Song of Bernadette* (Twentieth Century-Fox), as well as the cap Jennifer Jones wore as a novice in the picture; a tennis racket and ball used by Roddy McDowall in *The White Cliffs of Dover* (Metro-Goldwyn-Mayer); the wicker lunch basket carried by Hume Cronyn in *The Seventh Cross* (Metro-Goldwyn-Mayer); the large egret fan carried by Bette Davis in *Mr. Skeffington* (Warner); the lucky scarf worn by Van Johnson in *Thirty Seconds Over Tokyo* (Metro-Goldwyn-Mayer). Properties from *Since You Went Away* (United Artists) are on the way from the West Coast.

OUR 8-to-14-year-old critics were much impressed with "Tomorrow the World," about a young Nazi boy brought into an American home. They agreed with a girl who liked "the way in which a timely theme was presented, excellently cast and acted." They all felt too that it was somewhat above the heads of young children, being more suitable for the high school age and adults. There was some disagreement about the message of the film, as the following remarks show: "the plot seems to present the moral of tolerance"—"but it doesn't seem to show that you can win by tolerance, the end of the picture seems to show that you have to beat them first, then use tolerance"—"that isn't the tolerance I mean, I mean the tolerance of the neighborhood—though we are essentially a tolerant nation, this is not always as evident as it should be"—"treat force with force, the youth of Germany knows only force"—"I think it was the tolerant treatment that broke the boy down, not the other boys beating him up"—"but suppose the boys hadn't beaten him up, he would still think he was a Nazi superman"—"this picture shows what can be done with the Germans after we conquer them, tolerance and brute force"—"if you use tolerance you can't use brute force, and if you use brute force you are doing just what the Germans did, so you have to use another method"—"the Allies will have a tremendous problem of re-education to face after the war"—"without this being a war drama, you still get one of the most important messages of the war."

Irene Reinert, Jimmy Greene, Barbara Burris, and Nancy Hoepfli represent their fellow-voters in helping Helen Cahill, Junior Activities Secretary of the Board, prepare the announcement of the junior groups' selection of "Since You Went Away" as the best picture of 1944.



COMMUNITY REPORTS

LAST month some of the reports by Motion Picture Council presidents on the community activities panel of the National Board Anniversary Conference were published. Several more follow this month.

Bronxville (N. Y.) Motion Picture Council, John M. Lee, Chairman. The present Bronxville Motion Picture Council is successor to the original group founded in 1935, the nucleus being the Film Committee of the Bronxville Woman's Club.

Bronxville is a small residential village of 7,000, only 17 miles from New York City. It presents some unusual movie problems both to the Council and to the theatre management. We have one motion picture theatre. A few years ago we had all the depression evils—double features, bingo, screeno, bank nite, etc. These were gradually eliminated, due directly to the efforts of the Council in mobilizing public opinion, vocalizing it, and selling the theatre management on the idea that to give our village the programs our several opinion polls showed we wanted would be good box-office. The Council makes a practice of seeking public support for improved programs and of maintaining a friendly cooperative relationship between the Council and the theatre management.

Our biggest problem these days is to get the types of feature films we regard as suitable for juvenile audiences, 8-14 age group. The wartime shortage of raw film has curtailed the production of these pictures. However, with the cooperation of our theatre manager, we have assembled a series of six 2-hour programs given on alternate Saturday mornings during November and December. We hope to assemble a second series for January and February. (The pictures which were shown in this series for December 1944 were *Dark Command*, *The Big Noise* and *Man of Conquest*. Ed.)

This year our Council was honored by an invitation from the National Board to take the affirmative side in a television debate, staged by the Columbia Broadcasting System, the subject being: "Should the Double Feature be eliminated in the New York metropolitan area?" The opposition,

with two motion picture critics and a theatre manager, was formidable but our team won the debate as shown by the majority verdict of the television audience.

Our present Council is made up of a representation from each of our five churches, our three Parent-Teachers Associations, the American Legion, Woman's Club, Daughters of the American Revolution, Sarah Lawrence College, Girl Scouts, Boy Scouts, League for Service and the Westchester County Children's Association, plus 5 members-at-large. The total is 22 members and we have a compact, cooperative and cohesive Council.

Motion Picture Council of Central Queens (Long Island, N. Y.), Mrs. Norman M. L. Bergh, President. The objects of the Motion Picture Council of Central Queens are: 1. To encourage through specific information the patronage of worthwhile pictures; 2. To cooperate with local exhibitors on exceptional pictures; 3. To hold meetings for the study of the motion picture as a medium of entertainment, education and artistic expression. With these objects in view, last year the Council started a project to raise a fund for the purchase after the war of a 16mm projector, realizing \$100 for this purpose. This projector can be used for free shows to hospitals, orphanages and clubs.

Among our representative members we have the Motion Picture Chairmen of the New York State, New York City and Long Island Federation of Women's Clubs; New York State D. A. R., Manhattan Chapter D. A. R. and Queensboro Federation of Mothers' Clubs. Our dues are one dollar a year to club and individual members alike, but club representatives wishing to join our preview group must hold an individual membership also. We are having soon a theatre party at one of the local theatres to raise money for our treasury.

Last year, due to the pressure of the war and the active work of our members in many volunteer organizations, we cut our usual six meetings to three. However, many felt these were not sufficient to keep in touch with motion picture activities and in response to this demand, at our June

board meeting, we voted to hold five meetings, omitting February, a short month full of holidays.

Our preview committee, with about 25 active members, has reported on hundreds of feature pictures and shorts. The editorial committee reports on the reviews of the previewers, and in the past year covered 393 feature films, of which 133 have received stars of merit and 16 have been double starred in our monthly bulletin which goes to each member, the local theatre managers and 47 branch libraries in Queens. Our speakers bureau is very efficient and filled many engagements last year and has many in prospect for this season.

CHARLOTTE (North Carolina), Motion Picture Council, Mrs. Mary King Wallace, President. Our organization is small, but we are all interested and active. We have a luncheon meeting once a month at a central location. When possible, we have a speaker, otherwise, after our business is transacted, we have a round table discussion on pictures reviewed since we last met.

We sponsor a Junior Matinee every Saturday morning at a neighborhood theatre—45 minutes of short subjects before the picture. Our Junior Matinee Chairman is always present, acting as chaperon, and the other members go as often as possible so that we can keep in touch with the children and the general set-up. War conditions prevent having as desirable programs as we had formerly, but the theatre management furnishes entertainment of some form for the children each week, either a contest or giving a favor to each child as they leave the theatre. The order is very good and I think it is perhaps due to this arrangement, which helps to keep them interested and entertained. Also, the attendance is excellent.

All of our theatres except two have women managers and we find them equally cooperative. We frequently invite the managers to our luncheons, and when able to come they seem to enjoy being with us.

We are delighted to be represented at the Conference of this splendid national organization.

Cleveland Cinema Club, Mrs. C. W. Conrad, President. Wartime activity in all its phases has engaged most of our members, but this has not slowed down the activity of the Cinema Club, which is conducted under 16 different committee chairmen.

The work of our Youth Chairman is outstanding, 19 Junior Club Groups having been formed in the various schools of Greater Cleveland. These groups will enter a contest soon, sponsored by us with awards to be given for work done by them.

The newest service of the Cinema Club to the general public as well as to study groups, schools and clubs is in cooperation with the Main Public Library. Any one wishing information on current films, as to type of story, cast, author, director and audience suitability, may call the Fine Arts Department and a trained librarian will obtain the information from the descriptive files compiled and maintained by the Club. Information is also available in the form of stills, clippings, books, magazines and scrap books covering many subjects. This idea originated with Miss Bertelle M. Lyttle, one of the founders of the Club in 1917, who is now editor of the Club Bulletin. The chairman of the Library Committee is in charge of compiling and filing this source of information. The greatest difficulty has been getting information on the Western pictures which the children enjoy so much at their matinees.

The library also maintains a loan library of hundreds of 16mm sound and silent films. They are in great demand and are loaned to groups having the use of a projector, such as schools, churches, etc. Every Friday noon an hour's program open to the public is given at the library showing the new reels as they come in and are ready for distribution.

District of Columbia Motion Picture Council, Mrs. Frank A. Linzel, President. With many war activities demanding the time and attention of our members, our Council now meets only every other month, at which time we hold a short business meeting, preview an important new feature film and see one of the current O.W.I. films. We have been very much interested

in following the trend of increasing recognition by educators of the tremendous value of the film as a teaching instrument. An official committee has recently been set up in Washington for the purpose of conducting a thorough study of the use made by the armed forces of films for teaching and also for the purpose of surveying the best of the commercial films for use in classrooms. Another group is actively concerned with the preservation of current films as historical records since a considerable amount of the film from the last war was not adequately preserved. We have worked with a Community Committee, formed by the Board of Education and including youth organizations, in a program of juvenile delinquency prevention. Much of the community service work carried out by Councils is done by our suburban Chevy Chase Community Film Council, and I want to share my time with Mrs. Elmer Stewart, President of that group.

Mrs. Stewart, telling of the activity of their Council, said: We likewise have altered our plans to meet wartime needs. However, we still provide a service of information about pictures for interested parents. In this we have found the publications of the National Board of Review most helpful.

Phillips County (Ark.) Better Films Council, Mrs. Allen Cox, President. The Phillips County Better Films Council is composed of 48 organizations and clubs throughout the county. Each organization is represented by its president and immediate past-president, or by two others chosen by the organization.

During these wartimes we meet twice a year in one of the motion picture theatres in the county. We have had presented at different meetings music, books, the theatre, the school, religion, patriotism and the war, in relation to the movie. Other subjects have been "Hemispheric Unity through Motion Pictures," "What the Better Films Council Means to My Club and what My Club Means to the Council." These talks are given either by representatives from the various organizations or sometimes by an out-of-town speaker. Af-

ter the business and the speaker we have a movie pertaining to the subject of the program.

The attendance has been excellent and the cooperation given us by the motion picture managers over the county has been splendid. Attendance prizes are drawn at each meeting. These are passes to some of the movie theatres.

Reading (Pa.) Motion Picture Forum, Mrs. Kathryn A. Kline, President. Our Forum feels that it is playing a vital role in service to the community during wartime. In the organization plans at the beginning of the year we emphasized again the fact that it is a service club and a clearing center for information and entertainment available through motion pictures. Program plans for the six meetings of the year were made with this mission in mind.

The initial session in September had as its theme "Information Which Motion Pictures Offer Concerning Current Problems." A list of significant problems and pertinent films was announced for the benefit of all civic groups represented. As an example, the film *The Negro Soldier* was shown. The November meeting featured information and entertainment offered by current films shown in our local theatres. For the January program we have scheduled a variety of short films which may be used with profit by the numerous clubs represented in our membership. They will include an O.W.I. film, an Inter-American film, and another on one of our Allies and their problems. For our annual banquet program we will present a feature in 16mm, the newly released *Melody Master*, one of the many worthy films now available for club and school use in the field of appreciation.

As a cooperative project between our Forum and the High School motion picture club, the latter will direct and mail our monthly bulletins. The Junior group is then entitled to representation at all of our programs. In the Forum membership itself, the younger group is serving on a hostess committee to greet guests at the door and in general foster an atmosphere of fellowship and cordiality.



At the showing of "The Three Caballeros" in the American Museum of Natural History. Dr. Wayne M. Faunce and Dr. Irene Cypher of the Museum; Rutgers Neilson, RKO; Dr. Paul Kennedy, New York Schools; Dr. Albert E. Parr and Dr. Grace Fisher Ramsey of the Museum; Arthur DeBra, Motion Picture Producers and Distributors; Dr. Frank Wheat, New York Schools; Bettina Gunczy, National Board of Review of Motion Pictures; Dr. Charles Russell of the Museum.

MOTION pictures received major recognition at the first Visual Aids Institute, sponsored by the American Museum of Natural History in New York City on January 4th and 5th. They were the subject of panel discussion, demonstration-exhibit, platform lecture and were seen in two showings, one of documentary shorts and a special preview of the newest Walt Disney feature, *The Three Caballeros*. This forthcoming RKO release represents a new

technique of combining living persons and animated figures in the same scenes, which with the South American background made it of particular interest to this audience. The Institute was under the direction of Dr. Grace Fisher Ramsey, Curator of School Relations, but it received the support of all the Museum officials who welcomed thirteen hundred educators from New York and neighboring states.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

CAN'T HELP SINGING

Deanna Durbin, Robert Paige. Based on the book "The Girl of the Overland Trail" by Samuel J. and Curtis B. Warszawsky. Directed by Frank Ryan. Universal. Family: SMPC 8-14.

A Technicolor musical comedy that tells a pre-Civil War tale of a senator's daughter who follows her soldier sweetheart to California only to fall in love with a handsome gambler she meets on the way. Miss Durbin is in fine voice, wears beautiful clothes and has pleasant tunes to sing. Besides she is backed by the magnificent panorama of the trek across the country in good color photography, numerous elaborate sets and a fine supporting cast.

DELIGHTFULLY DANGEROUS

Jane Powell, Ralph Bellamy. Original story by Irving Phillips, Edward Verdier and Frank Tashlin. Directed by Arthur Lubin. United Artists. Family.

A little girl at a swank music school thinks her sister is a famous star in musical comedy. On an unannounced visit to New York she discovers that her sister is really a star in burlesque. The shame of the knowledge causes the youngster to go to a producer she met and attempt to get a job in his show so she can make enough money for her sister to quit. This leads to a number of

complications. The film is a light bit of fantasy in a realistic setting, replete with Morton Gould music and several attractive ballets.

★FIGHTING LADY, THE

Men of the United States Navy. Photography supervised by Commander Edward J. Steichen, Lt. Comdr. R. L. Middleton, Lt. Comdr. Dwight Long, Phillipe De Lacy. Narration by John Stuart Martin; narrator Lieut. Robert Taylor, U.S.N.R. Twentieth Century-Fox. Family: SMPC 8-14.

Freshness of treatment marks this outstanding documentary film. It gives an account of life on an aircraft carrier during a year in the Pacific—through several of 1943 and 1944's big battles with the Japanese and through the long stretches of waiting in between encounters. Producer Louis de Rochemont has edited a great mass of factual material into vivid and thrilling history. The cast is the three thousand man crew—splendid American boys, whose morale and teamwork make their fighting seem almost like a gigantic game. Grimness finds expression chiefly in bits of restrained description by the narrator or in such moments as when the combat-crippled planes smash back home on their carrier's deck. The photography is extraordinary—dramatic and beautiful without losing any realistic force. Lt. Robert Taylor gives a fine reading of the excellent commentary.

GRISSLEY'S MILLIONS

Paul Kelly. Screenplay by Muriel Roy Bolton. Directed by John English. Republic. Family.

Grissley is a rich man who leaves all his money to his pretty granddaughter. The rest of the family becomes indignant. When it's discovered that the old gentleman was helped on his way by a dose of arsenic, the heiress is on a spot. For a low budget picture the film is rather good with its proper share of suspense and pace.

HANGOVER SQUARE

Laird Cregar, Linda Darnell, George Sanders. Based on the novel by Patrick Hamilton. Directed by John Brahm. Twentieth Century-Fox. Mature.

A composer, who suffers from lapses of memory during which he is homicidal, pivots the action of this lurid melodrama. A fluid camera and atmospheric production set the suspenseful tone. The story starts with a murder and a fire and rises to the climax wherein the composer, finally aware that he is the murderer who has perpetrated the atrocities, dies in the flames of a burning house. Bernard Herrmann's music has strength and distinction and is used in the film to good dramatic effect.

I'LL BE SEEING YOU

Ginger Rogers, Joseph Cotten, Shirley Temple. Based on the radio play by Charles Martin. Directed by William Dieterle. United Artists. Family.

There are a couple of remarkably exciting scenes in this film: Mr. Cotten's fight with a vicious dog and his psychotic spasm in his Y.M.C.A. room as a result of his experiences in the war. The story itself has a number of awkward turns but much of the material and the way it is handled by the players is very good indeed. A sergeant back from the Pacific and a girl who is furloughed from prison for the Christmas holidays meet on a train and go to the same town where they fall in love. His mental twists and her position in society menace their romance and provide the matter for some very interesting interpretations on the part of the principals. Mr. Cotten is quite amazing.

★MR. EMMANUEL

Felix Aylmer, Greta Gynt, Walter Rilla. Based on the novel by Louis Golding. Directed by Harold French. British production. United Artists. Family: SMPC 12-14.

A powerful and well-made study of anti-semitism in the pre-war Reich. An aged Englishman of Jewish blood goes to Germany to find out what has happened to the mother of a refugee boy. His simple inquiries bring him under suspicion and finally into the hands of the Gestapo before he completes his mission and returns to Britain. Remarkable for its acting, smart direction, effective use of sound and camera, the film tells a chilling story of cynical brutality as well as delineating the decent character and noble purpose of a good man.

PRACTICALLY YOURS

Claudette Colbert, Fred MacMurray. Original story by Norman Krasna. Directed by Mitchell Leisen. Paramount. Family.

A naval aviator dives his plane into a Jap carrier, escapes miraculously and returns home to find that his former employer has arranged a fine holiday for him including his marriage to a girl with whom everybody thinks he's in love. Drawn in broad comedy and with some biting satire on

cheap publicity given war heroes, the film provides plenty of laughs and several poignant moments too. A competent cast, direction and production put over an unlikely tale.

SHE GETS HER MAN

Joan Davis, Leon Errol. Original screen play by Warren Wilson and Clyde Bruckman. Directed by Erle C. Kenton. Universal. Family.

Blow-gun murders are terrorizing a town where in by-gone years law and order were upheld by a mighty woman police-chief. As a publicity stunt the local newspaper owner calls in the lady's only descendant, daughter Joan Davis, to catch the villains. She and Police Sergeant Leon Errol run into all the well-worn gags this pair is heir to before they crack the frantically bewildering case. Fortunately, the old material gets a sprinkling of new and bright stuff, which, handled deftly by these finished comedians, turns out a farce that is funny oftener than not.

SONG TO REMEMBER, A

Cornel Wilde, Paul Muni, Merle Oberon. Original screenplay by Sidney Buchman. Directed by Charles Vidor. Columbia. Family: SMPC 12-14.

More imagination than history has gone into this film life of Frederic Chopin, his triumph in Paris, his romance with George Sand and his patriotic devotion to the beset Poland of his own day. But the story is told with charm and supplemented with good Technicolor, a wealth of period sets and a tasteful and dramatic score of the great Polish composer's music. Cornel Wilde plays Chopin with intensity and charm; Paul Muni as the professor of music rather overdoes his part; Merle Oberon, the George Sand of the piece, is very chic and attractive and does what can be done with a weak, unsympathetic role. Within the limits of this kind of film, with its exquisite music and fine production, the movie creates a touching and enjoyable legend.

★SUSPECT, THE

Universal. Mature (See page 7)

★THIN MAN GOES HOME, THE

William Powell, Myrna Loy. Original story by Robert Riskin and Harry Kurnitz. Directed by Richard Thorpe. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

As the title suggests, Nick Charles together with Nora and Asta goes back to his home town to visit the folks and incidentally solves a murder. The crime is really incidental compared with the pleasure one gets tagging around with this fascinating couple, even when they are on their good behavior. Excellent dialogue, direction and acting make the film one of the most delightful of the series.

2,000 WOMEN

Phyllis Calvert, Flora Robson, Patricia Roc. Original story and direction by Frank Lauder. United Artists. Family.

Two thousand British women of all classes and types are interned in occupied France by the Nazis. One night three RAF fliers who have been shot down over the hotel where the women are housed take refuge there. How to save the soldiers from Nazi detection and get them off to freedom occupy the wit, strategy and discretion of the inmates. The film offers lots of amusing incidents, in spite of its far-fetched plot, and some moments of authentic excitement and suspense.

RECOMMENDED SHORT SUBJECTS

INFORMATIONALS

ALASKAN GRANDEUR—Father Hubbard takes you to a glacier and photographs the impressive grandeur of mountains of ice breaking off into the river when the tide goes out. In Technicolor. (Movietone Adventure: Twentieth Century-Fox). Family: SMPC 8-14.

★**BEACHHEAD TO BERLIN**—A U. S. Coast Guard film showing the preparation for and the attack on the Normandy coast that initiated the liberation of Western Europe. Made with a factual camera and edited to point up the awful power of our engines of war, the costly sacrifice in men and materiel and the deeply moving heroism of our warriors, makes a sobering record of the terrors and might of modern warfare. (Technicolor Special: Vitaphone). Family: SMPC 12-14.

BIRDS AND THE BEASTS WERE THERE, THE—A visit to a rare bird farm, a monkey jungle and a parrot jungle in Florida gives interesting and often beautiful studies of pink flamingoes, muscovy ducks, macaws and an assortment of prankful simians. Some of the shots of flying macaws in slow motion are particularly impressive for color and grace. In Technicolor. (Sports Parade: Vitaphone). Family: SMPC 8-14.

BLACK GOLD AND CACTUS—Texas oil fields, ranches, playgrounds, including some good slow-motion rodeo shots. In Technicolor. (Movietone Adventure: Twentieth Century-Fox). Family: SMPC 8-14.

BLUE WINNERS—How Yale swimming stars are trained, with some excellent shots of water races and techniques. (Sportlight: Paramount). Family: SMPC 8-14.

CALIFORNIA, HERE WE ARE—A rambling tour of the more exciting spots in California, including natural and man-made wonders and points of interest. In Technicolor. (Sports Parade: Vitaphone). Family.

FIVE STAR BOWLERS—Bowling champions show the right way to make a strike in a neat, well edited film. (Sportscope: RKO Radio). Family: SMPC 8-14.

GLAMOUR IN SPORTS—How the Rollins College co-eds are trained in sports. The girls give an impressive demonstration of their skill in swimming, riding, tennis, archery and other grace-giving and healthful activities. In Technicolor. (Sports Parade: Vitaphone). Family: SMPC 8-14.

I WON'T PLAY—A tale about morale in a lonely Pacific outpost. A bragging marine who claims to have been a big shot in the New York entertainment world refuses to play a piano for his buddies when the chaplain has one flown into the camp. In the end everything turns out well. A pleasant and well acted little story. (Featurette: Vitaphone). Family.

LADY FIGHTS BACK, A—The tragedy of the liner Normandie and how it was salvaged and returned to duty in the war. An excellent short film, neatly edited for feeling as well as fact. (Passing Parade: Metro-Godwyn-Mayer). Family: SMPC 8-14.

LONG SHOTS AND FAVORITES—An interesting and informative exposition of the important operations in a big race track like the Belmont. (Sportlight: Paramount). Family: SMPC 12-14.

MARCH OF TIME NO. 3 (11th series)—"Uncle Sam, Mariner?"—The present strength of the great United States merchant marine, and the activities of various maritime authorities to prevent a post-war relapse into its insignificance after the last war. (Twentieth Century-Fox). Family: SMPC 12-14.

NEW AMERICANS—An instructive film about the refugee in America, the kind of man he is, the work he does and his contribution to the nation's life. A good, though brief, document. (This Is America: RKO Radio). Family: SMPC 8-14.

POWER UNLIMITED—The importance of coal to the industrial civilization and progress of America expounded through sequences showing the mine fields, the miners and their machines, the use of coal in iron and steel foundries, chemistry, plastics and in numerous other manufactures. (This Is America: RKO Radio). Family: SMPC 12-14.

TROLLING FOR STRIKES—Ed Thorgersen describes a day's salmon-fishing, opening with casting tips by an Indian guide and ending with the cooking of the catch. In Technicolor. (Sports Review: Twentieth Century-Fox). Family.

UNUSUAL OCCUPATIONS L4-3—Among the latest batch of hobby horse riders is a clock collector, a boy who whittles bas-reliefs of wild ani-

mals and a woman who paints pin-up girls and uses herself as the model. In Magnacolor. (Paramount). Family.

UNUSUAL OCCUPATIONS L6-4—A Sioux Indian princess makes symbolic portraits of well-known people, an Argentine sculptor makes impressive heads of primitive types, a barber shaves his customers with an axe, a skillful craftsman makes accurate models of obsolete vehicles and the WAC photographers prepare detailed battleground photographs from reconnaissance film. (Paramount). Family: SMPC 8-14.

WANDERING HERE AND THERE—Taking his camera to such far separated spots in the country as Oregon, Utah, and Washington, D. C., FitzPatrick produces a film rather lower in quality than his usual level. In Technicolor. (FitzPatrick Traveltalk: Metro-Godwyn-Mayer). Family.

★**YOUR NATIONAL GALLERY**—An interesting trip through the new National Museum in Washington, D. C., in which the building, the plant and a selection of the paintings and sculptures are presented and commented on. (Variety Views: Universal). Family: SMPC 8-14.

MUSICALS

BOMBALERA—How a Spanish girl from Brooklyn gets her chance as a Latin singer in a nightclub. Good songs and dances in the South American manner. In Technicolor. (Musical Parade: Paramount). Family.

JAMMIN' THE BLUES—Musicians have an informal session with good hot music and singing, presented with rather arty camera work by Gjon Mili. (Melody Master: Vitaphone). Family: SMPC 12-14.

CARTOONS AND COMEDIES

AFRICAN DIARY—Goofy sets out on a safari into deepest Africa, meets his misadventures with his usual good will and finally flees the continent at the urging of a rhino. Not the best of the series but still good. In Technicolor. (Disney cartoon: RKO Radio). Family: SMPC 8-14.

DEAR OLD SWITZERLAND—A gay and sportive picture of the joys to be had in the Swiss Alps. In Technicolor. (Terrytoon: Twentieth Century-Fox). Family: SMPC 8-14.

DOG WATCH—Pluto on ship watch is circumvented by a marauding rat and gets thrown in the brig. (Disney cartoon: RKO Radio). Family: SMPC 8-14.

FLICKER FLASHBACKS No. 4—Shots from "The Banker's Daughter" (1910), Pathe News (1906), and the Biograph film "Two Paths" (1911) with a humorous commentary. The films themselves are delightfully amusing. (RKO Radio). Family.

HERR MEETS HARE—Bugs Bunny burrows up in the Black Forest where he encounters Herr Goering on a hunting trip. From there on Bugs has fun and so does the audience. In Technicolor. (Merrie Melody cartoon: Vitaphone). Family.

JASPER TELL—Jasper is told the story of William Tell and the apple. A delightful little film in the best Pal manner. In Technicolor. (George Pal Puppetoon: Paramount). Family: SMPC 8-14.

LULU AT THE ZOO—Lulu and her lollipop disobey all the rules about feeding the animals. In Technicolor. (Little Lulu cartoon: Paramount). Family.

PUTTIN' ON THE DOG—Tom, the cat, chases Jerry, the mouse, into the dog pound and has to do a bit of disguising to carry on his plans for Jerry without suffering personal disaster. Well drawn, with good color and score, the cartoon is quite delightful. (Technicolor Cartoon: Metro-Godwyn-Mayer). Family: SMPC 8-14.

YANKEE DOODLE DONKEY—A pleasant cartoon about a small donkey who joins the WAGs, disguising himself as a dog, and wins an honored place among them by successfully vanquishing the Flea Brigade. (Noveltoon: Paramount). Family: SMPC 8-14.

SERIALS

BLACK ARROW—Nos. 10-11-12-13—With tireless energy Black Arrow contends with the plots of the gold-hungry crooks who killed his father and threaten war between the Indians and the settlers. His efforts to discover the ringleader are getting too energetic for that gentleman's comfort. (Columbia).

JUNGLE QUEEN—Nos. 4-5-6-7-8-9—Bob, the girl and their friends pass from one death hazard to another in the campaign to prevent the tribes of the African middle jungle from falling into Nazi control. So far they've checked most of the German plans but Mme. Bork is never at a loss for a new piece of trickery. (Universal).

Recommended Pictures:

JANUARY - DECEMBER 1944

A record of the pictures selected for recommendation as good entertainment by the Review Committees of the Board during the year 1944.

*Key to Abbreviations: f—family audience. m—mature audience. j—juvenile audience, selection by Schools Motion Picture Committee. *—pictures especially worth seeing. Month following picture refers to the Magazine issue in which reviewed. ex—indicates an exceptional photoplay review.*

FEATURES

- f ABROAD WITH TWO YANKS—U. A.—Oct.
 f ACTION IN ARABIA—RKO—Mar.
 m ADDRESS UNKNOWN—Col.—Apr.—May, ex.
 *fj ADVENTURES OF MARK TWAIN, THE—Warner—June, ex.
 f ALASKA—Mono.—Oct.
 fj ALI BABA AND THE FORTY THIEVES—Univ.—Mar.
 fj AMERICAN ROMANCE, AN—Metro—Oct.
 f AND NOW TOMORROW—Para.—Nov.
 f AND THE ANGELS SING—Para.—June.
 f ANDY HARDY'S BLONDE TROUBLE—Metro—Apr.—May.
 *m ARSENIC AND OLD LACE—Warner—Oct.
 *fj ATTACK! (The Battle for New Britain)—RKO—Oct.
 fj BABES ON SWING STREET—Univ.—Oct.
 fj BATHING BEAUTY—Metro—Oct.
 f BELLE OF THE YUKON, THE—RKO—Dec.
 m BETWEEN TWO WORLDS—Warner—June.
 fj BIG NOISE, THE—20th Cent.—Oct.
 fj BOWERY TO BROADWAY—Univ.—Nov.
 fj BRAZIL—Rep.—Nov.
 m BRIDGE OF SAN LUIS REY, THE—U. A.—Mar.
 fj BROADWAY RHYTHM—Metro—Mar.
 fj BUFFALO BILL—20th Cent.—Mar.
 fj CANDLELIGHT IN ALGERIA—20th Cent.—Oct.
 fj CANTERVILLE GHOST, THE—Metro—Oct.
 f CASANOVA BROWN—RKO—Oct.
 fj CHIP OF THE OLD BLOCK—Univ.—Mar.
 m CHRISTMAS HOLIDAY—Univ.—Oct.
 f CLIMAX, THE—Univ.—Oct.
 fj CODE OF THE PRAIRIE—Rep.—Oct.
 f CONSPIRATORS, THE—Warner—Nov.
 *fj COVER GIRL—Col.—April-May.
 f CRIME BY NIGHT—Warner—Oct.
 m CURSE OF THE CAT PEOPLE, THE—RKO—Mar.
 fj DANGEROUS JOURNEY—20th Cent.—Oct.
 m DARK WATERS—U. A.—Nov.
 m DAYS OF GLORY—RKO Radio—Apr.—May.
 *m DOUBLE INDEMNITY—Para.—June, ex.
 m DOUGHGIRLS, THE—Warner—Nov.
 *m DRAGON SEED—Metro—Oct. ex.
 m EN ENDA NATT (Only One Night)—Scandia—Nov.
 f ENTER ARSENE LUPIN—Univ.—Nov.
 *fj EVE OF ST. MARK, THE—20th Cent.—June.
 m EXPERIMENT PERILOUS—RKO—Dec.
 f FALCON IN MEXICO, THE—RKO—Oct.
 fj FIGHTING SEABEES, THE—Rep.—Mar.
 fj FOLLOW THE BOYS—Univ.—Apr.—May.
 m FRENCHMAN'S CREEK—Para.—Oct.
 *m GASLIGHT—Metro—June, ex.
 f GIRL IN THE CASE, THE—Col.—Apr.—May.
 *fj GOING MY WAY—Para.—Apr.—May, ex.
 *fj GREAT MOMENT, THE—Para.—Oct.
 fj GREENWICH VILLAGE—20th Cent.—Oct.
 m GUEST IN THE HOUSE—U. A.—Dec., ex.
 fj GUY NAMED JOE, A—Metro—Mar.
 *fj HAIL THE CONQUERING HERO—Para.—Oct., ex.
 m HAIRY APE, THE—U. A.—June.
 f HEAVENLY BODY, THE—Metro—Mar.
 fj HENRY ALDRICH, BOY SCOUT—Para.—Mar.
 fj HERE COME THE WAVES—Para.—Dec.
 *fj HIMLASPELET (The Heavenly Play)—Scandia—Nov.
 m HITLER GANG, THE—Para.—Apr.—May.
 *fj HOLLYWOOD CANTEEN—Warner—Dec.
 fj HOME IN INDIANA—20th Cent.—June.
 f HOUR BEFORE THE DAWN, THE—Para.—Mar.
 f IMPATIENT YEARS, THE—Col.—Oct.
 f IMPOSTER, THE—Univ.—Mar.
 *fj IN OUR TIME—Warner—Mar.
 f IN THE MEANTIME, DARLING—20th Cent.—Oct.
 fj IRISH EYES ARE SMILING—20th Cent.—Nov.
 fj IT HAPPENED TOMORROW—U. A.—Mar.
 *f JANE EYRE—20th Cent.—Mar.
 f JANIE—Warner—Oct.
 *fj KEYS OF THE KINGDOM, THE—20th Cent. Jan. '45, ex.
 fj KISMET—Metro—Oct.
 fj KNICKERBOCKER HOLIDAY—U. A.—Mar.
 *f LADY IN THE DARK—Para.—Mar.
 m LASSE-MAJA—Scandia—Nov.
 *f LAST RIDE, THE—Warner—Oct.
 *m LAURA—20th Cent.—Nov.
 *m LIFEBOAT—20th Cent.—Mar., ex.
 f MAISIE GOES TO RENO—Metro—Oct.
 fj MAN FROM FRISCO—Rep.—Apr.—May.
 m MAN IN HALF MOON STREET, THE—Para.—Nov.
 m MARRIAGE IS A PRIVATE AFFAIR—Metro—Oct.
 m MASK OF DIMITRIOS, THE—Warner—Oct.
 *fj MEET ME IN ST. LOUIS—Metro—Dec., ex.
 fj MEET THE PEOPLE—Metro—Apr.—May.
 *fj MEMPHIS BELLE, THE—Para.—June.
 f MEN OF THE SEA—PRC—June.
 fj MERRY MONAHANS, THE—Univ.—Oct.
 f MINISTRY OF FEAR—Para.—Nov.
 m MR. SKEFFINGTON—Warner—June.
 fj MR. WINKLE GOES TO WAR—Col.—Oct.
 *m MRS. PARKINGTON—Metro—Nov.
 m MURDER, MY SWEET—RKO—Dec.
 f MUSIC IN MANHATTAN—RKO—Oct.
 fj MY PAL, WOLF—RKO—Oct.
 fj MYSTERY MAN—U. A.—Oct.
 *fj NATIONAL VELVET—Metro—Jan. '45, ex.
 f NAVY WAY, THE—Para.—Mar.
 fj NEVADA—RKO—Nov.
 f NIGHT OF ADVENTURE, A—RKO—June.
 fj NINE GIRLS—Col.—Mar.
 *m NONE BUT THE LONELY HEART—RKO—Nov., ex.
 m NONE SHALL ESCAPE—Col.—Mar.
 fj ONCE UPON A TIME—Col.—June.
 fj OUR HEARTS WERE YOUNG AND GAY—Para.—Oct.
 *fj PASSAGE TO MARSEILLE—Warner—Mar. ("Passport to Adventure" (see "Passport to Destiny"))
 fj PASSPORT TO DESTINY—RKO—Mar.
 fj PEARL OF DEATH, THE—Univ.—Oct.
 m PHANTOM LADY—Univ.—Mar., ex.
 f PIN UP GIRL—20th Cent.—Apr.—May.
 f PORT OF FORTY THIEVES, THE—Rep.—Oct.
 f POWER OF GOD, THE—Globe Film Co.—Mar.
 fj PRINCESS AND THE PIRATE, THE—RKO—Nov.
 m PURPLE HEART, THE—20th Cent.—Apr.—May, ex.
 fj RIDERS OF SANTA FE—Univ.—Oct.
 f ROSIE, THE RIVETER—Rep.—Mar.
 fj SAN DIEGO, I LOVE YOU—Univ.—Oct.
 fj SCARLET CLAW, THE—Univ.—June.
 fj SECRET MISSION—English Films—Oct.
 fj SECRETS OF SCOTLAND YARD—Rep.—Oct.
 *fj SEE HERE, PRIVATE HARGROVE—Metro—Apr.—May.
 fj SENSATIONS OF 1945—U. A.—Oct.
 fj SERGEANT MIKE—Col.—Nov.
 m SEVENTH CROSS, THE—Metro—Oct.

- fj SHINE ON HARVEST MOON—Warner—Apr.-May.
- fj SHOW BUSINESS—RKO—Apr.-May.
- fj SHRINE OF VICTORY—20th Cent.—Apr.-May.
- m SIGN OF THE CROSS, THE—Para.—Oct.
- * f SINCE YOU WENT AWAY—U. A.—Oct.
- f SOMETHING FOR THE BOYS—20th Cent.—Nov.
- *fj SONG OF BERNADETTE, THE—20th Cent.—Mar., ex.
- f SONG OF NEVADA—Rep.—Oct.
- f SONG OF RUSSIA—Metro—Mar.
- fj SONG OF THE OPEN ROAD—U. A.—June.
- fj STANDING ROOM ONLY—Para.—Mar.
- f STEP LIVELY—RKO—Oct.
- *fj STORY OF DR. WASSELL, THE—Para.—Apr.-May.
- *fj SULLIVANS, THE—20th Cent.—Mar.
- m SUMMER STORM—U. A.—June.
- fj SUNDAY DINNER FOR A SOLDIER—20th Cent.—Dec.
- fj SWEET AND LOWDOWN—20th Cent.—Oct.
- f SWING HOSTESS—PRC—Oct.
- fj TALL IN THE SADDLE—RKO—Oct.
- fj TAMPICO—20th Cent.—Apr.-May.
- f TENDER COMRADE—RKO—Mar.
- fj TEXAS MASQUERADE—U. A.—Mar.
- *fj THIRTY SECONDS OVER TOKYO—Metro—Nov., ex.
- f THIS IS THE LIFE—Univ.—Apr.-May.
- *fj THREE CABALLEROS, THE—RKO—Dec.
- m 3 IS A FAMILY—U. A.—Dec.
- f THREE MEN IN WHITE—Metro—June.
- *fj THUNDER ROCK—English Films—Nov., ex.
- m TILL WE MEET AGAIN—Para.—Oct.
- *m TO HAVE AND HAVE NOT—Warner—Nov.
- fj TOGETHER AGAIN—Col.—Nov.
- fj TOMORROW THE WORLD—U. A.—Dec.
- *fj TUNISIAN VICTORY—Metro—Apr.-May.
- *fj TWO GIRLS AND A SAILOR—Metro—Oct.
- m UNCERTAIN GLORY—Warner—Apr.-May.
- m UNINVITED, THE—Para.—Mar.
- fj UP IN ARMS—RKO—Mar.
- m VERY THOUGHT OF YOU, THE—Warner—Nov.
- fj VIGILANTES OF DODGE CITY—Rep.—Nov.
- fj WEST OF THE RIO GRANDE—Mono.—Oct.
- f WHEN STRANGERS MARRY—Mono.—Oct.
- f WHEN THE LIGHTS GO ON AGAIN—PRC—Oct.
- f WHISTLER, THE—Col.—Apr.-May.
- *f WHITE CLIFFS OF DOVER, THE—Metro—Apr.-May.
- *fj WILSON—20th Cent.—Oct., ex.
- *fj WING AND A PRAYER—20th Cent.—Oct.
- *fj WINGED VICTORY—20th Cent.—Dec.
- m WOMAN IN THE WINDOW, THE—RKO—Nov., ex.
- fj YELLOW CANARY, THE—RKO—Apr.-May.

SHORT SUBJECTS

INFORMATIONALS

- fj A B C PIN UP—Univ.—Nov.
- *fj AIRCRAFT CARRIER—RKO—Apr.-May.
- fj ALONG THE CACTUS TRAIL—Metro—Oct.
- fj AVIATION EXPERT DONALD DOUGLAS—Univ.—Apr.-May.
- fj BAA. BAA BLACK SHEEP—Vita.—Mar.
- f BAREFOOT JUDGE, THE—Univ.—Mar.
- fj BEAR MOUNTAIN GAME—Univ.—Oct.
- *fj BEHIND THE BIG TOP—Vita.—Mar.
- fj BLUENOSE SCHONER—Vita.—Oct.
- fj BOYS' CAMP—RKO—June.
- fj BRAZIL TODAY—RKO—Oct.
- *fj BROTHERS IN BLOOD—Metro—Apr.-May.
- f CAMERA DIGEST—Col.—Mar.
- fj CITY OF BRIGHAM YOUNG—Metro.—Nov.
- fj DAY IN DEATH VALLEY, A—Metro—Apr.-May.
- fj DOGIE ROUND UP—Vita.—Mar.
- *fj EAGLE VERSUS DRAGON—Univ.—Apr.-May.
- fj FIXIN' TRICKS—Metro—Mar.
- fj FOSTER'S CANARY COLLEGE—Univ.—Apr.-May.
- fj FRAUD BY MAIL—Univ.—Apr.-May.
- fj FROM SPRUCE TO BOMBER—Univ.—Oct.
- fj GRAND CANYON - PRIDE OF CREATION—Metro—June.
- fj GRANDPA CALLED IT ART—Metro—Nov.
- fj HERODES ON THE MEND—Para.—June.
- f HOBO NEWS—Univ.—Apr.-May.

- fj HOME MAID—Metro—Apr.-May.
- f HONEST FORGER—Univ.—Oct.
- fj HOT MONEY—RKO—Oct.
- f IDOL OF THE CROWDS—Univ.—Oct.
- fj IMMORTAL BLACKSMITH, THE—Metro—Oct.
- fj INTO THE CLOUDS—Vita.—Mar.
- fj JEWELS OF IRAN—20th Cent.—Nov.
- fj K-9 KADETS—Col.—Oct.
- fj LEATHERNECKS ON PARADE—20th Cent.—Mar.
- *fj LILI MARLENE—Univ.—Oct.
- f MACKINAC ISLAND—Metro—June.
- fj MAGAZINE MODEL—Univ.—Mar.
- *fj MAIL CALL—RKO—Mar.
- fj MAILMAN OF SNAKE RIVER—20th Cent.—Apr.-May.
- fj MAIN STREET TODAY—Metro—June.
- fj MARCH OF TIME (11th series), Nos. 1-2—20th Cent.—Nov.-Dec.
- fj MARCH OF TIME (10th series), Nos. 5-13—20th Cent.—Mar.-Oct.
- fj MEXICAN MAJESTY—20th Cent.—Oct.
- fj MEXICAN SPORTLAND—Vita.—June.
- fj MONUMENTAL UTAH—Metro—Nov.
- *fj MOVIES AT WAR—Univ.—Oct.
- f MRS. LOWELL THOMAS' FUR FARM—Univ.—Mar.
- f MYSTIC INDIA—20th Cent.—Dec.
- fj NAVY YARD—RKO—Nov.
- fj NEW PRISONS - NEW MEN—RKO—Mar.
- fj NEWS FRONT—RKO—Mar.
- fj OPEN FIRE!—Para.—Mar.
- f OUR ALASKAN FRONTIER—Vita.—Mar.
- fj OUR FRONTIER IN ITALY—Vita.—Oct.
- fj OVER THE ANDES—Metro—Mar.
- fj PIGTAIL PILOT—Univ.—Nov.
- fj POPULAR SCIENCE Nos. 1-5—Para.—Mar.—Oct.
- fj POPULAR SCIENCE Nos. 1-2—Para.—Nov.
- fj POPULAR SCIENCE J3-6—Para.—Dec.
- fj POPULAR SCIENCE J4-3—Para.—Dec.
- *fj PRICE OF RENDOVA—Metro—June.
- fj PROUDLY WE SERVE—Vita.—Nov.
- fj REALM OF ROYALTY—20th Cent.—Mar.
- fj REPORT TO JUDY—Univ.—Oct.
- fj ROAMING THROUGH ARIZONA—Metro—Nov.
- fj ROCKEFELLER CENTER—RKO—Oct.
- fj SAILS ALOFT—20th Cent.—Apr.-May.
- fj SCHOOL FOR DOGS—RKO—Oct.
- f SCREEN SNAIPTS Nos. 5-10—Col., Mar.—Dec.
- fj SILVER WINGS—20th Cent.—Apr.-May.
- fj SNOWLAND SENTINELS—20th Cent.—Mar.
- fj SPEED COURIERS—Para.—Oct.
- f SPINNING A YARN—Univ.—Oct.
- fj STEAMBOAT ON THE RIVER—20th Cent.—Apr.-May.
- *fj STORM—Metro—Mar.
- fj STRUGGLE FOR LIFE, THE—Vita.—Mar.
- fj TASK FORCE—Vita.—Mar.
- fj THAT MEN MAY LIVE—RKO—Oct.
- *fj THESE ARE THE MEN—Metro—Mar.
- fj THEY FIGHT AGAIN—RKO—Oct.
- *fj THIS IS TOMORROW—Metro—Mar.
- f THROUGH THE COLORADO ROCKIES—Metro—Mar.
- fj TIPS ON TRIPS—Metro—Mar.
- fj TRADITIONS OF MEXICO—Col.—Apr.-May.
- fj TRAIL BREAKERS—Para.—June.
- f UNUSUAL OCCUPATIONS Nos. 2, 3, 4, 6—Para.—Mar.—Oct.
- fj UNUSUAL OCCUPATIONS L-4, 1—Para.—Nov.
- *fj V-1—RKO—Dec.
- f VARGA AND HIS BEAUTIES—Univ.—June.
- fj VISITING ST. LOUIS—Metro—June.
- fj VIVA MEXICO—RKO—June.
- fj VOICE THAT THRILLED THE WORLD, THE—Vita.—Mar.
- fj VOLCANO IS BORN, A—20th Cent.—Mar.
- fj WATER WISDOM—Metro—Mar.
- *fj WEST POINT—RKO—Nov.
- *fj WHITE TREASURE—Univ.—Nov.
- *fj WITH THE MARINES AT TARAWA—Univ.—Mar.
- fj WOMEN AT WAR—Vita.—Mar.
- fj WORLD WITHOUT BORDERS—Univ.—Nov.
- fj WORLD'S YOUNGEST AVIATOR, THE—Univ.—Mar.

SPORTS

- fj AQUA-MAIDS—Col.—Nov.
- fj BACKYARD GOLF—Vita.—June.
- fj BASKET WIZARDS—RKO—Mar.

- fj BLUE GRASS GENTLEMEN—20th Cent.—Nov.
 fj BOOT AND SPUR—RKO—Oct.
 fj BRONCS AND BRANDS—Para.—Nov.
 fj CATCH 'EM AND EAT 'EM—Para.—Oct.
 fj CATTLEMEN'S DAYS—Vita.—Oct.
 fj CHAMPIONS OF THE FUTURE—Vita.—Nov.
 fj CHINATOWN CHAMPS—Vita.—Apr.-May.
 fj CO-ED SPORTS—RKO—Mar.
 f COLORADO TROUT—Vita.—Oct.
 f DESERT PLAYGROUND—Vita.—Mar.
 fj DOGS FOR SHOW—Univ.—Oct.
 fj FILIPINO SPORTS PARADE—Vita.—Oct.
 fj FOLLOW THRU—Col.—Mar.
 fj FOOTBALL THRILLS OF 1942—Metro—Mar.
 fj FOOTBALL THRILLS 1943—Metro—Nov.
 fj FUN FOR ALL—20th Cent.—Apr.-May.
 fj FURLOUGH FISHING—Para.—Oct.
 f G. I. FUN—Para.—Mar.
 fj G. I. SPORTS—Col.—Oct.
 fj GOLDEN GLOVES—Col.—Apr.-May.
 fj HARNESS RACERS—RKO—Oct.
 fj HEDGE HOPPERS—Col.—Nov.
 fj HUNTING THE DEVIL CAT—Vita.—Mar.
 fj LET'S GO FISHING—Vita.—Nov.
 fj MALLARD FLIGHT—RKO—Mar.
 f NYMPHS OF THE LAKE—20th Cent.—Oct.
 fj ON POINT—RKO—Mar.
 fj OUT FISHIN'—Para.—Dec.
 fj OUTDOOR LIVING—Vita.—Nov.
 fj PARALLEL SKIING—RKO—Dec.
 fj PAST PERFORMANCES—RKO—Apr.-May.
 fj RHYTHM ON WHEELS—Para.—Nov.
 fj SADDLE STARLETS—RKO—Nov.
 fj SALT LAKE DIVERSIONS—Metro—June.
 fj SKI CHASE—RKO—Oct.
 fj SKI SLOPES—20th Cent.—Oct.
 fj SKI-WHIZZ—Vita.—Nov.
 fj SPORTS QUIZ—Metro—Nov.
 f SPORTSMAN'S MEMORIES—Metro—Oct.
 fj STRIKING CHAMPIONS—Col.—Dec.
 f STUDENTS OF FORM—20th Cent.—Oct.
 fj SWIM BALLETS—RKO—Oct.
 fj SWIMCAPADES—Para.—Mar.
 fj TABLE TENNIS—Col.—June.
 fj TENPIN ACES—Col.—Mar.
 fj THROWING THE BULL—Vita.—Oct.
 fj WINGED TARGETS—Col.—Mar.
 fj WINNER'S CIRCLE, THE—Vita.—June.

CARTOONS

- *fj AND TO THINK THAT I SAW IT ON MUL-BERRY STREET—Para.—Oct.
 f BARBER OF SEVILLE, THE—Univ.—Mar.
 fj BATTY BASEBALL—Metro—Oct.
 fj BOOBY HATCHED—Vita.—Nov.
 fj CARMEN'S VERANDA—20th Cent.—Oct.
 f CAT CAME BACK, THE—20th Cent.—Nov.
 fj CHAMPION OF JUSTICE—20th Cent.—Apr.-May.
 fj CHICKEN LITTLE—RKO—Mar.
 fj CILLY GOOSE—Para.—Apr.-May.
 fj CLOCK WATCHER, THE—RKO—Dec.
 fj COMMANDO DUCK—RKO—June.
 fj CONTRARY CONDOR—RKO—Apr.-May.
 fj DAY IN JUNE, A—20th Cent.—Apr.-May.
 fj DOG, CAT AND CANARY—Col.—Dec.
 f DONALD DUCK AND THE GORILLA—RKO—Mar.
 fj DONALD'S DAY OFF—RKO—Nov.
 fj FIRST AIDERS, THE—RKO—Oct.
 f FISH FRY—Univ.—Apr.-May.
 f GANDY GOOSE IN GHOST TOWN—20th Cent.—Nov.
 f GOLDILOCKS AND THE JIVIN' BEARS—Vita.—Nov.
 fj GREEN LINE, THE—20th Cent.—Oct.
 fj HELICOPTER, THE—20th Cent.—Mar.
 f HERRING MURDER MYSTERY, THE—Col.—Mar.
 fj HOTLIP JASPER—Para.—Dec.
 fj HOW TO BE A SAILOR—RKO—Mar.
 *fj HOW TO PLAY FOOTBALL—RKO—Apr.-May.
 f HOW TO PLAY GOLF—RKO—Mar.
 f HULLABA-LULU—Para.—Dec.
 fj I'M JUST CURIOUS—Para.—Oct.
 f INKI AND THE MINAH BIRD—Vita.—Mar.
 fj IT'S NIFTY TO BE THRIFTY—Para.—Oct.
 fj JASPER'S PARADISE—Para.—Nov.
 f LION AND THE MOUSE, THE—20th Cent.—Mar.
 fj LOST AND FOUNDLING—Vita.—Nov.
 fj MIGHTY MOUSE AND THE TWO BARBERS—20th Cent.—Nov.
 fj MIGHTY MOUSE AT THE CIRCUS—20th Cent.—Dec.

- fj MILLION DOLLAR CAT, THE—Metro—Oct.
 f ONE HAM'S FAMILY—Metro—Mar.
 fj PACKAGE FOR JASPER—Para.—Mar.
 *fj PELICAN AND THE SNIPE, THE—RKO—Mar.
 fj PLASTICS INVENTOR, THE—RKO—Oct.
 fj SKI FOR TWO—Univ.—Oct.
 fj SPINACH PACKIN' POPEYE—Para.—Oct.
 fj SPRINGTIME FOR PLUTO—RKO—Oct.
 fj SUDDENLY IT'S SPRING—Para.—Oct.
 fj SULTAN'S BIRTHDAY, THE—20th Cent.—Nov.
 fj SWOONER CROONER, THE—Vita.—June.
 fj TIGER TROUBLE—RKO—Nov.
 fj TREE SURGEON—Metro—Nov.
 fj TROMBONE TROUBLE—RKO—Mar.
 fj TWO GUN RUSTY—Para.—Nov.
 fj WOLF! WOLF!—20th Cent.—June.
 f ZOOT CAT, THE—Metro—Apr.-May.

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- f BONNIE LASSIE—Para.—Nov.
 f CARIBBEAN ROMANCE—Para.—Mar.
 fj CAVALCADE OF DANCE—Vita.—Mar.
 f COMMUNITY SING Nos. 8-12—Col.—Mar.—Oct.
 f COMMUNITY SING Nos. 1-2—Col.—Oct.—Nov.
 f FILM VODVIL No. 4—Col.—Mar.
 f GRANDFATHER'S FOLLIES—Vita.—Mar.
 f HALFWAY TO HEAVEN—Para.—Oct.
 f HARRY OWENS AND HIS ROYAL HAWAIIANS—Vita.—Nov.
 f LISTEN TO THE BANDS—Vita.—Nov.
 f LUCKY COWBOY—Para.—Mar.
 fj MUSICAL MOWELAND—Vita.—Nov.
 fj ON THE MELLOW SIDE—Univ.—Nov.
 fj SONGS OF THE RANGE—Vita.—June.
 fj SOUTH AMERICAN SWAY—Vita.—Apr.—May.
 f STAR BRIGHT—Para.—Nov.
 f STARS AND VIOLINS—Univ.—Mar.
 fj TED WEEMS AND HIS MERCHANT MARINE BAND—Vita.—Mar.
 fj U. S. COAST GUARD BAND—Vita.—Apr.—May.
 fj U. S. MARINES ON REVIEW—Vita.—Oct.

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- fj ANIMAL TRICKS—Univ.—Mar.
 fj FLICKER FLASHBACK Nos. 5-7—RKO—Mar.
 f FLICKER FLASHBACK Nos. 1-2—RKO—Oct.—Nov.
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 fj IMPORTANT BUSINESS—Metro—Oct.
 fj MOVIE PESTS—Metro—Dec.
 fj MR. CHIMP AT CONEY ISLAND—Univ.—Nov.
 fj MR. CHIMP GOES SOUTH—Univ.—Apr.-May.
 fj MY TOMATO—Metro—Apr.—May.
 *fj NO NEWS IS GOOD NEWS—Metro—Mar.
 *fj ONCE OVER LIGHTLY—Vita.—Nov.
 *fj SPEAKING OF ANIMALS AS BABIES—Para.—Nov.
 fj SPEAKING OF ANIMALS IN MONKEY BUSINESS—Para.—Oct.
 fj SPEAKING OF ANIMALS IN THE NEWS-REELS—Para.—Apr.-May.
 f SPEAKING OF ANIMALS IN WINTER QUARTERS—Para.—Mar.
 fj SPEAKING OF ANIMALS—TAILS OF THE BORDER—Para.—Mar.
 f SPEAKING OF ANIMALS—WHO'S WHO IN ANIMAL LAND—Para.—Dec.
 fj THEIR DIZZY DAY—Vita.—Nov.
 fj WHY DADDY?—Metro—Nov.

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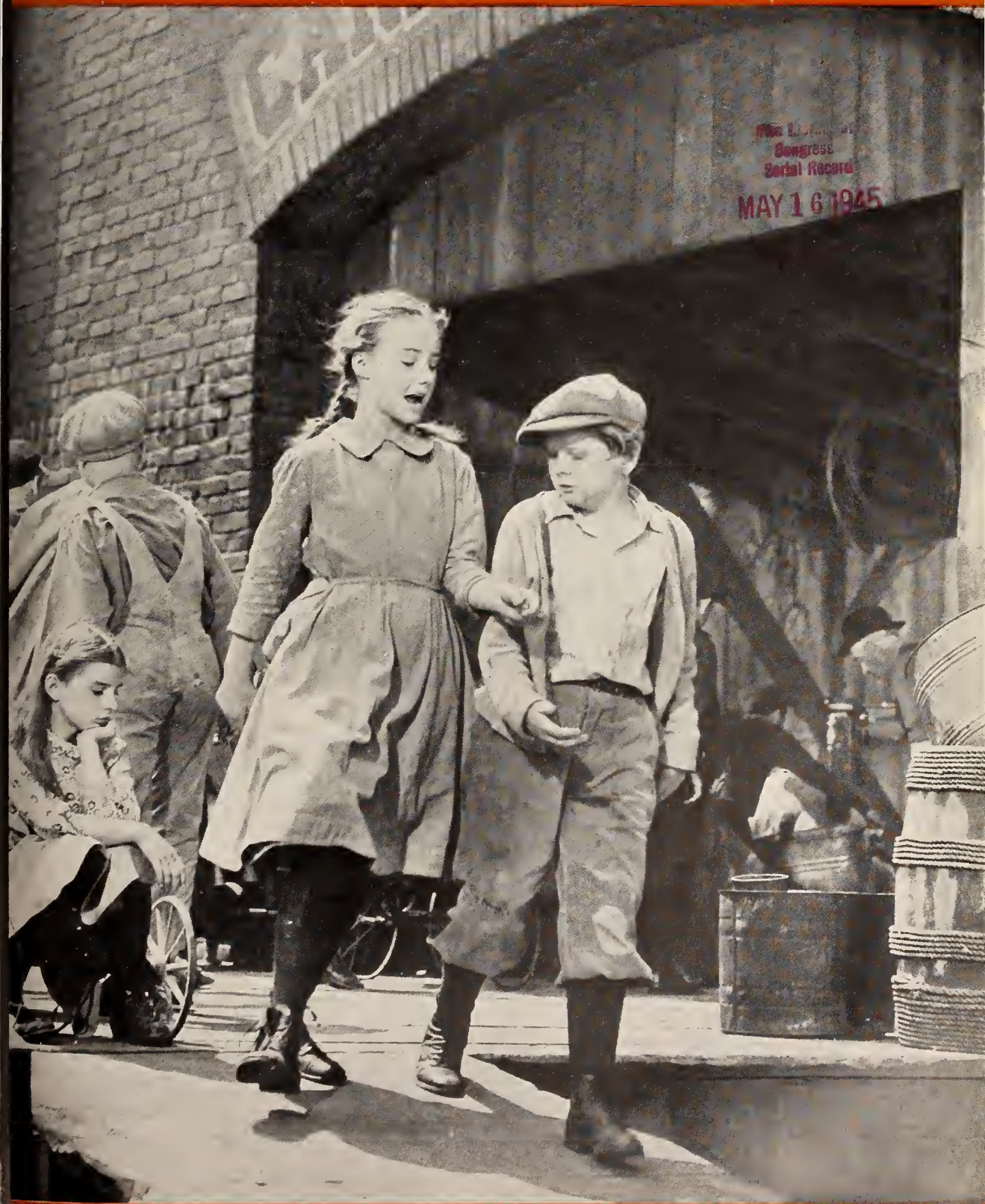
- fj EASY LIFE—Metro—Nov.
 f I AM AN AMERICAN—Vita.—Nov.
 *fj KID IN UPPER FOUR, THE—Metro—Mar.
 fj OKLAHOMA OUTLAWS—Vita.—Mar.
 f OVER THE WALL—Vita.—Mar.
 fj RETURN FROM NOWHERE—Metro—Nov.
 fj ROARING GUNS—Vita.—Mar.
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 f TO MY UNBORN SON—Metro—Mar.
 fj WAGON WHEELS WEST—Vita.—Mar.

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NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



NEW MOVIES

THE NATIONAL BOARD OF REVIEW MAGAZINE

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EDITORS—James Shelley Hamilton, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.*

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

.....The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

WITHOUT pretending that it reveals any trends, or even any special significance, it is interesting to take a look at what the year 1945 has brought to the screen in the way of new pictures during its first two months. These pictures wouldn't, of course, represent what may at this moment be in the minds of producers, since many of them are probably a part of the backlog of films the studios have been building up against possible eventualities that might cut seriously into active production, and so have been of a kind that would fit into the entertainment pattern at any time, under any conditions. But a glance at the 66 feature films the Board reviewed during January and February shows at least that the war hasn't colored the movies to anything like a dominant extent.

"Social drama" can be a very elastic term, covering everything that deals more or less seriously with life as it is lived. *A Tree Grows in Brooklyn* perhaps, quite untouched by the war, or *I'll Be Seeing You*, definitely about a wartime situation, or *Youth on Trial*, which by its very title suggests a social problem, or *Roughly Speaking*, which can be called merely domestic. Thirteen of them in all, with a wide range of subject matter, and as the largest single group hinting at a fairly large concern with adult and thought-provoking material. Some of the best films fall into this category.

Definitely war films, in the sense of dealing with the actual fighting, number only five outside the documentaries, which—excepting *The Fighting Lady*—are counted as shorts. The war films, at their best as in *Objective Burma*, are about as good now as they can be expected to be at a time so close to their actual events. The best films about the last war came considerably after the armistice.

THAT LEAVES by far the largest number, 48, in the "escapist" class, purely entertainment films, unconcerned with exhortations, preachments and profundities, concerned only with providing agreeable pastime. The leaders under this heading are the Westerns, those unpretentious traditional perennials that provide so many people with pleasant hours in which they can make believe that things never change. Twelve of them; and eleven murder mysteries, which are the great present-day rivals of Westerns. These range from sheer melodrama to careful psychological studies of people caught up in crime, but the constant ingredient in them is action. Distantly related are the "horror" films—but only four of them, and none of the four opening up any striking paths of novelty.

Nine musicals, and at their best they are tending to a better and better use of music in screen entertainment. The movies have yet to make a complete escape from the stage musical into the wide cinematic realm which has such boundless possibilities, but there are promising signs. And, in a serious musical vein, *A Song to Remember* is probably going to serve as a model for many a day. Out-and-out comedy, only five. And one lone gangster film!

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

A TREE GROWS IN BROOKLYN

Screenplay by Tess Slesinger and Frank Davis from Betty Smith's novel, directed by Elia Kazan, photographed by Leon Shamroy, music by Alfred Newman. A Louis D. Lighton production, made and distributed by 20th Century-Fox.

The Cast

Johnny Nolan	James Dunn
Katie Nolan	Dorothy McGuire
Francie Nolan	Peggy Ann Garner
Neeley Nolan	Ted Donaldson
Aunt Cissy	Joan Blondell
Grandma Rommely	Ferike Boros
Officer McShane	Lloyd Nolan
McGarrity	James Gleason
Steve Edwards	John Alexander
Miss McDonough	Ruth Nelson
Carney	J. Farrell MacDonald
Mr. Barker	Charles Halton
Librarian	Lillian Bronson
Miss Milford	Virginia Brissac
Barber	Peter Cusanelli

BROOKLYN has suffered from countless gibes in the movies, overworked straining for humor on about the same level as the green-whiskered Irishman in the old burlesque shows. Label some dumb-cluck stock figure "Brooklyn" and he was supposed to be as good for laughs as a mother-in-law. The picture made from Betty Smith's novel goes a long way to make amends to that city's maligned name.

It is such a fine and superior picture that only a perfectionist with a microscope can find faults in it, and that only by applying standards that very few films come up to in the course of a season. Out of a rambling, easy-going novel that covered several years of time and was crowded with characters and incidents, it has abstracted something equivalent to a theme and built it into a dramatic plot that approximates the Aristotelian pattern of a beginning, a middle and an end. It dips, in no shallow fashion, into some of the deeper springs of life and human relationships. And it signalizes the appearance of a new director who in a first film has established a definite and important individual place for himself.

A lot of the novel has had to be left out of the picture of course, partly for

reasons of length, a good deal because so much of the book's humor is of a kind not deemed proper for the screen. But the script writers—Tess Slesinger (whose recent death is the loss of a fresh and vivid talent) and her husband Frank Davis—have used a remarkable sympathy and an even more remarkable skill in compressing into film length the essential elements of the Nolan family's life in their Brooklyn tenement, where Katie cleans the halls because her husband Johnny — a singing waiter—usually drinks up whatever money he gets from his infrequent and erratic jobs, and she wants to keep the children, Francie and Neeley, in school.

THE film concentrates on a crucial year in Francie's life, the year when she began to grow up, to understand her father and mother, and to look ahead beyond the day-to-day existence of childhood. It is Francie's year, but into it are interwoven revealing intimations of the past and future that give it dimensions of surprising extent. There is the immigrant grandmother—though little more than a few glimpses of her—to indicate the source of the character that persists in her daughter Katie and in Katie's daughter Francie. She symbolizes the transplanted stock taking root in America and putting up new growth, and her figure, in its sturdy dignity, is always clearly in the background, watching how the younger generation thrives on what to her is a cleaner, richer soil than that of the old home-land. And there are the hints of Katie's younger years when she fell in love with Johnny's gay ways and bright dreams, before his shiftlessness brought her to scrubbing floors and watching literally every penny, hardening herself to keep the children decently clothed and have them decently educated.

In this—it was only her twelfth—year, Francie begins to be dimly aware of the things that are shaping her life—and what they are leading to. An imaginative, almost precocious child, so ambitious she has started reading every author in the pub-

lic library card-catalogue from A to Z, she has to learn that imagination mustn't run wild in useless daydreaming like her father's but must be disciplined into something creative. She has to learn what growing up means, and how her father never did grow up, why she must fight her own way while her brother Neeley has to be helped, how her father and mother can love each other and yet be continually hurting each other. She has to learn about death—for her father whom she adored so loyally dies—and about birth, when she is the only one to help when her mother feels herself coming to child-bed. Most of all, probably, she is learning how to keep her inner self alive and growing without letting it be shut off from the life around her, stupid and hostile though much of that surrounding life may be. This she does a good deal from instinct—like that of the tree—but her mind is aiding her, and her understanding, and her gift for recognizing and achieving articulateness.

PERHAPS this sounds a bit heavy, but the picture is not. The film is lively, and rich in feeling and happenings. Probably no American film outside the documentaries ever caught so truthfully with the camera the physical texture of tenement-house poverty, the shabbiness and grayness of the surroundings in which the decent and struggling poor live, and yet—strangely—this poverty is not depressing, the people are so warmly alive, so undaunted, so almost unaware of the pitifulness of their environment. The Nolans—Katie and Francie, and that grandmother behind them—aren't going to be kept down by it.

Dorothy McGuire, after you get used to so young an actress in so mature a part as at first you expect Katie to be, fills out the big moments of that part magnificently. James Dunn—who might have been in retirement all these years just to fit himself for it—has just the likeableness and Hibernian show-off for Johnny. Blowsy, good-hearted Aunt Cissy fits Joan Blondell like an old-fashioned corset. James Gleason is so superb it's a pity there is not more of him. The smaller parts—the librarian, the

school teachers, the barber, the neighbors in the house—are bits as colorful and eloquent as the big ones.

But it is Peggy Ann Garner, Francie, who is most likely to make the picture stick in the memory. Intelligence and spunk and sensitiveness shine through her plain little face, animate the quick, deft, awkward movements of her thin little body in its made-over clothes. A thoroughly rounded character beautifully played.

Elia Kazan is the new director who brought this significant story to life. He had some realism to deal with that might have been merely sordid, and some sentimentality partly in the script, partly in the characters of emotional, unsophisticated people, but he has the insight and the skill to keep a balanced flow of life running through the whole film, through his actors and the way he clothes them and puts them against truthful backgrounds. Some of his scenes are touching beyond words, not because they are sad but because they disclose glimpses into the human spirit struggling with the bewilderment of life that lie almost too deep for tears. Only a director with greatness in him could do all that he has done.

A Tree Grows in Brooklyn has its locale in a definite street in a definite city, but it is not that city's story. It is a story of the poor in any large place teeming with all kinds of life, and at the same time a story of beginnings as significant as the adventures of pioneers in a wilderness. It a part of America's whole story.—J. S. H.

OBJECTIVE BURMA

THE war films in their present form from all appearances will be with us for the duration at least. For years now the movie mills have ground them out in a plentitude that might well have dulled the appetite of all but the most naively patriotic fan. The formulae are pretty well set: the romantics are cut to a workaday pattern, the heroics are tuned to a stimulating pitch. All you need do for the most part is choose the service and locale, draw on the reservoir of stars and actors, who by this time

are veterans in the art of portraying troops, foreign and domestic, and the story practically takes care of itself. In its way this is probably all to the good. It has produced effective, easy and well deserved tributes to the men and women who are fighting and dying for us. And the film makers have played no favorites. The army, navy and marines in all of their arms and services have had their cinematic

OBJECTIVE BURMA

Screenplay by Ranald MacDougall and Lester Cole from an original story by Alvah Bessie, directed by Raoul Walsh, photographed by James Wong Howe, music by Frantz Waxman. A Jerry Wald production distributed by Warner Bros.

The Cast

Capt. Nelson	Errol Flynn
Lt. Jacobs	William Prince
Sgt. Treacy	James Brown
Gabby Gordon	George Tobias
Mark Williams	Henry Hull
Col. Carter	Warner Anderson
Hogan	John Alvin
Lt. Barker	Stephen Richards
Nebraska	Dick Erdman
Miggleori	Tony Caruso
Capt. Hennessey	Hugh Beaumont
Negulesco	John Whitney
Brophy	Joel Allen
Soapy Higgins	Buddy Yarus
Capt. Li	Frank Tang
Fred Hollis	William Hudson
Sgt. Chettu	Rodric Red Wing
Gurkha	Asit Koomar
Co-Pilot	John Sheridan
Major Fitzpatrick	Lester Matthews

apotheoses. To an incalculable extent the films have acquainted the movie going public with the jobs the outfits have to do, have brought home the sacrifice, the humor and human relations that are part of the training for and the prosecution of modern warfare.

However good such films are, they always have to contend with the audience's knowledge that the actors are, after all, actors, not soldiers in real battles. *Objective Burma* goes about as far as Hollywood can to overcome this handicap. The most striking feature of the picture perhaps is its probability. It gives the impression of being real. If such an action occurred you feel it must have happened the way it does on the screen. We have seen enough films made by the armed forces in actual battle

to notice the verisimilitude of the fiction camera to the real thing and it reassures us that no finespun and rosy wool is being pulled over our eyes. *Objective Burma* uses to a remarkable degree the technique of the documentary in the way it is photographed and in what it photographs. It revels in technical details, it is remarkably restrained in the treatment of personalities, it achieves its emotional punch more from group action than individual exploits. Above all it is less diffuse than the ordinary fiction film, eschewing extraneous material (with the unfortunate exception of the antics of the war correspondent) and bearing down with increased intensity on the narrow line of the action. It has no individualized hero. It has no heroine—not even a Burma girl awaitin' to upset the military precision of the expedition. And when the fever-wracked and weary handful of men return to base they do nothing more theatrical than check in to be flown behind the line for treatment and a rest.

THE plot, too, is sympathetic to realistic rendering. Its makers didn't bite off more than they could chew. Actually it tells the story of a small incident in the invasion of Burma. Two platoons of paratroops under two officers are flown behind the enemy lines to find and wipe out a Jap radar station in the jungle. When the mission is completed they are to rendezvous at a prearranged place to be picked up by transport and flown back to base. The mission is of the first importance to secure secrecy and surprise for the main invasion armada. The mission is carried out successfully but the men are ambushed at the rendezvous and have to beat a retreat through two hundred miles of Burmese jungle to their own lines. Fifty-six men go out, less than a dozen come back.

That is probably how it would happen; at least the artistic realities are accomplished in the film. And the punch is terrific. From the time General Stilwell issues the order for the expedition, through the gathering of the shocktroops, their briefing by their captain and the embarkation, tension keeps mounting. In the transports flying to the objective you meet the

men who have been chosen, you feel the things that they feel, jitters, fear, how good a cigarette tastes. Some fellows do a bit of weak joshing, some pray, most are silent. The war correspondent (Henry Hull does the best he can with this poorly conceived character) notes the reactions of the men as they sweat-out for the jump. In almost documentary form the gear is checked, the warnings are flashed on and the troops bail out. Parachutes buried, the men assemble in silence and trek out after the Gurkha guide. Jungle noises and insects. Halts for map references. Finally the objective. The attack and demolition of the radar station is a swift and exciting bit of movie, all the more thrilling for the skill in which the detail-hungry camera is brought into play. Then the relief as the men withdraw to the point at which they are to meet the transports.

No special spotlights have been reserved for Errol Flynn. He is merely the captain leading fifty-odd men on a perilous mission, an important cog but only a cog after all. The writer has left Superman for the cartoons. Flynn's captain is a good one, quiet, efficient, respected by the men, capable of sharing with them the relief of a dangerous job behind them and the hopeful mood with which they await the transports. Only when that hope is disappointed does he emerge in the camera's eye as the resourceful leader on whose judgment and discipline the escape of the soldiers depends. The rest of the march to safety, while it does not lose the tone of documentation that invests the earlier part of the film, increases in emotional intensity. The fleeing men, running short on provisions, having desperate brushes with enemy patrols, losing half their number to ambush and slaughter, are individualized by their fears and hopes, until, sighting the tremendous power of the main invasion winging over their heads, they are unified again in an overwhelming burst of jubilant relief.

Objective Burma is a thrilling adventure. It is also a poignant story of men to whom any tribute comes off rather poorly compared to their deserts. But it ranks with

the best the movies have made to honor them.—A. B.

THE THREE CABALLEROS

A Walt Disney production, edited by Don Holliday, assistant director Harold Young, art direction Richard F. Irvine, camera Ray Rennahan, process effects Ub Iwerks, dances Billy Daniels, animated supervision and direction Norman Ferguson and Larry Lansburgh. Features Aurora Miranda, Carmen Molina and Dora Luz. Distributed by RKO Radio.

WALT DISNEY—as an institution—has become such a conglomerate of creative energies that it would be a miracle if they didn't tend to get out of hand. So many ideas and talents, so many hands and skills giving them form and putting them together, so many ingenuities experimenting with the mechanical possibilities of camera and film—how can one man or one man's guidance keep them under control? In the simple days of Mickey Mouse and Silly Symphonies the flavor that gave Disney distinction and fame could be preserved: those unforgettable shorts could have the unity of one-man creations. But after *Snow White* an important Disney had to be long, and every new one had to be different.

The Three Caballeros is long, and it is different, but neither is greatly in its favor. It contains some of the most brilliant magic that ever came out of the Disney studio, but it contains a great deal besides, including some things that are surprisingly distasteful. It is a grab-bag, actually, a collection of this and that huddled together into a catch-all that comes to Mr. Donald Duck in the form of a present from his friends in Latin America.

Donald opens up his package and the show starts, a vaudeville that includes geography and ornithology, legends and nursery tales and Acapulco Beach, Spanish songs and imitation Spanish songs, folk dances and highly sophisticated super-ballet. The old-time Disney characterizes two pleasant little tales at the beginning, but pretty soon Donald meets up with his old parrot friend, Joe Carioca, and a new note sounds and a new technique appears: the combination of cartoon figures with

photographs of real places and real, in-the-flesh people. Together Donald and Joe do some sightseeing in Brazil, and then fly off on a magic serape to do Mexico with a new pal, a hot-pepper rooster named Panchito, to guide them.

There are some interesting landscape scenes, a completely delightful bit of Mexican Christmas legend told in quaint, posterlike stills, and a wild amusing jumble of Mexican toys rocketing across the screen, but most of the travelogue runs to singing and dancing, with one interlude of bathing beauties on a beach that harks back to the Mack Sennett mixtures of pulchritude and clowning. The finale is a kaleidoscopic ballet of prancing cactus plants and lovely Carmen Molina in cow-girl costume.

The two little prelude fables are cute and amusing. One about a South Pole penguin seeking to warm his blood in a tropic clime, whose journeyings are accompanied by the limp, fade-away voice of Sterling Holloway, the other about a *gauchito* who catches a winged donkey and wins a race with it. Tucked in between are some magnificent Disney versions of South American birds.

But when Donald begins to take an active part in the proceedings, the film becomes predominantly a kind of super nightclub show, sometimes tuneful and pretty, sometimes loud and garish. The combination of cartoon and real does not seem particularly promising of future delights—as used here it results largely in a rather commonplace kind of photography in which the landscapes look like colored postcards and the people, however beautiful, like something on a calendar, and into which the duck and the parrot and the rooster fit with more ingenuity than charm. Donald, leching after the girls, is a bit less than charming.

THE question arises disturbingly, why is this raucous duck chosen as our representative in a film avowedly made in the hope of making inter-American feelings friendlier? Brazil comes off much better in the dapper, courteous gentleman, Joe Carioca, and Mexico need not feel dis-

gruntled at being characterized in such a lively firecracker as Panchito. But Donald can hardly be expected to create anything better than an amused sense of superiority. He is always the butt, always squawking and cantankerous and violent.

The Three Caballeros is more of an experiment than a success. In it are some of the most exciting things the Disney people have done. Sheer magic, a lot of it. But it is like a fireworks exhibition, too brilliant for comfort. It is hard on the eyes.—J. S. H.

MR. EMMANUEL

MORE of a parable than an adventure story, *Mr. Emmanuel* states, often in brutal terms, the moral murder that Nazism has committed on the German people. Few films have exploited more successfully the devilish cynicism that has depraved a nation and let loose upon the earth a terror the like of which will find its

MR. EMMANUEL

Screenplay by Louis Golding, Gordon Wellesley from the novel by Louis Golding, directed by Harold French, photographed by Otto Heller, Gus Drisse, music by Mischa Spoliansky. An Eagle-Lion release of Two Cities Film distributed by United Artists.

The Cast

<i>Mr. Emmanuel</i>	<i>Felix Aylmer</i>
<i>Elsie Silver</i>	<i>Greta Gynt</i>
<i>Willi Brockenburg</i>	<i>Walter Rilla</i>
<i>Bruno</i>	<i>Peter Mullins</i>
<i>Frau Heinkes</i>	<i>Ursula Jeans</i>
<i>Herr Heinkes</i>	<i>Frederick Reichter</i>
<i>Rose Cooper</i>	<i>Elspeth March</i>
<i>Examiner</i>	<i>Ferderrick Schiller</i>
<i>Fran Kahn</i>	<i>Maria Berger</i>
<i>Committee Secretary</i>	<i>Charles Goldner</i>
<i>Otto</i>	<i>David Baxter</i>
<i>Klaus</i>	<i>Yvan Delay</i>
<i>Mr. Silver</i>	<i>Meyer Tzelnicer</i>

parallel only in the barbaric invasions that marked the destruction of the Roman Empire. Mr. Emmanuel is a man of good will who unwittingly runs afoul of the Nazi authorities when he goes to Berlin to find out what has happened to the mother of a little refugee boy in England. His inquiries terrify his friends in Germany as well as rouse the suspicions of the Gestapo. His explanations that he, a Jew, had made the arduous and perilous trip to the Reich

in order to allay the fears of a boy are incomprehensible to the German police. And when a high Nazi official is assassinated Mr. Emmanuel is taken to the dungeons and submitted to the usual brutalities in a vain effort to make him confess to the official crime. Felix Aylmer who plays the title role makes something at once touching and irritating out of the doddering old man who walks so trustingly into the Nazi trap and innocently becomes a source of terror to his Jewish friends enduring a precarious existence in the German capital. Convinced of the power of his British passport and the harmlessness of his inquiries, he is utterly unaware that his actions compromise all his acquaintances as well as himself. Only the good fortune that he knows a cabaret singer who is the sweetheart of a high Nazi official gets him out of Germany alive, and that after some blood-chilling episodes in court and prison.

Skillful direction and loving care of detail has put flesh on the skeleton of the story and infused blood into the synthetic plot. The film has a plodding pace that suggests the physical progress of the old man through his adventure. It takes full advantage of symbol and sound to evoke the mounting tension and intensify the feeling of danger that pervades the picture. Only when Mr. Emmanuel is back in England again is the sense of disturbing uneasiness allayed. It is not a charming film, hence the accidentals of superb sets and production make more for a sense of reality than the delight they would normally invoke. Unusually fine among these is the Jewish pension where Mr. Emmanuel puts up for his stay in Berlin. The woodwork, the doors, the furnishing, even the soup and glasses of tea, stamp the blighted house and its occupants with authenticity. Frau Kahn who runs the pension is a masterpiece of character acting. This unfortunate woman trying to carry on a life bereft of all sense of security presents the figure of a human being so haunted by fear that it should make any person with an ounce of human decency blush. The horror that the Nazi has created seems to lie in wait behind every door and curtain. When the Aryan maid whom Frau

Kahn must employ comes into the room all conversation stops and you almost feel that hearts stop too.

CONTRASTED with this doomed household as well as with the beggared Jewish professor selling shoestrings on the streets and the harassed overworked committee that cares for the passage of Jewish people from the Reich there are several brilliant sequences dealing with the gilded life of party members in the palaces, cafes and boudoirs of Berlin. Fear is not lacking here either. Even a Reichminister is aware of the dire results of a false move or an unwise word. But the fear is enameled over with the basic cynicism of "seize the day" that is inherent in all tyranny. In this milieu Elsie Silver (Greta Gynt) and Willi Brockenburg (Walter Rilla) carry on a gay though uncertain life that takes on an upsetting cast when Elsie tries to get Mr. Emmanuel out of the country safely. The philosophy that governs their existence is expressed by Elsie when her Nazi protector complains "This may mean my head." Her answer is "What's a head more or less these days?" Greta Gynt is a fascinatingly lovely creature possessed of a good singing and speaking voice as well as the ability to act. Her great triumph comes when her lover takes his career in his hands and introduces her at an elegant reception of high party members. The appearance of the beautiful Jewish actress is like the burst of a bomb shell in the hall until Herr Goering lets it be seen that he is charmed with the lady.

The film is a valuable document of life in Germany before the outbreak of the war. It makes no effort to portray the Nazis as beasts in human form (except for the scenes in the Gestapo headquarters). In their merry moments they are well dressed, amusing, even charming. Mr. Rilla particularly is a gentleman of charm and ironic wit. The evilness that they stand for is seen chiefly in the effects they have on the lives of the innocent and the powerless. Mr. Emmanuel sums it up in his touching remark to the lad Bruno: "It is an evil world that it should make suffer so a little boy."—A. B.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BETRAYAL FROM THE EAST

Lee Tracy, Nancy Kelly. Screen play by Kenneth Gamet and Arbrey Wisberg, based on the novel by Alan Hynd. Directed by William Berke. RKO Radio. Family.

Drew Pearson introduces this as an actual happening in the United States' constant fight against Axis espionage. The story, however, follows usual spy melodrama lines. Just before Pearl Harbor, Japanese in California bribe an ex-army man to secure defense plans of the Panama Canal. He informs the authorities and with their support exposes the enemy group, but he and a girl co-worker are killed in the effort. Although some of it doesn't hold water, fast direction covers plot weaknesses and builds up considerable tension, climaxed in a couple of ugly torture scenes and a big closing fight. The cast is capable and effective, particularly Lee Tracy and the Orientals.

CRIME DOCTOR'S COURAGE, THE

Warner Baxter. Based on the radio program "Crime Doctor" by Max Marcin. Directed by George Sherman. Columbia. Family.

Off on a vacation in Southern California the Crime Doctor is drawn into a murder investigation involving two suspects who might be vampires. A young man, whose first two wives had died on their honeymoons under suspicious circumstances, when accused in front of his third wife of being criminally insane commits suicide. That is, his body and a revolver are found in a locked room. The friends of the family all take turns trying to confuse the police and do a pretty good job of it until the Crime Doctor steps in. The film is contrived in plot but the pace, acting and direction keep it fast and furious with a couple of good chills thrown in. The picture tops the average "whodunit."

CRIME, INC.

Leo Carrillo, Tom Neal, Martha Tilton. Original story by Martin Morton. Directed by Lew Landers. PRC Pictures. Family.

A syndicate takes over crime in a large city and forces the mobs to join up or be liquidated. One of the independent gangsters manages to hold his own for a time but finally is shot. His friend, a columnist on the News, sets out to help the police with the aid of information he had learned from the murdered hoodlum. A fairly tough and well knit plot, good performances, make this a film that has interest and excitement.

EARL CARROLL VANITIES

Dennis O'Keefe, Constance Moore. Original story by Cortland Fitzsimmons. Directed by Joseph Santlay. Republic. Family.

The tale of a princess whose family has come to New York to negotiate a loan. To have a good time away from formalities, she gets herself a leading part in an Earl Carroll show and falls in love with the show's author. The Cinderella story in reverse is thin, but the tunes and some of the gags are good. The supporting cast has a lot of old favorites like Alan Mowbray who do a lot to liven it up. The music is provided by Woody Herman.

★ ENCHANTED COTTAGE, THE

Robert Youna, Dorothy McGuire. Based on the play by Sir Arthur Wing Pinero. Directed by John Cromwell. RKO Radio. Family.

A flier who has been disfigured in the war returns home to find his fiancée distressed by his appearance but brave enough to go through with the wedding. His family's stupidity and his sweetheart's pity embitter him and he goes to live alone in a cottage that was to serve his honeymoon. There under the understanding and kindness of a blind musician and a maid who is far from pretty, he begins to get hold of himself. Since the girl and he know their appearance cuts them off from the rest of life they are drawn together and marry, only to discover that they are transfigured in each other's eyes and are very deeply in love. Told with restraint and care, the film has great warmth and tenderness. Also it avoids the many pitfalls of oversentimentality that it might well have fallen into. The cast, which includes Herbert Marshall and Spring Byington, is well chosen.

HERE COME THE CO-EDS

Bud Abbott, Lou Costello. Original story by Edmund L. Hartmann. Directed by Jean Yarbrough. Universal. Family: SMPC 8-14.

Bud and Lou are hired in a girls' college as assistant caretakers and help save the school from being closed by the chairman of the Board of Regents. The college owes him \$20,000 on a mortgage which he threatens to foreclose unless the dean discontinues progressive education and expels a dance hall girl who was given a scholarship. The zany plot offers lots of room for the boys to pull their gags as well as footage for Phil Spitalny and his girl orchestra. The film is up to the better Abbott-Costello quality even though there are several dull stretches.

HOUSE OF FEAR, THE

Basil Rathbone, Nigel Bruce. Based on "The Adventure of the Five Orange Pips" by Sir Arthur Conan Doyle. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

The seven members of a club called "The Good Comrades" lose two of their company in violent death, each demise preceded by the receipt of a packet of orange pips. Sherlock Holmes is called in and with his accepted smoothness and brilliance he solves the puzzle and delivers the guilty to justice. For the cult of Sherlock Holmes the film will be a handsome and pleasant experience. For others it should be a lot of fun. Good direction and camera tell a swell story. Basil Rathbone and Nigel Bruce are as delightful as ever.

MOLLY AND ME

Gracie Fields, Monty Woolley, Roddy McDowell. Screen play by Leonard Praskins from a novel by Frances Marion. Directed by Lewis Seiler. Twentieth Century-Fox. Family: SMPC 12-14.

Gracie, an actress out of work, becomes housekeeper for rich, crabbed Monty Woolley. Proceeding to bring light into his gloomy life she substi-

tutes unemployed theatrical friends for his thieving servants, gets rid of his disreputable wife, assures a seat in Parliament for him and re-unites him with his young son. Peopled with stereotypes that are overlaid by the cast of well-known character actors, this naive tale has a complete story-book unreality. It is relaxingly escapist, once the mood is accepted, and affords a comfortable security in the knowledge that right will surely triumph during its 76 minutes. Gracie is in top form. And she sings—entertaining her clique in a pub, putting Roddy McDowell to sleep with "Christopher Robin Is Saying His Prayers" and ending in close harmony with Monty over a cup of cocoa in her kitchen.

★MUSIC FOR MILLIONS

Margaret O'Brien, Jimmy Durante, June Allyson, José Iturbi. Original screen story by Miles Connolly. Directed by Henry Koster. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

Likeable people and extraordinarily good music are the high spots in this thoroughly entertaining picture. The plot is slight, being concerned with attempts to keep the news of her soldier-husband's death from a girl till after her baby is born. (He wasn't killed, after all.) Margaret O'Brien, appealing as ever, is the small sister of this girl, who is a player in Iturbi's orchestra. A wealth of good orchestral numbers keep up the musical end, with some additional piano numbers that Iturbi plays, and a charming harmonica bit by Larry Adler. Jimmy Durante and Hugh Herbert supply plenty of laughter.

NAVAJO TRAIL, THE

Johnny Mack Brown, Raymond Hatton. Original story by Jess Bowers. Directed by Howard Bretherton. Monogram. Family: SMPC 8-14.

Rustlers have been depleting the pony herds of the Indians in Texas. Nevada, a U.S. Marshal, and an old friend take to the trail and in a clever and businesslike way settle the trouble. A neat, logical plot, good acting all round and authentic-looking sets put this movie among the better Westerns.

★OBJECTIVE BURMA

Warner Bros. Family: SMPC 12-14. (See page 5.)

ROUGHLY SPEAKING

Rosalind Russell, Jack Carson. Screen play by Louise Randall Pierson from her book "Roughly Speaking." Directed by Michael Curtiz. Warner Bros. Family: SMPC 12-14.

Covering forty years of an American woman's life, as does the book, this film carries its heroine from a pampered girlhood through the full career produced by two marriages and five children. It takes a long time and the early half of the film, given over to a conscious study of the quaint people and customs of the early 1900's moves particularly slowly. Things come alive with the advent of second husband Jack Carson, and the scenes in which children and parents share responsibilities in the family's incessant ups and downs, have genuine comedy and pathos. Rosalind Russell, although superficial as the spunky mother, is her usual lively self and Jack Carson makes it believable to be poor and still have fun. If the film never realizes its possibilities, it is still entertaining and possibly helpful.

STINSEN PA LYCKAS (The Station Master)

Edvard Persson. Scenario by Henry Richter. Directed by Emil A. Lingeim. Scandia. Family: SMPC 8-14.

The station master's new housekeeper brings along seven children who find the station and its equipment great fun, and practically ruin both the railroad and their softhearted host before matters are got under control again. Edvard Persson, in the title role, carries this light Swedish comedy, and his finished pantomime as he waddles about, playing nursemaid, railway official and cupid in a local romance, makes the film amusing even without the plentiful English subtitles. He sings three songs, too, in the simple and pleasant spirit that marks the entire picture.

STRANGE ILLUSION

Jimmy Lydon, Sally Eilers, Warren William. Screen play by Adele Commandini based on an original story by Fritz Rotter. Directed by Edgar G. Ulmer. PRC Pictures. Mature.

Convinced by a dream that his father's violent death was murder and not an accident, Jimmy Lydon is also guided through its warnings to the discovery of the killer, a psychopath who is menacing the entire family. Although weakly directed and carelessly put together, the story with its vaguely scientific approach has interest and occasional tension. Jimmy, when with the film's younger set, lapses into Henry Aldrich mannerisms, but is generally serious and capable, as is most of the rest of the cast.

THIS MAN'S NAVY

Wallace Beery, James Gleason. Original story by Borden Chase. Directed by William A. Wellman. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

A good Beery vehicle this, giving him lots of opportunity to show off his very real talents to fine advantage. A non-commissioned officer in lighter-than-air service, he takes under his wing a crippled boy, is instrumental in getting him cured and in the service, and passes him off as his son. The heroics are numerous and spectacular if not very plausible. The film is well written and directed. But it is the give and take comradeship of Beery and Gleason that gives the picture its delightful charm and punch.

THUNDERHEAD (Son of Flicka)

Roddy McDowell. Based on the novel by Mary O'Hara. Directed by Louis King. Twentieth Century-Fox. Family: SMPC 8-14.

A pleasant, simple story of a white horse. In the spring when the herd returns to the ranch of Ken's father, Flicka brings an albino foal with her. Ken adopts the young creature as his own and raises him for the sweepstakes. In his first race Thunderhead, the now fully grown horse, loses because of a pulled tendon and ends his chances as a race horse. Returned to the herd now sadly depleted by a wild white stallion that raids it periodically and drives off the best mares, Thunderhead meets the marauding animal, kills him and returns the stolen mares to Ken's ranch. The story is slight and the human stars are but lightly characterized. These are trivial criticisms. A rich color camera, magnificent scenery and lordly animals enthrall the eye, providing their own excitement, drama and emotion.

TONIGHT AND EVERY NIGHT

Rita Hayworth, Lee Boreman, Janet Blair, Marc Platt. Based on the stage show "Heart of a City" by Lesley Storm. Directed by Victor Saville. Columbia. Family: SMPC 12-14.

Technicolor, good tunes, a fine cast and a lavish production make the film a lively and colorful musical show. With a rather better plot than most movies of this kind, it manages to present several song and dance sequences without slowing down the film's pace. Marc Platt, a dancer new to Hollywood, unfortunately is seen too little, but he figures brilliantly in the flashes given him. Misses Hayworth and Blair are delightful to eye and ear in the other song and dance numbers. The plot, laid in blitzed London, is built around a variety theatre that will not close down.

*TREE GROWS IN BROOKLYN, A

Twentieth-Century-Fox. Family: SMPC 12-14. (See page 4.)

UNSEEN, THE

Joel McCrae, Gail Russell, Herbert Marshall. Screen play by Hagar Wilde and Raymond Chandler, based on the novel by Ethel Lina White. Directed by Lewis Allen. Paramount. Mature.

Sinister happenings in his home that show connection with unsolved murders in the neighborhood are torturing a widower and his two small children until a young governess, trying to bring peace to the tormented little ones, is instrumental in clearing up the mystery. Suspense is built up craftily, with resultant moments of real terror, particularly when the children are involved. Unfortunately a loosely written script lets a number of fascinating, chill-evoking leads fizzle out quite unaccounted for, so that the ending lets down disappointingly. However, interest is held through the major part of the film, sustained not only by the director's fine horror techniques, but by good production and the work of an impressive cast.

TECHNIQUES FOR ANIMATED FILMS

by EVELYN LAMBART

National Film Board of Canada

The following article is the substance of a talk given by Miss Lambart at the Visual Aids Institute held at the American Museum of Natural History in January. We believe it will be interesting to those who view documentary films and useful to those who make them.

CANADA is mobilizing many of her educational resources to fit herself for citizenship in new world relationships. You are likely to find Canadians as conscious as Americans that the western hemisphere with its vast resources and productive capacity has learned lessons about organization for the common good which it is not apt to forget. The National Film Board is the Canadian nation's supplementary system of education to make those lessons come alive in pictures. My job is to bring into focus one part or another of the new maps which best give us the new global relationships in which we find ourselves as the result of revolutions in technology and revolutions in economics. Animation can sum up in a few seconds a complicated situation the way a political cartoon manages to say so much so efficiently and in so little space. It is used too to explain things im-

possible with actualities. I shall try to describe briefly how it is done:

A motion picture film, as you know, is simply a strip of film with a row of pictures on it—these pictures are called frames. If the subject matter is all perfectly still, of course, the pictures will all be perfectly identical, but when there is movement the position on the film of the moving parts changes from picture to picture. For instance, on the screen you have a train moving into the scene: if you look at the film strip from which the picture is projected, you will see on the first frame just the front of the engine, the next frame shows a little more of the engine, the third frame a little more, and so on, with each frame showing a proportionate amount until the whole engine appears. When the strip of film is run through the projector (and sound film travels through a projector at the rate of 24 frames per second) the illusion of a moving train appears on the screen.

Animation works on the same principle, but the movement on each frame has to be arranged by hand and then photographed.

For this reason an animation camera differs from a regular movie camera. Actually it works much like the familiar Brownie, but the film is wound on reels instead of spools and there is a device to move the film along one frame at a time. The camera is mounted, with the lens pointing down, on a sliding column so that it can be raised or lowered enabling you to work in close-up or at a distance. The things to be animated are placed on a table under the camera lens.

Animation in its simplest form is done with objects. If you want to make a piece of chalk slide across the screen sideways, you simply lay it on the table and take a frame, move it a little and take another frame, and so on. If you want it to start slowly and end quickly, you would move it less between the first frames and consistently more as you progress. Projected, the chalk will be seen smoothly moving across the screen gathering speed as it goes.

Similarly with a cut-out arrow: move it at an even rate and it is simply an arrow moving through space. Move it slowly at first then faster and you have it jabbing at something. Withdraw it quickly and you have it recoiling with intent to jab again. Starting a movement slowly gives the feeling that the arrow is heavy and massive. Start it quickly and it will seem light.

Action of all kinds needs to be studied, analyzed and then applied. A knowledge of it will give your cut-out a feeling of weight, substance, texture, etc., and sometimes an indication of what it is going to do next.

Another way of making things move in animation is to sit down under the camera and do a drawing bit by bit, and frame by frame. The animation for *Russia's Foreign Policy* (one of the *World in Action* series made by the National Film Board of Canada and distributed in the United States by United Artists Corp.) was done this way. It was intended to show how grasping of other countries by Germany looked to Russia. A map of Europe as seen from Russia was done first. This was set up under the camera, and out of the swastika over Ger-

many a bump was drawn and a frame was taken. The bump was made bigger and another frame taken. It was made bigger and bigger, with a frame taken of each drawing, until a whole awful monster had taken shape. By careful attention to the calibrations he rose hideously out of Germany and grasped each country greedily. This is called the paint-on method because you paint bit by bit.

In making of maps in general, however, the movement of cut-outs is only sometimes suitable because maps are usually done in perspective and the shape and size of objects as they move in perspective changes. The paint-on method is limited because it is difficult to predict accurately how it is going to finish, and there is a limit to the number of times you can work over paint you have already put on without the thing getting messy.

But there is another technique known as the scratch-off which is suitable for the majority of cases. The map which is to form the background of the action and which will be perfectly still throughout, is painted on a card. The moving parts are painted on glass to their completed state and laid over the map. In the shooting the camera is run in reverse and the moving parts scratched off frame by frame. When the film is projected forwards, the moving parts then appear to grow.

At the outset of a job the producer comes to you and says he is doing a film on a certain subject. He gives you an outline of what the film will contain and explains what part he wants the animation to play. If possible, you see a rough cut of the film. In the case of a film we did on the Balkans where the problem was to show the influence of outside powers on the development of the Balkan States, I was given a great pile of atlases and war maps all carefully marked, and typewritten sheets containing the information about the outside powers, what they did and why and when and what their relative strength and importance was. We discussed what the main points to be emphasized were and something of the way they were to be

done. Then I made some rough sketches.

The first thing to decide is what area the map shall cover. In this case the Balkans, England, Russia and Germany were necessary, so it was a matter of choosing an angle which showed each in its proper relationship to the point we wanted to make. Then the point of view and type of perspective must be decided on. If you stand ten feet away from a globe and then slowly walk toward it till your eye is right against it, you will see the land and sea as a constantly changing relationship. This close-up view is very strong when one part only is of importance and the surrounding countries are needed only for purposes of orientation. Here we decided to place the Balkans dead center with the other nations around them, and to take a view looking straight down on Europe from a point high over the Balkan states concerned. Then the question of tone arises. We have only the range of greys from black to white to work with. The greatest contrast in tone must be reserved for the most important points and correspondingly the ones of lesser importance are given lesser contrast. Your audience then will be quite clear on what you want to emphasize. That the map may be easily recognized, the separation in tone between land and water should be as great as the rest of the animation will allow.

Another point to be remembered is that maps are painted in flat tones with the effect of roundness attained by careful focusing of a spotlight. But the drawing must be done as though the surface were round. If this is not correctly done, the map and overlaying object will never be part of your globe no matter how good the lighting. They will seem to be on a flat plane somewhere above the globe. So much for the background.

NEXT comes the actual animation. The problem is to show the influence of outside power on the Balkans. Our first idea was a historically accurate system of

arrows meeting arrows, walls running around confederate states, pincers squeezing areas, etc. But the sketches showed the thing to be far too complicated. I am sure no one could have had a clear idea of the issue when it was over. So it was decided to do the thing freely with symbols. A Turkish simitar appears over the conquered lands—for the Ottoman invasion this is knocked to pieces by crusader lances from Germany and Venice and by sea lines from England. The growing influence of the British in the Mediterranean is shown by anchors appearing at the main naval bases, and a rope tied to a stake in England runs through these anchors showing the sea route to India. The influence it exerts is shown by a pattern of lines covering the Mediterranean and the Balkan states. The Berlin to Baghdad railroad is similarly treated. For Czarist Russia a bear's paw, and finally little arrows from within the Balkan states themselves rise and drive out the foreigner, and lastly the assassination of the Archduke Ferdinand at Sarajevo as an ominously flickering focal point. We found in this case that the use of symbols gave the clearest picture.

There are many other techniques and ways of doing things, but these are the main ones we have used so far. There is no set way of doing things and once you understand the scope and limitation of your equipment it's entirely up to your own ingenuity.

In large studios with several hundred personnel where a large flow of work has to be maintained, what is known as the "cell technique" is much used. A complete separate drawing has to be made of the moving parts for every frame where there is action. This drawing is done on celluloid, which, being transparent, is laid over the background when it is photographed. This multiple-drawing method involves an enormous amount of work. Our complete animation staff consists of eight people, and I myself have been entirely responsible for the work on the World in Action series maps.

JUNIOR ACTIVITIES

THE YOUNG REVIEWERS

BING CROSBY'S *Here Come the Waves* brought on a stormy discussion among our 8-to-14-year-old critics over the respective charms of Crosby and Sinatra. In the picture Bing plays a "swooner-crooner" and there is no doubt whom he is parodying. The argument was started when a boy remarked "I wonder if the picture would be more effective with Frank Sinatra." "That would ruin the picture if they had the same plot," said another boy, "not that I don't like him but people who would ordinarily see it, instead of seeing Bing Crosby and Betty Hutton, they would be going to see the bobby-socks acting when they see Frank Sinatra." "I think it would ruin the whole plot if they put Frank Sinatra in because he couldn't join the Navy anyway!" interjected a little boy derisively. But a girl remarked, "Personally I think Frank Sinatra would be better. In both pictures he has been in, he just floats in and out — they don't give him a chance to show what he can do." "Then it comes to the point, is Bing Crosby or Frank Sinatra the better actor?" asked the boy who was acting as leader of the discussion. "It has been proved that Bing Crosby is the better actor," was a girl's positive answer, and another girl asked scornfully "How can you compare *Going My Way* and *Step Lively!*" "Frank Sinatra has been in two pictures, Bing has been acting for years," said a young fan loyally. "Frank Sinatra isn't an actor and Bing Crosby is both an actor and a singer," was another girl's explanation. "The high school age will like it because Frank Sinatra appeals to them, and Bing Crosby was supposed to be like him in the picture," remarked a boy. A girl said "Bing Crosby appeals to adults," and a boy added, "As soon as they see him starred they will go to see it because of *Going My Way*," "I know my own parents are driven to see Bing Crosby," said a girl, "just to show me that he's better than Frank Sinatra." A Sinatra fan had the last word. "Bing Crosby is older and he knows more about the theatrical part of it."

THE youngsters also took under consideration the purpose of the film. "You might call it a propaganda picture for the Waves but I doubt it," said a boy, "I thought the story was good for a musical and, considering the type of picture, I think Bing Crosby was all right." Another boy agreed, "It doesn't have a good plot but these pictures don't have the best plots, they are supposed to be entertaining, and this was." "I thought the story was light and amusing," was a girl's opinion, "it had its seriousness which was the enlisting of the Waves." "I don't think it was put out for the enlisting of the Waves," objected a boy, "because if you saw the pictures the government puts out, they are much better." But a girl disagreed, "On the contrary I think it was a very good picture because it was a plug for the Waves and it was good entertainment — you don't want to sit through a short showing what they do." A boy remarked, "I think the ending with the Waves marching was the only part that was really going out for the Waves. It was a fine love story and a good musical but not much about the Waves." The romantic element had one girl worried. "Considering that the picture was meant to get women to enlist I think there was too much love. Of course the love part made the story interesting but I don't think it is very appropriate for a Wave picture and also it might give the wrong impression to women thinking about enlisting who would see the picture."

"I think this whole Wave idea was just a picture frame for the picture," said a boy, "just sort of a sticky glue to get people in and then they showed Bing Crosby." "Don't you think Bing Crosby was the glue to attract people so they could show the Waves?" questioned a boy shrewdly. Another youngster's remark, "I think it was supposed to be a recruiting picture, but they should have made up their minds just what it was going to be before they started it," was answered by a girl who said "if it had been all Wave recruiting, people would be a little bored, especially our age who couldn't join anyway — I think it hit a happy middle."

COMMUNITY REPORTS

REPORTS of activities made at the Annual Conference of the National Board are continued this month.

General Federation of Women's Clubs, Motion Pictures Committee, Mrs. Arretus F. Burt, Chairman, report read by Mrs. Harry Lilly, Chairman, Eastern Preview Division. The program of the Committee during the present administration of the Federation under the presidency of Mrs. LaFell Dickinson is dedicated to Mrs. Thomas G. Winter, a former president, who won respect and admiration in her labor for a screen devoted to the welfare of America and the American way of life.

It is the purpose of the Committee to promote better understanding and better relationship among all peoples through motion pictures that are exemplars of America's art, liberty and opportunity, and those that vitally express the culture, habits, beliefs and hopes of other peoples; to look for opportunities to impart through motion pictures general scientific knowledge so that more women will use modern inventions related to health and the home; to stimulate education by films in American schools. The Eastern and Western Preview Divisions determine what films serve best for these purposes.

We shall develop channels for publicizing our Cinema Guide through the press, radio, state magazines, bulletin boards of clubs and organizations, and endeavor to create in cinema patrons the habit of considering before buying a movie ticket. We have selected the slogan of "Education Through Entertainment." Advisers to the committee are persons distinguished as experts in their several fields of endeavor.

Our objectives are expressed in the following recommended activities:

1. Community interest in motion pictures can be built through motion picture forums.

2. It is most important that we should make every possible effort to know the other American Republics. Cooperate with the Motion Picture Division of the Coordinator of Inter-American Affairs.

3. Solicit the State Department of the United States to extend the good neighbor policy around the world, to use the motion picture to tell the story of a free people under a democratic form of government.

4. The motion picture as a cultural force has reached tremendous proportions and should be a part of the school curriculum. Recommend that a one-year course in motion picture writing and production be offered seniors in high schools and junior colleges. This would open a new vocational field for young people and develop appreciation and discrimination of the cinema.

5. It is essential that America's youth be spiritually trained. Stimulate the production of films that teach the religious faith. Furnish religious leaders with lists of films that would be of service to the church.

6. Since the choice of books is tied up with current films and photoplay appreciation is a part of school curricula, request libraries to establish motion picture bureaus where patrons of the cinema may receive information on current films and students may borrow books and magazines.

7. Formulate standards to judge motion pictures and for the intelligent selection of films.

8. The motion picture industry has combined noteworthy contributions to its art with distinguished service to its country during World War II. Encourage motion picture producers to continue their allegiance to high principles and standards set up in the Production Code and urge the industry to increase the production of A pictures.

9. Enlist the friendly cooperation of theatre managers in: The adoption of "I am an American Day" in honor of foreign born who have been naturalized in the last year, and native born who have become of age. The showing of world travelogues on Friday Family Night programs. The presentation of more films on the history, arts, and peoples of other countries to make cinema patrons acquainted with the rest of the world. The cancellation of films which are not truly representative of American

life and American morals. The elimination of the double feature program. The use of theatres as educational laboratories where non-commercial films recommended by the committee may be shown to selected groups. The giving of gratis film service to homes for the aged, thus bringing them a welcome contact with the world outside.

10. Juvenile vandalism in theatres can be stopped by the educational effort of church, home and school. Teach children theatre etiquette. Organize a cinema club to present educational film programs, engage in amateur theatricals, participate in radio programs.

11. Recommend the organization of Motion Picture Councils for the purpose of securing for communities the best in motion picture entertainment.

New Jersey Congress of Parents and Teachers, Motion Pictures and Visual Education, Mrs. Vernon De Long, Chairman. Motion pictures and visual education activities in the New Jersey Congress of Parents and Teachers are concerned first, with providing parents and teachers reliable information concerning all visual aids, second, with influences good and bad, of visual aids (including motion pictures) upon the development of the whole child, and third, with provision of proper safeguards through education and, when necessary, through legislation.

Our Congress has a six-point program —

1. Promote the use of visual education in the school. This has been accomplished by sponsoring art exhibits, field trips, puppet and hobby shows, trips to museums, zoos and places of historical value. We encourage the use of films, slides and other visual aids for teaching purposes. Fifty per cent of the projection equipment used in New Jersey schools has been donated by the P-T. A.

2. Cooperate with other agencies in sponsoring institutes and meetings on Motion Pictures and Visual Education. Realizing that many parents went to school before these materials were available and that some teachers today have had no training in their use, we feel it is important that they be informed of these new instruments of education.

3. Encourage the study of motion picture discrimination in the home and school. The habit of choosing good movies is especially important and should begin in the home. We also urge the schools to take some responsibility for teaching discrimination and evaluation. Parents have taken this topic for discussion in many of our Parent-Education study groups, using the "Movie Check List for Parents" by Dr. Edgar Dale our National Chairman. Other methods used are panel discussions at parent-teacher meetings in which several high-school students, parents and teachers participate. They discuss such topics as:

a—How frequently do our children attend movies?

b—Are we discriminating movie-goers?

c—What is the effect of movies on children?

d—Are parents facing and meeting their responsibilities as guides in the recreation of their children?

Others report placing movie guides in newspapers, schools, churches and libraries. One county published their own Motion Picture Review, using as reference our National Parent-Teacher Magazine and the National Board of Review's "Weekly Guide to Selected Pictures," giving the ratings on the suitability of all pictures shown in local theatres that month.

4. Promote the establishment of state, county and city libraries for films, slides and other visual aids. Our units do cooperate with and encourage the establishment of these libraries, and often make generous contributions toward them.

5. Demonstrate the value of the use of visual aids in parent-teacher work. This is done by the showing of a film pertaining to the topic of a particular program. We urge that a discussion be held either before or after the showing so that it will not be viewed as just a source of entertainment. The chairman is now preparing a list of films which can be used in relation to the twenty activities of the Congress.

6. Study and support Federal legislation endorsed by the National Congress of Parents and Teachers. From time to time the National Congress endorses certain legislation pertaining to motion pictures which,

in turn, should be supported by all chairmen of state and local units. Each chairman has an obligation to know the nature of this legislation.

Our post-war plans will include harnessing the vast amount of visual aids now being used so successfully in the training of our armed forces and making wise use of these technical resources for our own and our children's education.

Jacksonville (Fla.) Motion Picture Council, Mrs. C. F. Johnston, President. In presenting briefly a review of the accomplishments of our Council during the few months I have served as president, I will say that we have had exceptional programs and fine activity in the Junior Reviewers Department.

We have had splendid speakers on film topics at our meetings. Lt. Bruce Black, director of movie theatres of one of our largest Army camps, Camp Blanding, told us of the many theatres in camp, the types of pictures the men preferred and their reactions. He said many times fine new pictures were shown there before we saw them in our local theatres.

Lt. Commander Green, Instructor at the Jacksonville Naval Air Station, told us how the Navy uses films in teaching. By taking pictures of men in planes and combat, the men see themselves and their mistakes. Practically everything is taught to them by pictures, even how to wash their clothes. In talking about entertainment films, he told how when ships pass each other men called for films and often pulled alongside and exchanged them. Some of the latest movies are shown on ships.

British authoress and lecturer, Winifred Williams, a contributor to the New Yorker, spoke on the birth of the documentary film in England, why and how. She said that all secondary schools in England have visual aids and that the study of American history is now compulsory in English schools. She said she stood in line twice in New York to see *Wilson* and she stressed the fact that we should make more films like those on Lincoln and Wilson, that we are judged by our films.

We have a fine and interesting membership. An active member is Mrs. H. Willis McMadden, sister of the famous actor Charles Coburn.

Worcester (Mass.) Better Films Council, Mrs. Howard S. Shepard, President. Through the past year our Council has been faithfully supported. Regular attendance has testified to the interest in the motion picture by the organizations represented in our membership. The Council in turn is represented on other civic groups, for example the Worcester Community Council and the Worcester Public School Art League.

A variety of subjects have been discussed at our monthly meetings, vital among them the problem of vandalism in the motion picture theatres and ways to cope with it. We had a talk by the assistant manager of one of the Loew theatres in which she told us of various instances of vandalism and suggested a curfew law and Saturday morning showings for the children. From this consideration I would like to bring before you the following: The Worcester Better Films Council suggests to the Conference that, in their educational programs, they include plans for teaching courtesy and manners. Our concensus of opinion was that this could be done best through short films.

RECOMMENDED SHORT SUBJECTS

INFORMATIONALS

AUTHOR IN BABYLAND—This issue includes the president of a baby food company who writes detective stories, a Texas woman who hooks rugs, a family of Koalas and a club devoted to running model railways. (Person-Oddities; Universal) Family: SMPC 8-14.

CANYONS OF THE SUN—The glories of scenic Colorado with commentary by Lowell Thomas. In Technicolor. (Movietone Adventure; Twentieth Century-Fox) Family.

COURT CRAFT—Shows the training given the basketball teams of the University of Utah, winding up with an exciting exhibition of their skill playing St. John's in Madison Square Garden. (Sportscope; RKO Radio). Family: SMPC 8-14.

FLICKER FLASHBACKS No. 3—"100 to 1 Shot," a Vitagraph racing picture of 1906, some glimpses of early stars, and "Broken Ways" in which Harry Carey starred in 1910, make up an enjoyable issue. (RKO Radio). Family: SMPC 12-14.

FLICKER FLASHBACKS No. 5—Shots of silent screen stars—Lon Chaney, Valentino and Theda Bara among others—with two Biograph features, "Confidence" (1909) and "The Girl and Her Trust" (1912), all quite entertaining. (RKO Radio). Family: SMPC 12-14.

GIRLS PREFERRED—A film showing the prowess of young American girlhood in boating, roping and other strenuous activities. (Sports Review: Twentieth Century-Fox). Family: SMPC 8-14.

KINGS OF THE FAIRWAYS—Nelson and McSpaden, two top flight golf pros, instruct in the correct stances and holds necessary to get a low score. (World of Sports: Columbia). Family.

MARCH OF TIME No. 4 (11th series)—"Inside China Today"—An interesting and timely collection of Chinese sequences stressing the social and economic conditions of our war-torn ally that will give many a good American pause. The dreadful ravishment of the country, the pitifully equipped but valiant army, the misfortune of internal disruptions are vividly, even painfully depicted. The problem is tremendous and thus the short film is inadequate. But what it does say it says well and in a thought-provoking manner. (Twentieth Century-Fox). Family: SMPC 12-14.

MARCH OF TIME No. 5 (11th series)—"The Unknown Battle"—The early pre-invasion preparation, the experimentation and the war use of the flying fortress that broke the back of the German Luftwaffe. In a well organized and graphic fashion the film tells this story with touches of human interest. Much of the material has been seen here and there before, but in this film it has been neatly tailored to tell an impressive and heroic story. (Twentieth Century-Fox). Family: SMPC 12-14.

MARCH OF TIME No. 6 (11th series)—"Report on Italy"—Mussolini's dream of imperialism, Italy's desolation today and the limited help which the Allies can give her at present are shown in this sobering picture of a war-shattered country. Much of the film is given to the grim punishment of Caruso and Carretta for their part in the murder of hostages in the Ardeatine Caves. (Twentieth Century-Fox). Mature.

NOSTRADAMUS IV—With the aid of acrostics and astrology, Carey Wilson interprets more of the Nostradamus prophecies, the most absorbing of which foretells what will happen to Hitler. (Miniature: Metro-Goldwyn-Mayer). Family: SMPC 8-14.

NOVA SCOTIA—Tuna and lobster fishing are paired with a very pleasing sequence on the Highland Games of Antigonish. In Technicolor. (Sports Review: Twentieth Century-Fox). Family: SMPC 8-14.

ON GUARD—What the F.B.I. has done and is doing to stop enemy espionage in its many manifestations. Axis activities based in South America and the cooperation of our Latin allies in checking them are also touched upon in this most interesting number. (This Is America: RKO Radio). Family: SMPC 12-14.

SAFETY SLEUTH—Pete Smith, with typical lightheartedness, gives case histories of some industrial accidents, and shows what is done to discover their causes and prevent their recurrence. (Pete Smith Specialty: Metro-Goldwyn-Mayer). Family: SMPC 8-14.

SCREEN SNAPSHOTS No. 6—A Hollywood bond parade with Western stars, a fashion show at Ciro's and a Rudy Vallee-Fred Allen radio show make up the film. The radio show makes the picture, (Columbia). Family.

SEEING THEM THROUGH—An interesting short on the activities of the Red Cross workers, illustrated with shots of their activities among the service men in the war zones as well as at home. (War Activities Committee: RKO Radio). Family: SMPC 12-14.

VILLAGE OF THE PAST—A nicely made picture of Greenfield Village in Ohio, built by Henry Ford as a shrine for Americana and to preserve traditions and crafts of this country's earlier days. (Variety Views: Universal). Family: SMPC 8-14.

VOLUNTEER, THE—Tells how an actor's dresser, and not a very good one, joins the Royal Navy, Air Arm, and becomes an expert and heroic ground-crew engineer. Besides the members of the RAF, the film has Ralph Richardson both as narrator and actor. There are some good shots of a British flattop in action and of a film-showing at sea. (RKO Radio). Family: SMPC 12-14.

WINGMEN OF TOMORROW—How a plane salesman in Ohio is teaching children between the ages of five and twelve to pilot planes. An interesting subject which might have been handled to better advantage. (Variety Views: Universal). Family: SMPC 8-14.

MUSICALS

COMMUNITY SING No. 5—The Vocalaires sing five popular songs with Don Baker at the organ. (Columbia). Family.

CARTOONS AND COMEDIES

BARNEY BEAR'S POLAR PEST—Barney is having a comfortable winter until a nephew from the North Pole visits him. The high spirits of the little polar bear and his passion for fresh air are almost the death of poor Barney. (Technicolor cartoon: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

BEAR FACTS—Baby bears and foxes play with the other animals they meet in a springtime walk through the woods. The commentary, given to puns and tedious joking, detracts from an otherwise charming short. (Variety Views: Universal). Family: SMPC 8-14.

DONALD'S CRIME—Donald robs his nephews' pig bank to take Daisy dancing and feels like a gangster until he puts the money back. Below standard for Donald but it has its moments. (Disney cartoon: RKO Radio). Family.

EYES HAVE IT, THE—With a pair of hypnotic glasses Donald has a merry time making Pluto act like a mouse, a chicken and a lion. A fast and furious cartoon. In Technicolor. (Disney cartoon: RKO Radio). Family: SMPC 8-14.

GABRIEL CHURCHKITTEN—This little cartoon about a kitten and a mouse and a sleep-walking parson who eats their supper is based on Margot Austin's story and has a simplicity that will make it especially attractive to younger audiences. In Technicolor. (Noveltoon: Paramount). Family: SMPC 8-14.

LULU'S BIRTHDAY PARTY—Lulu and her frog Quincey almost wreck the preparations for her party, which turns out to be an impressive affair nevertheless. In Technicolor. (Little Lulu cartoon: Paramount). Family: SMPC 8-14.

MIGHTY MOUSE AND THE PIRATES—Mighty Mouse saves a jungle princess from the attentions of a pirate cat. In Technicolor. (Terrytoon: Twentieth Century-Fox). Family.

★MOUSE TROUBLE—Tom Cat follows the instructions in his Random Mouse Book—"How to Catch a Mouse," but the end of this amusing cartoon finds Jerry Mouse as fresh and free as ever. (Technicolor cartoon: Metro-Goldwyn-Mayer). Family: SMPC 8-14.

PORT OF MISSING MICE, THE—Mighty Mouse rescues a load of mice seamen who are shanghaied by the wicked cat band. In Technicolor. (Terrytoon: Twentieth Century-Fox). Family: SMPC 8-14.

SHE-SICK SAILORS—Bluto disguised as Superman performs amazing feats to impress Olyve Oyl, but Popeye, reinforced with spinach, is able to outdo them. In Technicolor. (Popeye cartoon: Paramount). Family: SMPC 8-14.

SERIALS

BLACK ARROW—Nos. 14-15—Black Arrow finally finds the murderer of his father and rids the Indian territory of the scourge of gold-hungry outlaws. (Columbia). Family.

JUNGLE QUEEN—Nos. 10-11-12-13—After a long tussle with the Nazi powers and their native allies in the Middle Jungle, Bob and Pam with the help of the Jungle Queen identify the enemy agents and save Africa for the British. (Universal). Family.

BRENDA STARR, REPORTER—Nos. 1-2-3-4. Joan Woodbury, Kane Richmond. Based on the comic strip by Dale Messick. Directed by Wallace W. Fox. Brenda Starr and a young lieutenant of police are both trying to track down a gang of bank robbers and the whereabouts of several hundred thousand dollars of loot. A friendly rivalry exists between the newspaper woman and the policeman that at times interferes with the smooth functioning of the law. But the girl and boy, in spite of many perils, manage to make some progress in unearthing the clues that eventually must lead them to the criminals. (Columbia). Family

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NEW MOVIES

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

COLONEL BLIMP

Written, produced and directed by Michael Powell and Emeric Pressburger, photographed in Technicolor by Georges Perinal, music by Allan Gray. Military Adviser, Lt. Gen. Sir Douglas Brownrigg, K.C.B., D.S.O. An Archers Production made in London, released in U. S. through United Artists.

The Cast

Clive Candy	Roger Livesey
Edith Hunter	Deborah Kerr
Theo Kretschmar-Schuldorff	
	Anton Walbrook
Colonel Goodhead	Eric Matturin
Embassy Counsellor	Arthur Wontner
Nurse Erna	Jane Mellican
Frau von Kaltneck	Ursula Jeans
The Texan	Capt. W. Barrett, U.S. Army
The Sergeant	Cpl. Thomas Palmer
The Matron	Marjorie Gresley
Barbara Wynne	Deborah Kerr
The Bishop	Felix Aylmer
President of the Tribunal	A. E. Mathews
Johnny Cannon	Deborah Kerr
Spud Wilson	James McKechnie

THE character of "Colonel Blimp" probably isn't as familiar throughout America as, say, the figure of John Bull, but he is an aspect of John Bull at which David Low has been hurling devastating broadsides for years. In England the Low cartoons have had something of the same purpose and effect that Thomas Nast's cartoons of Boss Tweed had in the old New York crusades against Tammany Hall. The bald, walrus-mustached Colonel has personified and symbolized a reactionary side of John Bull that Low has pilloried unmercifully: the stubborn, obstructive military type, a martinet stupidly and arrogantly persisting in his out-dated ideas and his own high-handed importance.

Michael Powell and Emeric Pressburger undertook to film this character and what he means in a picture they originally called *The Life and Death of Colonel Blimp* — to film it at length and in detail. They must have discovered, even in the planning stage, that the Low methods wouldn't do for a movie: Low provided no story, only an implied background, no emotional approach

except a biting contempt. Besides, to accomplish any useful purposes at all, they must have seen that they had to present a character that could be understood, even if eventually they had to blast him out of existence.

Well, in the process of understanding him, they obviously got pretty fond of the Clive Candy who was their Colonel Blimp, and though in the end he is the spit'n' image of David Low's Colonel physically, you and I and the rest of the audience are pretty fond of him too, and we'd be sorry to see anything happen to him worse than what does happen — that he learns his lesson and steps aside. He suffers no death except symbolically.

Low's lacerating satire has become satire of quite a different order, sharp enough but good-natured, content to be amusing about things that could have been slashed at, foregoing the gall that would have made it bitter. Beginning at the time of the Boer War (it is startling to realize that far-away war was only some forty years ago) it shows the kind of Victorian diplomacy then flourishing, and it might have pointed out prophetically, with the hindsight of today's bitter knowledge, how such men would need to be jolted out of their complacent devotion to procedure and protocol, just as it might have read into the character and manners of the Berliners in Kaiser Wilhelm's mid-reign a forecast of the Third Reich and its assumption it should rule the world. These things, and more, are implicit in the picture, but they are touched upon lightly, in the spirit of comedy.

COMEDY, and high comedy at that, is the key in which most of the picture is played, with occasional bits of romantic sentiment, roaring up to a farcical pitch at the end. It takes Colonel Candy through three wars — as a youthful hero back from South Africa in the Boer War, thickening gradually into middle age in the First World War, and a full-fledged Colonel

Blimp in the London blitz of the present conflagration. He learns nothing and forgets nothing. A simple, hearty English gentleman, who between wars hunts big game all over the face of the earth, and believes that the English gentleman's code of honor and sportsmanship is not only just about the finest flower of civilization but something by which the world's problems and conflicts can be justly and effectively settled. What he has to accept, if not learn, is that modern total warfare has no gentleman's rules, and that a modern enemy must be met with his own methods and weapons.

The world knows that lesson well enough now, and though the Low Colonel Blimp had to keep hammering at it until the learning was accomplished, the movie counterpart doesn't need to exhort and scold and utter fearful warnings. It can use a lighter touch, and treat defects as idiosyncracies, letting a comic spirit play over the surface of what is now history, not falsifying or overlooking but implying instead of solemnly pointing.

Colonel Candy-Blimp is back from the Boer War — a hero with a V. C., though his bluff brand of modesty pretty well conceals that side of him. A letter from an English girl in Germany begs him indignantly to do something about anti-British propaganda that is being spread in Berlin by a man Candy knows, from South African experience, to be a lying scoundrel. He can't get diplomatic approval to run over and squelch the liar, but he goes anyway, unofficially. And there he meets two people who influence his whole life, the girl who wrote the letter and a German officer. His handling of the propagandist in a Berlin cafe brings him to a duel, with the surprising result of his becoming firm friends with his opponent, a young Uhlan chosen by lot to fight him. They get acquainted in the hospital while their cuts are healing and they are playing out the deception decreed in high places that their encounter has been an affair involving a lady, not an international episode. Both of them fall in love with the girl, but Candy is the only one who knows his own feelings. She marries the German.

THE whole business in the cafe, and the elaborate ritualism of the duel, are brilliantly funny, and the hospital convalescence gay and charming. And Candy, if he never told his love, neither did he let it feed on his ruddy cheek. But that bit of romantic sentiment stayed tucked away inside him, and kept him always unconsciously on the lookout for some girl like the one he didn't get. He found her in the First World War, and married her. Twenty years later, after she had died and he was an old man, relegated, in spite of all his Blimpish huffing and puffing, to the Home Guard, another girl, very like with all her modern differences, is his army chauffeur and almost a sort of daughter.

And so his love persisted, and found its objects. But his friendship found it harder going. To Candy, his friend Theo's being on the other side in the first war with Germany did not touch their personal relations: when the fighting was over they would shake hands and be the same again, just as after the duel. But when he finds Theo in an English prisoner-of-war camp after the armistice Theo tries to avoid him, and though he does submit to a friendly dinner he goes back to the Homeland full of contempt for the sentimental, easy-going English — they managed to lick us, he thinks, but now they're going to help put us on our feet again, and there'll be another time when we won't be licked.

This German turns up in England when "another time" does come, a white-haired refugee. He wants to put whatever skill he has at England's service, and he tells a long and effective tale of what he has suffered under the Nazis, which drove him from home. But an experienced movie-goer can hardly help suspecting that he may turn out to be an exceedingly clever spy, to such an extent have war melodramas conditioned our reactions. *Colonel Blimp*, however, is no melodrama, and Theo is no spy, though we know he is smart and realistic enough to be one. He is, in fact, the voice of knowledge and common sense that ultimately gives Candy his first bit of realization how times and ways have changed since the right little tight little island of

his youth. The rest of the conversion — and a rather confused and uproarious business it is — comes from a prankish plot of some young and hardboiled soldiers to turn a practice manoeuvre into an object lesson for the old man about how modern wars are fought.

THERE has been, and will be, criticism of the film for making its most attractive and intelligent character a German. But that is a question of temporary strategy rather than of truth. And it is typical of the unparochial international-mindedness of the picture's makers. They are Michael Powell, whom those who saw his *Edge of the World* back in the late thirties will remember, and Emeric Pressburger, a Hungarian who got his first studio experience in Germany but left in the earliest days of Hitler, eventually to settle down in England. The two are a producing-writing-directing team, and we are familiar with two popular films of theirs, *The Invaders* and *One of Our Aircraft is Missing*. They seem to be more and more interested in putting American characters into their pictures, and Anglo-American interrelations. In *Colonel Blimp*, in the First War section, are some American soldiers who are as real as Iowa corn. In a picture made since *Colonel Blimp* but not yet released here, *A Canterbury Tale*, they have showed England through the eyes of a Yankee GI. They are now in this country hunting for American players to take important parts in their next big picture. They obviously want to help American people and English people understand one another better.

Colonel Blimp is as ambitious an English picture as we have yet seen. It is brilliant, technically, done in the best Technicolor one could ask for. It is over-long, and an attempt to shorten it has somewhat hurt the unity of its effect. The message it set out to put across — obvious from its title — got a bit blurred, probably from trying not to be too harping about it. But that is offset by its being so vastly amusing and entertaining.

It is splendidly acted. Roger Livesey is Colonel Candy, a rich performance, rugged

and yet sensitive. Anton Walbrook—whom those who saw him in *The Invaders* and as the Prince Consort in *Victoria the Great* will be glad to see again — is the Uhlan officer. Deborah Kerr plays the three girls of three different generations, whose subtle likenesses one to another draw the Colonel to her. She is an actress of unusual charm, a charm that is both physical and intellectual, and it is astonishing how she manages to make the three parts distinctly separate as characterizations. — J. S. H.

PICTURE OF DORIAN GRAY

OSCAR Wilde surely meant his novel to be a serious investigation of the philosophy of living solely for pleasure, and a study of the satiety that overtakes a follower of that philosophy. Just as surely Albert Lewin meant, within obvious limits, to reproduce that novel on the screen with complete respect for its literary qualities, its setting, and its Wildean atmosphere and characters. His seriousness and sincerity as a producer are apparent everywhere, and so is his concern, as adapter and director, to devise unhackneyed ways of filming the story.

Wilde's novel seems to have arrived at a secure place on any well-stocked shelf of minor near-classics. It is more than a mere literary curiosity, though it is certainly that, with its flowery style and its Yellow-Book devotion to elaborate, finely embroidered preciosities. Wilde had a theme that deeply interested him, and his intelligence no less than his wit made him able to dig into it at no small profit. Much of the book is la-de-da, but a good deal of it is not la-de-da at all. It is, however, extremely removed from the lives of most movie-goers, and its bare plot is after all only that of a refined sort of horror picture.

THE plot is simply this, a variation of the Faust legend of a man who gets his wish to be always young. Dorian Gray is a youthful dilettante generally conceded by the surrounding cast to be extraordinarily beautiful and attractive, and an artist friend has just painted a portrait of him

which Lord Henry Wotton, dropping in to call and scatter a few epigrams, finds a breath-taking masterpiece. He talks to Dorian about youth being the only precious thing in life, and Dorian — enormously pleased with himself — expresses a wish that the portrait could grow old instead of himself, and he remain forever unchanged. Like the Grecian urn. Through some magic vaguely connected with the statue of a cat, his wish is granted.

The way it works out is that Dorian pursues his selfish, egotistical primrose way and stays as fresh as a paper daisy, while the portrait changes so revealingly that he hides it in the attic. Cruelty to a girl whom he drives to suicide, murder and blackmail to conceal the murder, which causes another suicide, evil influence on his friends, and undefined excesses that make him notorious in London society — all these register in the hidden portrait till it

The Picture of Dorian Gray

Adapted and directed by Albert Lewin from Oscar Wilde's novel, photographed by Harry Stradling, portraits by Henrique Medina and Ivan Albright. A Pandro S. Berman production, made and released by Metro-Goldwyn-Mayer.

The Cast

<i>Dorian Gray</i>	<i>Hurd Hatfield</i>
<i>Lord Henry Wotton</i>	<i>George Sanders</i>
<i>Basil Hallward</i>	<i>Lowell Gilmore</i>
<i>Sibyl Vane</i>	<i>Angela Lansbury</i>
<i>Mrs. Vane</i>	<i>Lydia Bilbrook</i>
<i>James Vane</i>	<i>Richard Fraser</i>
<i>Gladys Hallward</i>	<i>Donna Reed</i>
<i>David Stone</i>	<i>Peter Lawford</i>
<i>Allen Campbell</i>	<i>Douglas Walton</i>
<i>Adrian Singleton</i>	<i>Morton Lowry</i>

becomes as loathsome as a monstrous scarecrow concocted out of decayed vegetables. At length, in horror at what this secret mirror of his soul keeps telling him, the struggle to blame not himself but the painter for what he has become, but most of all from fear that his sins cannot be kept forever undiscovered, he tries to destroy the painting. That burst of destructive fury breaks the magic — the outward evidence of his corruption returns upon his own body and the picture is as young and beautiful as on the day it was finished.

Just why Mr. Lewin wanted to give this story such a careful and almost reverential production is a bit of a puzzle. The sybaritic elegance of its main characters is so out of this world — so out, even, of the movie world — that it takes on the entertaining quality of a rarified sort of burlesque. But that, of course, is not what it was meant to be, and presently that kind of reaction evaporates in the realization that these people were intended to be taken seriously. Which is very hard to do, they are so implausible, solemnly doing implausible things with an air of being brilliant and ultra-refined.

PERHAPS any way of telling a story is justified if it gets across. But the device of having an off-screen voice telling Dorian's thoughts, besides being inevitably too much like a newsreel commentator and terribly uncinematic, doesn't really help make Dorian understandable. It is even confusing, since the voice (said to be none other than that of Sir Cedric Hardwicke) is so like that of George Sanders that you catch yourself looking for Lord Henry hiding behind the furniture.

Mr. Sanders is the Lord Henry whose epigrams set Dorian upon his fateful way, and barring a most unWildean "Heaven forgive me" at the end he has quite an effect of being the character Wilde created. He manages not to be ridiculous, which is a triumph in face of the tarnished wit he is given to utter. Hurd Hatfield has the practically impossible task of putting life into the part of Dorian. Perhaps looking like a mask and moving like an animated clothes-model was the best way to do it, since he was — like Frankenstein's monster — under some sort of spell, but it has the unrevealing effect of someone going around in a trance. Angela Lansbury is briefly real and pathetic as the girl whose treatment put the first lines of cruelty into the face of the portrait.

One wishes Albert Lewin would do something less fantastic, closer to life or at least to solid literature, next time. *The Picture of Dorian Gray* couldn't be made to seem important by anybody, these days.

— J. S. H.

TWO COMEDIES

CATHERINE the Great has fascinated the theatre and the movies for years, so it is not as a great surprise to have her resurrected again in a sophisticated boudoir comedy called *A Royal Scandal*. As the title suggests there is less of the Czarina's statecraft in the film than her penchant for being charmed by handsome young officers. In this case it's a lieutenant who rides three days and nights to warn Catherine of disaffection in her army. At first she's annoyed with the young man but on second thought decides that a shave, a wash and a new white uniform would clear up the situation to her taste. These accomplished, Alexei's rise in the military world is meteoric. In a moment of petulant bad judgement he joins a palace revolution against Catherine. Her chancellor nips the revolt in the bud and Private Alexei lands in jail.

Tallulah Bankhead thoroughly enjoys herself in the role of Catherine. She gives some well needed strength to the film whenever she appears. Charles Coburn, the wily chancellor, draws a witty portrait that complements the wilful but no less witty portrait of Miss Bankhead. William Eythe is handsome and gallant and properly dumb as the enthusiastic lieutenant-through-general. Ernst Lubitsch and Otto Preminger have put all the elements together with many a self-consciously saucy wink. The picture suffers from its length and its tendency to be repetitious in dialogue and situation. The deftness of the old Lubitsch movies is here but more in the role of a pale ghost than in the robust substance of its youth. There are laughs in *A Royal Scandal* but there are yawns too. Even very good talent strives in vain with thin material as another recent comedy only too well demonstrates.

AFTER a delightful opening sequence *Without Love* calms down to an expensive contrivance whereon Katharine Hepburn and Spencer Tracy hang the expert performances that have become familiar to us in many of their past films. Miss Hepburn plays a young widow called Jamie

who inhabits a Virginia farm. There she lives in a poetic dream of the two happy years she spent with her husband before he was thrown fatally from his horse. Jamie decides to give up her sumptuous mansion in Washington. She comes to town to interview a caretaker to carry on for her until a suitable buyer turns up. The comedy of errors routine sticks its toe in at this point for she mistakes an eminent physicist whom she finds wandering around her urban chateau for the prospective caretaker. It's all right with Pat Jamieson (Mr. Tracy) because he's been having a tough time getting a place in Washington. The upshot is that he becomes the honorary caretaker of the palace, works on his oxygen mask in the kitchen and the cellar and, after a breathless proposal from Jamie, marries her and takes her as a helper. The arrangement is purely "Platonic" and they are quite happy. Unfortunately hardboiled scientists and aristocratic young widows are not proof against the charms of spring, not to mention other attractions. So the relationship blows up. The rest you can imagine.

This thin and pixyish tale is cradled in a lavish production. It has been placed in the hands of two of the most accomplished players in Hollywood and been given a grand supporting cast. For that reason it can be quite entertaining if you are not too sharp when you go to see it. But with the kindest wishes you cannot blind yourself to the story's triteness or the film's overall static effect. On the credit side there are sequences of delightful comedy and charm. These high points are made possible chiefly by the brilliant performances of the cast. Keenan Wynn's playing of an amiable young inebriate with girl trouble is something to remember with pleasure for a long time. The pity is that as the film progresses he and his antics appear less and less frequently. — A. B.

BETTE DAVIS

IT would be hard to recall a more interesting acting career in motion pictures than that of Bette Davis. She has never been someone you could escape noticing, whether

you liked her or not. She was noticeable even in what used to be one of the most thankless, wooden roles a young player could be saddled with: the ingenue in a George Arliss production. From *The Cabin in the Cotton* (where she first showed her characteristic mettle) to *The Corn Is Green*, she has ranged all the way from Queen Elizabeth and the Empress Carlotta to singing "They're Either Too Young or Too Old" and being herself as hostess in *Hollywood Canteen*. And in the course of this wide ranging she has arrived at being one of the ten biggest box-office attractions among women stars.

Without a particularly winning or warm personality on the screen, without any of what usually goes under the head of beauty or glamor, she has become one of those figures some people like to label "First Lady of the Cinema." And this because of being above everything else an actress. Not just a popular player neatly fitted with parts in which she can be just herself over and over again, but a creative artist who gets inside each role she has to play, understands it thoroughly, and projects it to her audience — who, in the strict sense of the word, *acts*. Of course she is always Bette Davis in looks, voice, certain mannerisms, but each part she plays is in some way different from every other part because she so intelligently conceives each part differently and just as intelligently uses her actress-skill to put it over as something new. She has covered a really astonishing range of impersonations, many of them of the dominating "star" type but often — as in *The Watch on the Rhine* — subdued to the parts of other players. She always keeps within the framework of the drama, and she apparently doesn't care an atom whether she gets sympathy or not so long as she can make a good characterization.

IN many ways she never had a tougher job than in *The Corn Is Green*. This is a drama of a spinster in a Welsh mining town who sets out to better the lives of the boys who go to work underground so young that they don't even have a chance to learn

to read and write. At first she merely opens a school, against all sorts of local prejudice and opposition, but when she finds one of the older boys really gifted, someone who might become an important, even a great man, she devotes her whole energies to him, to arouse his ambition and keep it from flagging, to save him from mistakes and the results of his mistakes, to get him finally into Oxford and on out into the world.

Ethel Barrymore has toured the country over in this play, filling it with a radiance that made it seem a lot better than it really was, simply as a play, and as a matter of fact making its chief character just an Ethel Barrymore, not the whale-bone-bound, school-teacherish, high-minded, emotionally starved, aging spinster, habituated to an almost iron self-discipline, which it is now obvious the author intended the chief character to be. Bette Davis plays it as it was written, never for a moment trying to duplicate the Barrymore performance. She achieves a portrait gradually built up of infinite careful detail, so controlled that all its meaning registers only after you have seen it completed and think back on it.

The picture, in spite of some lovely Welsh singing, has little Welsh atmosphere and even less suggestion of what life among the miners is really like, which it is necessary to know to realize all the significance of the teacher's efforts. John Dall, as the young man, has to provide what there is of the background of poverty and ignorance which is so important, and he does it well. And June Loring, as the incipient word-that-can't-be-used, who nearly wrecked his career, is vivid and detestable.

— J. S. H.

Annual Conference

The date for the 1945 annual Conference of the National Board of Review is set for next November 15th, in the hope that conditions will permit meeting at that time.

MOVIES IN A COMMUNITY PROGRAM

"THE Role of the Movies in a Coordinated Community Program for Youth Service" was the subject of one of six round tables held at New York University Saturday morning, March 17th, as part of a two-day Conference. The National Motion Picture Council of the National Board of Review and the local Metropolitan Motion Picture Council, two of the sponsoring organizations of the Conference, prepared a program covering many interests related to the New York State Youth Service Commission, proposed by Governor Dewey's Inter-departmental Committee on Delinquency, from which the Conference stemmed. The round table chairman was Mrs. Bettina Gunczy, Secretary of the National Council. The variety and extent of motion picture services and interests available to young people in a community can be noted in the following summary of the round table reports.

DR. Grace Fisher Ramsey, Curator of School Relations, American Museum of Natural History, told of the many different showings of motion pictures for young people. Every Saturday at 2:00 p.m. in the auditorium there is a motion picture program. On the day of the Conference the picture was *The Life of Louis Pasteur* in this spring series which will run until May 26th. Many parents come with their children to these. Special series related to school work are those on "This Changing World," "General Science" and "Social Studies for Junior High School," the last covering democratic practices, current social problems, causes of war, etc. Authorities in the various fields are guest speakers in this series and following the projection of the films a discussion is conducted by a teacher-leader with participation from the audience. The next forthcoming program was to have shown the film *Geopolitick* (Plan for Destruction) and the speaker to be Louis Nizer, author of "What to do with Germany," attorney and executive secretary, New York Film Board of Trade. (To anyone interested we would be glad to send a list of the films in all the series.)

ANOTHER museum using motion pictures for young people's entertainment and education was reported by Miss Rose Mary Daly, Assistant in Education, Brooklyn Children's Museum. She told of a program of films for after school activity everyday at 4:15. They too have scientific subjects (two found of interest to the older boys are *Frequency Modulation* and *What is Electricity*,) and those about people from different parts of the world. They draw upon their own library of 100 films and outside services. Every Saturday morning they plan for the very young children, showing especially nature films; fairy tales and Mother Goose are soon to be added. And at 2:00 and 4:00 in the afternoon they plan for older young people. The programs are free, but youngsters must get a ticket from the guards.

LIBRARIES are well aware of the connection between books and motion pictures. And Miss Mabel Williams, Superintendent of School Work of the New York Public Library, told of the organized work with the teen-agers. She said, "One thing we wanted to accomplish was to get them to come to the library in their leisure time. We realized the young people have many leisure time interests that can be related to books. All of us tie up our reading with talking about it and relating it to other things." New York City has one branch library especially for young people, and she said one student asked to describe this library said, "It doesn't look like a library, it looks like a five and ten." This was a welcome comparison, since an effort had been made there to get away from the old staid idea of libraries. Two examples of motion picture activity were described. 100 young people from high schools all over the city were brought together to discuss a movie script to stimulate interest in reading. Their reactions were refreshing and their ideas freely expressed. They don't like scripts written just for them. They think they know better how teen-agers talk and act. At another center in Harlem, which is very modernly run for young people,

one winter free movies were shown to which 100 or 150 teen-age boys and girls came once a week. Everything was tied up with books. Sometimes there were speakers and questions were encouraged where the subject was related to things they were interested in. Miss Williams would advocate that every library be equipped for showing motion pictures.

THE church concerned about wholesome services for youth is also turning to the motion picture. Mr. William L. Rogers, Executive Secretary of the Religious Film Association, said films were used for the purpose of discussion in assembly; for the purpose of worship; for the presentation of religious history; to help train leaders in different techniques for teaching; to promote understanding and good will, especially along the lines of interfaith and international relations. They are not used to keep people from the motion picture theatres, the emphasis is on religion. The distribution of religious films in 1943 represented an increase over 1941 of 250%, and it has continued to increase.

THE school employs the motion picture in many ways. Mr. Alexander Lewis, Advisor of Photoplay Club, Central Technical High School, Newark, N. J., told of the role of the school movie club in a community program. He said, "The schools came to pictures after other agencies had set certain patterns of control. The National Council of Teachers of English, Committee on Photoplay Appreciation, under Dr. William Lewin, pioneered in the work of teaching motion picture appreciation in the school room. An experiment conducted by him is a model for work done by schools in connection with motion pictures. His 'Film and Radio Discussion Guide' is valuable to any teacher. Also valuable is the book 'Producing School Movies' by Hardy Finch and Eleanor Child of the English Department of the Greenwich, Conn., schools. The National Board of Review Magazine 'New Movies' is another valuable tool to many and all ought to have it. 'Movie Makers' of

the Amateur Cinema League is helpful in the problem of making movies of your own. Right now it is hard to get film, but a school club should attempt to produce its own pictures. This will make the young people alert to the methods under which the movie is produced, the various techniques involved and will also help to meet the demand for films to be shown in classrooms. The 4-Star Clubs of the National Board of Review conducted until the war years a contest for the best school made movie. My class won one year with *Reaching for Knowledge*, a film about the school library. We have requests for this film from all over the country."

TURNING from the educational interest to the movie theatres and young people, the first speaker was Miss Mildred A. FitzGibbons, Manager of the Roosevelt Skouras Theatre, Flushing, N. Y. She said, "When I took over the theatre I found loud and destructive children outstanding and decided to concentrate on them. Coming from a university I had a lot of theories, but I found that people, including children, go to the movies to be entertained and not to be educated. There are certain rules that all New York theatres must observe. Children unaccompanied are not admitted before three during a school day or after five, and at the hours when admitted must sit in a certain section under the supervision of a matron. In my theatre I have given them the most desirable seats. On Saturday we have about 1000 children. The theatre never looks better than then, we have a flower garden and in summer the children can go out there. We compliment them on their neatness, personal appearance and their cooperation in every war activity. We cooperate with the AWVS. We have sold three million dollars worth of bonds, and children buying bonds are given passes, this makes an increase in good will. We are always glad to answer the children's questions and listen to their ideas, they like attention. I find the children are far better and healthier than formerly, and the theatre is definitely on the financial upgrade and is a real community theatre."

FOLLOWING the theatre manager's interest in children came that of a mother, Mrs. Jack Windheim, whose concern with children's movie attendance was responsible for the formation of a Motion Picture Council in her community of Larchmont, N. Y., of which she is president. She said, "Our Council got off to a good start through the interest of our Parent-Teacher Associations, which were eager to provide suitable entertainment for our elementary school children. Special Saturday morning movies were shown at our local theatre at three-week intervals and because of the success of these, we were able to interest the Church organizations and many clubs and civic groups in Larchmont. We then worked with their representatives to bring about a better understanding between the community and our theatre through cooperative planning and exchange of ideas with our theatre managers. Our young people are interested in our program and work with us through representatives from their school councils, in stressing better behavior in the theatre and in letting us know their ideas and requests so that we may bring these to the theatre directors. We are working on a plan to issue a student rate ticket so that they may attend our theatres at a slightly reduced admission and thus encourage them to go to the movies in their own community. We are well aware of the needs of a well coordinated community in all fields of recreation today.

"Our purposes also include the planning and study of educational films wherein they can be fitted into our theatre programs, and we are working to have educational movies for adults shown in our theatre after the regular showings on occasional Sunday afternoons — this can be done because our theatre has only one show in the afternoon. Many local groups now recognize us as a source of information where they can inquire about films particularly associated with their special fields of work. We know how concerned everyone, including our young people, is with the future peace, and with the assistance of the movies it is a simple matter to understand a world that is no longer separated by geo-

graphical barriers. Consequently we feel that motion pictures can do much to assist all of us in understanding the many peoples of the earth and their way of life through good entertainment, as well as educational pictures."

THE work of the Schools Motion Picture Committee was presented by Mrs. Alonzo Klaw, its founder in 1935 and chairman for many years. She reported that after much study the public and private school parents making up the Committee decided to center their efforts on the practical plan of week-end programs of previewed and selected pictures. Properly publicized, these would furnish information about good movies to all interested parents in New York City. To accomplish this, the Committee set up a system of previewing, and with the cooperation of many schools, a reviewing body was assembled representing varied backgrounds and widely differing points of view. Arrangements were made with the National Board of Review for the use of its facilities, and with the New York City newspapers for the publication of a listing each week. In 1942 the Committee became affiliated with the National Board of Review and its recommendations appear regularly on the "Weekly Guide to Selected Pictures" of the Board. Believing that children themselves can tell us what really entertains them, the Committee has been guided in its recommendations by the opinions of the Young Reviewers of the Board. We are glad to have a part in this program as cooperative service, for youth is our objective.

THE organizer of another kind of program activity brought the round table to a close. Mrs. Dorothy L. McFadden, Director of Junior Programs Inc., said, "American citizens are interested in the leisure time of their young people. All that is needed is the formation of coordinating centers to form policies, set standards, and give practical and inspirational help to the local units. The meeting represented here, and the proposed N. Y. state program for youth service, are marvelous examples of the kind of cooperation that our democracy makes

possible. It is only sad that it took a wave of juvenile delinquency incidents to arouse us thoroughly to the need for such a youth commission.

"Junior Programs is both a non-profit clearing house on youth entertainment, and a producing organization. We have produced plays, operas, ballets, radio, and television programs. We are now going into the production of motion pictures for young audiences, — entertainment features similar to those we did on the stage. We find the parents' groups and organizations that have worked with us trying more and more to cover the broader field with their efforts: to select and build audiences for the best programs in the motion picture theatres, the school auditoriums, the radio. It is up to community groups to concentrate their efforts on constructive work, on popularizing the finest material offered. No enterprise using films, whether commercial or non-commercial, can survive unless someone sees the films. There has been too much criticism of undesirable material. Entertainment for youth should be not merely harmless, it should have some value towards the better development of the young person. If it has such value, it deserves the support of the individual, the organization, the community and the government."

This summary of the Conference talks is made because space would not allow complete reporting of the entire talks. But one by a teacher and three by members of a school movie club are carried under "Junior Activities" elsewhere in this issue. The round table was summarized at a general session of the Conference by Dr. Walter Pettit, Director of the New York School of Social Work and a member of the Board of Directors of the National Board of Review.

People interested in motion picture programs for young people are also interested in radio programs, so the round table on "The Role of the Radio in a Coordinated Community Program of Youth Service" was presented to the same audience. It was under the chairmanship of Mrs. Rosalie Wolf, Executive Secretary of the Women's

National Radio Committee and will be reported in the Committee publication "Radio Reviews."

Other panels at the Conference were on "Teen-Age Center and Youth Council Programs," "The Role of the Youth-Serving Organization," "The Role of Recreation," and "Community Coordination." The motion picture was brought into the Conference not only by words, but by films speaking for themselves. At the opening session two shorts dealing with children were shown: *Children of the City*, a British production showing Juvenile Court procedure in Edinburgh, Scotland, and the forthcoming Warner Bros. *It Happened in Springfield*, written and directed by Crane Wilbur, and presenting the Springfield plan for attacking the problem of intolerance and discrimination. At the luncheon the following day at the Faculty Club at which 92 persons were present from the Conference members and audience, a Scroll of Merit was presented for this film to Charles S. Steinberg, Director of the Educational Bureau of Warner Bros.

Anyone wishing more information on the Conference can secure it from Dr. Frederic M. Thrasher of the School of Education at New York University, Washington Square, New York, who was the planner and chairman of the Conference. The co-chairman was Mrs. Gertrude P. Wixson, Chairman of the Permanent Committee for the Prevention of Juvenile Delinquency.

FILMS IN EDUCATION

THE motion picture interest of New York University was expressed through another Conference held there on March 23rd and 24th. This was on "Production Needs and Film Uses in Education" sponsored by the University Film Library.

Two workshop sessions with informal round tables on production needs and distribution problems opened the two-day meeting. At the evening session in cooperation with the New York Chapter of the Special Libraries Association the subject was "The Film in the Future of Education." Representative films shown were *Weapon of War* from the War Activities Committee;

A Better Tomorrow from the OWI Overseas Division; and *New Americans* from the RKO "This Is America" series.

Film showings for special interest groups were held on the second morning covering Child Development, Parent Education, and Psychology; Economics; Film Appreciation; Home Economics and Family-Life Education; Physical Education and Public Health; Propaganda Analysis; Science; and Social Studies, Community Problems. This reporter attended that on Propaganda Analysis. Shown and discussed there were the Warner Bros. short *Divide and Conquer* and the Public Affairs Committee film strip *Races of Man*. A general session followed at which "The Flexibility of the Film as a Teaching Device" was demonstrated by a panel discussion of the documentary film *The City*.

A NEW YORK MOTION PICTURE COUNCIL

THE Metropolitan Motion Picture Council of New York mentioned in the report on the Youth Conference, will be heard from regularly in this department. In February of this year a meeting was held in the New York Public Library to consider reviving the Council which had carried on for about ten years, during which time it published a monthly bulletin, held annual conferences, and other meetings at which people with various interests in motion pictures came together to exchange ideas and information. But owing to the war, lack of secretarial services and other difficulties, publication of the Bulletin was suspended in April 1943, and the organization has held no meetings for several years.

Brief reports on the activities of various organizations, and what they might contribute to a Council were given at the meeting followed by a discussion of the proposal. Expressions in the discussion were: "The Metropolitan Motion Picture Council should be revived;" "There should be a clearing house for information;" "There ought to be coordination among the groups represented, and reviving the Council would serve that purpose;" "The lack of the Bulletin has been a great loss;" "Especially in

this wartime there should be a central group in New York City to which people could turn for information on the motion picture;" "The Council ought to renew its activities." The concensus of opinion being for a reorganization of the Metropolitan Motion Picture Council, it was then put to a vote and passed.

Dr. Frederic M. Thrasher, Technical Director of the Council who presided, read a letter from Mr. George Freedley, Curator of the Theatre Collection of the New York Public Library, who was unable to attend, in which he suggested "that the publication outlet for the Council be the National Board of Review Magazine "New Movies," which is amply equipped to handle such a task as has been proved by its performance in the past. May I also suggest that materials for information and reference purposes be located in the Theatre Collection of this Library as the principal depository for literature of the film."

A Working Committee appointed at this meeting met later and prepared an Organization Outline. This was then sent to all former members of the Council and to others interested stating:

Purposes (1) To provide a means for discussion and voluntary cooperation and coordination of motion picture activities among agencies and individuals interested in the motion picture as entertainment and education. (2) To act as a clearing house of motion picture information and the many and diverse motion picture activities within the metropolitan New York area. *Membership* will be open to educational, religious, social, civic and all lay groups having motion pictures as part of their program. A member may be an officially appointed organization representative, a person unofficially representing an organization, or an interested individual.

Emphasis will be on service, not meetings. Activities will be the sponsorship or support of conferences, screenings, round tables, discussions, forums, etc., arranged by the various participating organizations. The Bulletin will not be revived, but Mr. Freedley's suggestion for using "New Movies" will be carried out, at least for the duration.

JUNIOR ACTIVITIES

AT the recent Conference on Coordination for Youth Service held at the New York University School of Education, the role of the movies in a community youth program from the point of view of the teacher was described by Mrs. Esther L. Berg, New York City Board of Education Instructor of the In-service-Course on "The Use of Motion Pictures to Better Human Relations." Because her talk will be of interest to teachers of motion picture appreciation and to faculty advisers of school motion picture clubs, we reprint it here:

MOVIES AND YOUTH

Esther L. Berg

DURING recent years, leisure time of children has posed a problem. In rural America, although the children went to school from 9 to 3, when the 3 o'clock gong sounded they had many tasks both in the home and in the fields. As the pattern of living changed, in the horse and buggy days, when the 3 o'clock gong sounded, children found themselves looking for things to do and places to play. The pattern continued to change and we find ourselves at the end of World War I, at which time many innovations appeared to fill the void after the school bell rang: the movies, the radio, the comics — all variations in vicarious living.

Children came in hordes to the moving picture houses, as though magnetized. Here they could and did find adventure and excitement. The "Westerns" became juvenile property, the children identified themselves eagerly with this period of action. It became the core of their "Cowboy and Indian" games and the subject matter of much of their reading.

Educators and teachers at that time looked with disapproval at this. They claimed it made for crime, for juvenile delinquency, for truancy, etc., etc. They could not understand "pictures" except as illustrations in a text book. But studies were made, this medium was evaluated, and eventually "going to the movies" was accepted as part of the living social world of

the child. In this day, there has developed a whole new approach to the problem. Our concepts of education have changed. In 1890 the definition of education as quoted in Webster's dictionary was the "process of learning by a prescribed or customary course of study," or "schooling of whatever sort, especially as gained in an institution of learning." Today the changing concepts of education focus attention on the child, to study his participation in the social group, his reactions to the world in which he lives.

We realize that learning goes beyond a prescribed course of study, that it need not be confined to an institution of learning, to within its four walls. Learning goes on all the time, 24 hours a day. It does not stop with the 3 o'clock gong. We realize that all the child's experiences are part of curriculum. We, as teachers, can no longer ignore what Johnny does after school. What movies does he go to? How often does he go? What ones does he like best? Why? Teachers do realize how greatly motion pictures influence the thinking of young people, and many are searching for ways and means of using constructively in the classroom what they have to offer.

And then we have the recent evidences of the value of motion pictures in the training of the Armed Forces — whether it was for building morale, for providing an incentive, or for teaching a skill and imparting information — a challenge for schools to teach the G. I. way and utilize motion pictures to the fullest extent.

There are some entertainment films which per se make a definite contribution to the course of study: to literature, to the study of language, or to our country's cultural background. I need only mention a few at random: *The Adventures of Tom Sawyer*, *The Adventures of Mark Twain*, *The Story of Louis Pasteur*, *Wilson*, etc., and teachers are using these, consulting the brochures distributed by the producers to integrate the film material into the various subject areas. Although in the main the entertainment films are not concerned with subject matter or academic background and their appeal is not to the intellectual but

rather to the emotional, wide-awake teachers do utilize whatever incidental or supplemental values this potent medium has to offer as a springboard for discussion in classroom procedures.

The movies constitute one of the most prevalent forms of entertainment. What movies young people choose to see, together with what evaluation and interpretation they place upon what they see, can influence their attitudes and actions. Hence we must help them to understand "what constitutes a good motion picture," as we have directed their attention to what constitutes a good book and what is good music. This becomes part of the work in English, and it is interesting to note that the newer English books have incorporated "Seeing the Movies" as one of the topics.

Most likely in every school system we will find some classroom exercises in Social Studies or English which are based on the neighborhood movie, and reports of these practices would be helpful and serve as suggestions to other teachers. The following is but one of the many that have come to my notice.

In Junior High School 113, Bronx, New York City, a study made on the topic "Can Youth Select Good Movies" showed such fine discrimination, such a diversified interest, such a critical choice, that I quote the follow-up practices in the school which resulted from this study:

1. A planned weekly discussion of the best movies of the week to be presented in the Auditorium, Home Room and in the Library.

2. Intelligent reading of criticisms of the new motion pictures in the daily newspapers.

3. Differentiating between a paid "ad" for a motion picture and an honest criticism of that picture.

4. Allowing for differences of opinion on the same picture by different critics (a likeness drawn here to varied criticisms on the same book by different readers).

What is to be hoped for from this follow-up:

1. An awakened interest in good movies. A drive for good pictures only.

2. Through planned instruction in comparison and discrimination, a better appreciation of fine pictures which are well presented.

3. A request to the motion picture industry from the pupils for the reshowing of fine pictures of the past, i.e., *David Copperfield*, *The Little Minister*, *Little Women*, *Treasure Island*, etc.

4. The development of a tolerant attitude toward opinion of critics with varying points of view and a respect for their judgement.

5. Training in the ability to suspend judgement before forming conclusions.

6. Preparing the groundwork now for worthwhile use of adult leisure time.

AT the same Conference, three members of the Straus Junior High School Movie Appreciation Club, Brooklyn, New York, presented the following talks about their club activities:

WHAT OUR CLUB DOES

Pearl Merkur

The Straus Movie Appreciation Club has made for itself quite a reputation in Brooklyn because of the many interesting and worthwhile things that we have done.

For instance, each term brings new stars to the screen. No sooner do we become aware of their existence than we immediately make it our business to see this personality in a film. As a result, if we are satisfied, we write "Letters of Appreciation" to the new star, encouraging him and telling him how much we have enjoyed his performance. We have sometimes in our letters requested interviews and have been granted this privilege many times. Recently we have interviewed Joan Crawford, Ella May Morse, Adrienne Ames and Robert Cummings. We don't limit ourselves to movie stars though, but also include directors and producers. We have letters and pictures from practically every important personality in Hollywood.

We also enter contests which pertain to movies. For instance, each year we enter the National Board of Review's junior contest to select the ten best movies of the year. This year the club has been awarded the music box from *Going My Way*. Last year our club took first prize in an essay contest on "How Movies Help Win the War." Our movie essays have been printed in the New York Times, PM, and many others.

The Office of War Information used our club as a cast in a special program to England last year.

This is the lighter side of our work though; we also have inspected the more serious aspect of it. It's perfectly all right to know that there is such a thing as "movies" and to interview movie stars. We all realize though, that movies are but fifty years old. So we decided to investigate the origin of the movies. Each club member made a different book consisting of ten chapters. To offer variety, there were original compositions included. Among them were "Movies in 1980," "My Favorite Star," etc. At the end of the term, when these projects were brought to class, we were surprised to discover how excellent they were and how much we had broadened our knowledge on that topic. Regarding this study, we visited the projection rooms of various theatres to find out how they worked. These projects have just been returned from exhibition in Hollywood.

Each week we make a survey of pictures coming to the neighborhood. We first discuss, then rate these according to their merits. The best of the neighborhood movies are then posted on the Bulletin Board for the use of all our 2,000 students. Movie columns found in newspapers are read and discussed, then filed for future reference.

Regarding our post-war plans, we hope to make a film right in our own school. The script will be written by the students, entitled "Democracy Functions in a Junior High School."

In all these ways, not only do we learn about movies, but also apply some of our knowledge to work in our school. The Club

is never at a loss for something interesting and constructive to do.

MOVIE PESTS

Marvin Grosswirth

Usually on your day off when it's raining like the dickens, you decide to go to the movies. Sometimes it's quite an unhappy day! From personal experience permit me to predict a possible hour or two at the movies.

You will first have the misfortune to acquire a place in line in back of a woman who has converted her purse into a filing cabinet. When she gets to the box-office she will remove a letter from Aunt Ophelia. Then out will come her ration books, three pictures, a fountain pen guarantee, and finally her change purse. After dropping all the money, she buys her ticket and, placing it firmly between her teeth, she will return the change purse, the fountain pen guarantee, the three pictures, and Aunt Ophelia's letter.

Well, at last you get inside. You get a choice seat on the aisle. Lucky you! The young gentleman in back of you has bought candy. You can tell because he's rattling cellophane in your ear. You don't want to argue, so you'll move down a few rows — right in front of a high school senior who has taken her tired old mother to the movies. She's analyzing the picture for her mother. You can easily hear her. Get up and move again!

At last you get settled in a seat that's better than nothing. The little week-end cherubs walk through the row. Shine your shoes, Mister?

The lovely lady in front of you will have on a hat — not just an *ordinary* hat, mind you, but a movie hat, with a flourishing selection of fruit on top. 'Nuff said!

After much readjustment, you're about to see Bacall and Bogart in a tender love scene. Don't be an optimist! A little man who looks like the character who could only buy one meat ball waddles down the aisle. You look at the seat next to you and then

at his paunch. Move over, you tell yourself.

You move next to a sweet young thing and you're almost glad you moved. Then the little man, thoroughly engrossed in the photoplay will vigorously remove his coat and you get it in the eye. In the meantime, the young thing constantly pulls up her bobby socks and continually snaps gum.

The cherubs who stepped all over your feet have galloped up to the balcony. You know this because they've thrown peanut shells into your lap. Sweet kids! eh? There'll be more to the obstacle course — more than you can stand. Finally you'll get utterly disgruntled and walk out of the place, wondering why you ever came.

Dear friend, are you one of those nauseating characters who contaminate movie houses? If you are, you'll never go to heaven!

ADVANTAGES OF MOVIE CLUBS

Elinore Margolis

Children in our school spend on the average of four and a half hours a week going to the movies. Why not make movie-going even pleasanter and more worthwhile?

Ever since the Straus Movie Appreciation Club has been in our school, it has done much to help students in their knowledge of movie affairs, as well as to give advice about "shopping for movies." A club of this kind in school is not only good from the educational point of view, but it also makes it possible for young boys and girls to get some good entertainment by careful choice of a movie. Not only does it teach members that it is wasteful to go to movies just to "kill time," but that with a little thought and planning, every show can be a good one!

A study of movie appreciation has made the club members realize that a good producer and director, as well as leading stars, are what it takes to make a good movie. That is why they now choose movies that have good leading stars, a good producer

or a good director. They learn that good movies are judged by a variety of things. Frequently it is the story in itself that can really make the movie a hit. The movie's social value and its characterizations are equally important.

Students also learn to cultivate the habit of reading what good critics have to say about pictures before they go to see them. As a result of movie-study, club members are soon able to discuss movies, at home as well as in school, more easily and intelligently.

Thus you can see that the establishing of more movie appreciation clubs like Straus' could readily make students not only more efficient in school but able to decide for themselves where to go for some good, real entertainment. Movie clubs have all the well-known advantages of groups of boys and girls working together, plus an educational value that few people realize.

THE Cardozo High School Movie Club, Washington, D. C., has had an interesting program this year. Mrs. Theodora W. Daniel, faculty adviser, writes: "In addition to monthly theatre parties, we have enlarged our interests to include some of the allied arts. At our last meeting, Mrs. Hilda A. Hill, one of our English teachers, spoke to us on the modern drama, pointing out differences in technique between the movies and drama and discussing some of the popular New York offerings. Mrs. Hill, who works quite a bit with amateur theatrical groups, awakened a lively interest in the drama in our members. At present the club is sponsoring a scrapbook contest on the theme, "The Negro in the Theatrical Arts." The contest will close on April 9th, and at the second annual Movie Club assembly on April 23rd the prizes will be awarded. On May 28th the group will sponsor a showing of *As You Like It*, in cooperation with the English department of our school. As usual we plan to close our activities for the year with a picnic in nearby Rock Creek Park."

COMMUNITY REPORTS

THE Influence of Motion Pictures in the Postwar World is the 1944-45 theme of the Greater Seattle Motion Picture Council. Sent out with the program announcement was a concise statement of Council purpose, "An organization which encourages, endorses, informs and cooperates in the study and use of motion pictures in the community." Mrs. Charles G. Miller is the president. The season opened with a tea under the direction of the membership chairman. The meetings are bi-monthly so the next was in November when a symposium was held with the motion picture appreciation chairman directing it. The program chairman was in charge of the January meeting held at the Art Museum when the subject was "A Travel in Art" (Pictures). "The Community Responsibility for the Leisure Time of Youth" is the important consideration of the April meeting with the Superintendent of Schools as speaker. And the final meeting will have a topic directly related to the year's study, "The Motion Pictures After the War."

MRS Howard Thwaites, newly elected president of the Wisconsin State Motion Picture Clinic and co-chairman of the Motion Picture Committee of the Wisconsin Federation of Women's Clubs, reports on the third annual meeting of the Clinic held early this year in Milwaukee. The chief speaker was Mrs. Arretus F. Burt, of St. Louis, Chairman of Motion Pictures for the General Federation, who told her audience, "What the motion picture is capable of accomplishing from the standpoint of education and propaganda is beyond the limits of any other agency." She asked among her suggestions for more films to help champion the basic freedoms of democracy, representative of the highest in American life and ideals. She stressed that more attention be given to distribution and exploitation of educational shorts and feature films; that theatre managers be asked to inaugurate a family night program; and that a committee of three women for each theatre be organized to assist him in selecting the films for that night.

THE head of the Cleveland Public Library, Literature Division, addressed the Greater Cleveland Motion Picture Council in connection with the showing of *The Great Silk Route*, talking about books and poetry in relation to the film. At another meeting the head of the History and Travel Division talked when *18th Century Life in Williamsburg* was exhibited.

The Council held an all day Film Forum Institute in February which Mrs. Frank R. Anderson reports "was one of the most interesting and successful meetings which has been sponsored by the Council. We had the largest crowd and their reaction to the morning session on Censorship was one of much interest. The time devoted to questions was quite lively and could have gone on for hours.

Mr. Delbert Woodford, Assistant Supt. of the Ohio State Department of Education, Division of Film Censorship, in discussing "State Censorship of Films" explained that he believed some kind of censorship necessary, and of all types he preferred state censorship. Several questions put to him brought these answers: that the censors at Columbus are very sincere persons and are not influenced by political pressures, as many people believe; that the state censor board does not spend time arguing the philosophy of censorship, but rather tries effectively to administer a law already made. He suggested that the main reasons for delaying the release of films in Columbus were the large number to be screened and the controversial elements in some of them. He further stated that the censors were appointed through Civil Service.

Mr. Emanuel Gebauer of John Hay High School opposed censorship. In defending his reasons he pointed out that the censors set up some ridiculous "taboos" such as references to venereal diseases, child-birth, etc., He would like to see some other taboos such as ones against repeated unrealistic pictures of marriage. He protested vigorously against the secrecy of the entire censorship process, saying that their records

do not lie in the Public Libraries for public appraisal. The voters have too little control or connection with such censors or with the results of their work. He wondered what qualifications our censors have and quoted Heywood Broun as once saying that he would be willing to have John Dewey be a censor, but he knew that John Dewey would refuse to be one. In general, there was an atmosphere of "anti-censorship" in the discussion that followed, although it must be said that all the speakers recognized a responsibility for the influence movies have on children and young people."

Miss Therese Stone of the Public Relations Dept. of M-G-M was a guest speaker at the luncheon session of the Institute, talking about costumes, makeup, and the like in some of the latest productions. Four costumes from *The Picture of Dorian Gray*, the Oscar Wilde adaptation, were modeled.

TIMELY subjects of importance are presented and discussed at each monthly meeting of the Motion Picture Council of Greater Detroit. One of the early season meetings was held at the Main Public Library on the subject of "Documentary Films." The speaker was the chief of the Library's Music and Drama Department, and some Walt Disney films were shown. Other subjects have been "Movies — Today and Tomorrow," "Inter-American Films," and "The Motion Picture Golden Jubilee." A panel discussion on "The Council and Better Movies" was the program for February under the chairmanship of Marquis E. Shattuck, Divisional Director of Language Education, Detroit Public Schools, and past president of the Council. The present president is Mrs. Arthur D. Kerwin.

DR. Paul Long, Chairman of Visual Education in the Philadelphia Board of Education, was the speaker at the Philadelphia Motion Picture Forum in February. His topic was "Postwar Plans in Visual Education." Mr. R. C. Maroney and Mr. O. E. Sams of the Office of the Coordinator of Inter-American Affairs in New York City were guests of the day and took

part in the discussion along with many principals from the Philadelphia schools.

A few of the highlights of the discussion reported to us are: Films will never take the place of text books but will be used in conjunction with them. The proper use of films in teaching practically all subjects is definitely a faster, more thorough and more intensely interesting method than just the old text book procedure. Films are not to be used in the auditorium for many classes at a time, but in the individual classroom. The ideal set up in visual education and the aim of all schools in the postwar era is to have a Film Library in the school to which teachers have access and a projector and screen available at all times, to be used in conjunction with the subject being taught at the time. The teacher must be trained to use the projector and prepare the class in advance for the film, with definite knowledge of the subject to be shown, ideas of what to look for in the film and a follow-up lesson after the film showing.

A course in Visual Education is now a "must" for the Philadelphia teachers. The general feeling seemed to be that the main problem was more in production than promotion. When the question was asked how the Forum might help the schools in advancing the progress of visual education, it was suggested and a motion was passed that a letter be sent by the Forum Secretary to Dr. John W. Studebaker, U. S. Office of Education, Washington, D. C., suggesting a Motion Picture Division in his Department.

The East Bay (Calif.) Motion Picture Council had "Motion Pictures in the Field of Education" as the subject of one of its meetings with Mr. Thad Stevens of the Visual Education Department of the Oakland public schools as speaker. The film *18th Century Life in Williamsburg* was shown.

Four college girls, from Mills College, San Francisco Junior College and San Francisco College for Women, discussed the motion picture at a luncheon meeting of the San Francisco Motion Picture Council. This Council has also had an educator, Dr. Mervyn Miller talk to them and a

churchman, Father Hugh Donohoe, at other meetings.

The place of motion picture study in the school curriculum was discussed by two teachers before the Better Films Council of Chicago. Films shown were *The Desert People* and *New Frontiers*.

The Atlanta (Ga.) Better Films Committee had a talk on "The Church's Part in Promoting Better Movies" by a local minister Dr. Pierce Harris.

"Juvenile Delinquency" was discussed before the Cincinnati (O.) Motion Picture Council by an officer of the Crime Prevention Department. The program chairman reported on current movie items.

The Rochester (N. Y.) Film Council presented a two-picture and discussion program, showing *The Negro Soldier*, an OWI film, and *Patagonian Playground*, from the Coordinator of Inter-American Affairs. Another meeting was addressed by Leon C. Whitlock, Children's Court probation officer, president of the Council, on the subject "Motion Pictures and Juvenile Delinquency in Wartime."

"Our Council is planning the showing of *Battle of Russia*, an Army incentive film, on March 16th," writes Mrs. A. C. Demarest, president of the West Essex (N. J.) Motion Picture Council. "The Women's Club and the League of Women Voters are also interested in line with their International Relations programs and are going in with us on this. Our aim this year, aside from our interest in the community theatres, has been to show pictures that will acquaint us with people of other countries."

The Better Films Council of Grand Rapids had Mrs. W. C. Minthorn, former motion picture chairman of the Michigan Federation of Women's Clubs and now chairman of creative and fine arts, as speaker at a program arranged by the local Federation.

STUDIES

THE great value of the motion picture in the conduct and understanding of the war for both the forces in services and the home front having been demonstrated, people are now turning to the study and use of the motion picture in postwar prob-

lems. The American Council on Education, Committee on Motion Pictures in Education has published the results of a study begun about a year ago in a 23 page pamphlet under the title "Motion Pictures for Postwar Education." It is available at twenty cents from the Council offices at 744 Jackson Place, Washington, D. C.

As Motion Picture Councils usually have representation from the local public library and in other ways work closely with the library, the publication "Library Film Forums" will be of interest. It serves to report the three year project of the Joint Committee on Film Forums and to encourage libraries to develop further this important area of adult education. Its four sections cover (1) a summary of the entire project; (2) a brief statement of principles relating to the techniques of using films of educational purposes; (3) samples of various record and report forms, rating sheets, and publicity leaflets used by the Joint Committee; and (4) a brief, carefully selected bibliography. It is attractively put together in bound mimeograph form and sells at 50¢ by the American Association for Adult Education, 525 West 120 St., New York City.

"Arts and Our Town," a plan for Community Cultural Study, has been prepared by the Consultant on Community Arts of the Association of Junior Leagues of America. The type of study it suggests could well have the sponsorship of a Motion Picture Council with its membership representative of many organizations interested in community recreation. In fact, the plan states "it is recommended that the study committee be composed of people representative of various community interests, and volunteers for research be drawn from throughout the community." And with the motion picture holding a number one place in the recreational life of so many communities, Council experience could contribute valuably to any such activity. The publication telling just how to set up and conduct a community study covers 49 pages and is priced at fifty cents, available from the Association of Junior Leagues of America, New York City, Waldorf-Astoria Hotel.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

AFFAIRS OF SUSAN, THE

Joan Fontaine, George Brent. Original story by Thomas Monroe and Laszlo Gorog. Directed by William A. Seiter. Paramount. Family.

Susan is a lovely and successful actress who promises to marry a government executive. He really knows nothing about her and is understandably shaken when at a reception he meets her former husband and two men who had been engaged to her. A man of precise ways, he calls the trio of gentlemen to his flat to learn wherein they failed to hold the glamorous Susan so that he may avoid their mistakes. In a series of three flashbacks the earlier life of Susan is told. Each section is narrated from the point of view of the fellow who tells it. A lot of money and talent have gone into the film and the results are expensive production and brittly bright exposition. Further enhancement is the almost cameo beauty of Miss Fontaine.

BELLS OF ROSARITA, THE

Roy Rogers, George "Gabby" Hayes. Original story by Jack Townley. Directed by Frank McDonald. Republic. Family: SMPC 8-14.

When the gal's ranch is in danger of being lost to the villain who claims her father is several thousand dollars in his debt, Roy calls up all the Western stars on the Republic lot and puts on a show to raise the needed cash. Driven to final desperation, the bad man blows the vault in the bank where the lost receipt for the debt has been overlooked and makes a getaway. But he has not taken into account the high class posse of Western stars who give glorious and effective chase. In the posse are Roy, Wild Bill Elliot, Don Barry, Robert Livingston and Sunset Carson each tackling a culprit in his own style. The film has a boy's choir too, as well as a circus and a complete repertory of the tunes Roy sings.

BILLY ROSE'S DIAMOND HORSESHOE

Betty Grable, Dick Haymes, Phil Silvers. Based on a play by John Kenyon Nicholson. Directed by George Seaton. Twentieth Century-Fox. Family.

A gay and gaudy musical about a star in Billy Rose's show who consents to break the heart of a young man. He is trying to get into show business and forget about a medical career. Her reward is a mink coat. But she really falls in love with the fellow and feels very badly about the whole thing. Miss Grable is served up at her most appealing and is backed by lavish musical numbers and some good gags on the part of Phil Silvers. Mr. Haymes sings a couple of songs pleasantly. Besides, William Gaxton and Beatrice Kay, though used sparingly, get a chance to be amusing and tuneful. Another bright spot is a sparkling exhibition at the keyboard by Carmen Cavallaro. And it's all in top Technicolor too.

BRIGHTON STRANGLER, THE

John Loder, June Duprez. Original screen play by Arnold Phillips and Max Nosseck. Directed by Max Nosseck. RKO Radio. Family.

Struck on the head during an air raid on London, an English actor forgets his identity and assumes

that of the man he has been playing, the leading character in "The Brighton Strangler." His re-enactment in life of his stage crimes brings about a wave of terror that is stopped as accidentally as it began. It's a good story, acted and produced with a consistent theatricality that suits it nicely. Exactness as to time and place and a lack of loose ends make for tightness rare in crime pictures. The care shown in its other details, too — easy shifts of scene, imaginative camera touches, effective montage of the workings of a deranged mind — build up a film quite pleasingly horrific.

BRING ON THE GIRLS

Veronica Lake, Sonny Tufts, Eddie Bracken. Screen play by Karl Tunberg and Darrell Ware, based on a story by Pierre Wolff. Directed by Sidney Lanfield. Paramount. Family.

Multimillionaire Eddie Bracken enters the navy to go where he's unknown and will be liked for himself, not his money. The gradual failing of the plan keeps this handsome Technicolor musical moving slowly along. Against a background of training-station sailors and pretty girls, Eddie and Sonny Tufts — who has gone along as bodyguard — team up engagingly. Sonny also sings a couple of songs in whole-hearted collegiate style. To offset considerable mildly rowdy comedy there are lively tunes and excellent dancing. Johnny Coy flies through a startling number or two and graceful Marjorie Reynolds appears in several well-staged ensembles. "Chloe" by Spike Jones and his band brings the whole thing to a close.

CISCO KID RETURNS, THE

Duncan Renaldo. Based on the character created by O. Henry. Directed by John P. McCarthy. Monogram. Family: SMPC 8-14.

The Cisco Kid between romantic moments helps solve a murder and unmask the characters who perpetrated it. A more complicated plot than most films of the type, it provides chases, music and not enough humor to do the picture much harm. Mr. Renaldo is very dashing and gallant. He plays his part with Latin charm and good taste. The direction is leisurely rather than brisk but the plot allows for that.

* COLONEL BLIMP

United Artists. Family SMPC 12-14 (see page 3)

* CORN IS GREEN, THE

Warner Bros. Mature (see page 7)

DILLINGER

Edmund Lowe, Anne Jeffreys. Original story by Philip Yordan. Directed by Max Nosseck. Monogram. Mature.

John Dillinger comes to the screen again in a rather factual case history of his criminal career. Beginning with the six months he does for a petty crime, the story goes through a jail break, innumerable bank robberies and quite a number of murders engineered by the Public Enemy No. 1 of the thirties. The film manages to develop plenty of tension as well as point the moral that you can't win at Mr. Dillinger's game. Lawrence Tierney who plays the title role brings a grimness and restraint to his part that is quite effective.

GANGS OF THE WATERFRONT

Robert Armstrong, Stephanie Bachelor. Original story by Sam Fuller. Directed by George Blair. Republic. Family.

When a brutal mobster is hurt in an accident, the police try a fantastic stunt to get a man of their own inside the gang. It happens that there is a man who is a deadringer for the gangster, so while the mob leader is held incommunicado in a hospital his double is trained to take his place in the underworld. By this means a bad situation of racketeering on the waterfront is broken. Robert Armstrong plays both roles with an impressive toughness.

GOD IS MY CO-PILOT

Dennis Morgan, Raymond Massey. Based on the book by Col. Robert L. Scott. Directed by Robert Florey. Warner Bros. Family: SMPC 8-14.

This is the spectacular and heroic story of Col. Robert Scott in General Chennault's famous Flying Tiger Squadron. It is a reminiscent movie told in flashbacks and off-screen narration beginning at the time that Col. Scott was grounded because of his health and going back to his childhood, his days at West Point, and his career in the army as a fighter pilot before Pearl Harbor. With the coming of war, because of his age, he is relegated to training younger men much to his misery of mind and finally to ferrying planes in the China theatre. There he meets the Chennault outfit and manages to do some flying with them before that Squadron is broken up and incorporated in the U. S. Air Force. The air scenes are exciting and well made, especially the battle sequences and they do a lot to give the film pace. The sentimental moments are legitimate and often quite touching both in the home relations of Scott and the comradeship of the fighting men. The religious tone that invests the film is rather vague.

HENNES MELODI (Her Melody)

Sonja Wignt, Sture Lagerwall. Original story by Forsten Floden. Directed by Thor L. Brooks. Scandia. Family: SMPC 12-14.

A charming comedy of errors with a beautiful and gifted leading lady, and good tunes. A model and a composer meet (thanks to a traffic accident) and think each other is rich. They fall in love and have quite a time hiding the true facts as to their finances. With the usual Swedish delight in detail and conversation the film is apt to seem slow to American audiences, but this is more than compensated for by the picture's fine production and excellent cast. The film has good English subtitles that keep the non-Swedish speaking audiences well aware of what's going on.

HORN BLOWS AT MIDNIGHT, THE

Jack Benny, Alexis Smith. Adapted from a story by Jacques Thery. Directed by Raoul Walsh. Warner Bros. Family. SMPC 8-14.

A fantasy, a little on the heavy side, about an angel who is commissioned by the "front office" to come down to earth and blow a blast on his trumpet at midnight and destroy this evil planet. Mr. Benny is that angel. Other angels who had preceded him on the same mission had fallen down on the job and are everlastingly excluded from Heaven. Meanwhile they in their fallen state amuse themselves with night life and plotting to prevent Mr. Benny from blowing his horn. With a top-flight cast and Bennyish comedy, the film provides plenty of chuckles and several good robust laughs. When Benny is caught in a huge coffee cup advertisement

and creamed and sugared, the film reaches something monumental in screen slapstick.

HOTEL BERLIN

Helmut Dantine, Andrea King. Screen play by Jo Pagano and Alvah Bessie. Based on the novel by Vicki Baum. Directed by Peter Godfrey. Warner Bros. Mature.

The time is 1945 and the guests in a big Berlin hotel, certain of Germany's imminent defeat, are struggling frantically to get out of the country. The interwoven stories of eight or ten of these people — a general, an actress, Gestapo and party leaders, several women — center around that of a doctor, a member of the underground. The various plots pile up on each other in unrelieved melodramatic tension, a tension that masks structural weaknesses. The repugnant group, played by a big-name cast, except for a handful of underground characters hardly warrants the picture's suggestion for tolerance. Rather does it support the quoted statement of the Allied leaders that Germany must never again be allowed to attain military power. As ordinary Nazi melodrama, the film does well enough. As propaganda its value is doubtful.

IT'S A PLEASURE

Sonja Henie, Michael O'Shea, Marie McDonald. Screen play by Lynn Starling and Elliot Paul. Directed by William A. Seiter. RKO Radio. Family: SMPC 12-14.

The romance between an ice-show star and a hockey player, nearly wrecked because of his weakness for drink and his appeal for his manager's wife, provides continuity for this Sonja Henie vehicle. It's a pretty Technicolor picture, for which a prettier story would be more fitting. However, the ending in which the former weakling devotes himself to training underprivileged boys, is pleasant enough. Good-looking staging is another of the film's assets, and there is more opportunity than usual to see Miss Henie in action. She is, as always, in top form, assured, graceful and technically perfect. A hockey game, complete with inter-team fights, is an added attraction.

KEEP YOUR POWDER DRY

Lana Turner, Laraine Day, Susan Peters. Screen play by Mary C. McCall, Jr. and George Bruce. Directed by Edward Buzzell. Metro-Goldwyn-Mayer. Family.

Three girls — a wilful heiress, a wholesome bride and the domineering daughter of an army officer — join the Wacs. Their adventures, actuated to a considerable extent by their effect on each other, are of a fairly ordinary boarding-school story variety. The situations and players meet expectations in the undemanding plane of the tale, which gets solidity from its Wac training background. As a picture of Wac activities and spirit the film leaves much to be desired, which won't disturb anyone only looking for an attractively told story of girlish emotions.

MEDAL FOR BENNY, A

Dorothy Lamour, Arturo de Cordova, J. Carroll Naish. Original story by John Steinbeck and Jack Wagner. Directed by Irving Pichel. Paramount. Family: SMPC 12-14.

An over-simplified story of life among the paisanos of California that carries a strong and thought-provoking comment on the exploitation of war heroes. Benny, who never appears in the picture, is the rowdy and lovable son of an indigent old man. He has been run out of town for some of his wild antics and his father is waiting for his return. News finally comes that Benny was killed fighting in the South Pacific and is awarded

posthumously the Congressional Medal of Honor for extreme bravery. The local Chamber of Commerce is all set to put the town on the map by giving a lot of loud publicity to the dead boy's heroism. But Benny's simple father rebels when he discovers their purpose. The film gets its point over in a smashing way, thanks to the acting of Mr. Naish. The romantic element is somewhat dwarfed by the theme.

ON APPROVAL

Beatrice Lillie, Clive Brook. Story and direction by Clive Brook. English Films. Mature.

Delightful, mannered comedy about two impoverished British gentlemen, one a duke, who seek to marry two wealthy ladies, one an American. Of the ladies, Miss Lillie decides to take her gentleman away with her to her house in Scotland where they will live together (most properly) for a few weeks so that she may find out if she'd really like to have him around for the rest of her life. Much to Miss Lillie's annoyance, the duke and his girl friend show up too. Fashioned with a sly tongue in cheek, adroitly directed and wittily played by the cast, the film is a rib-tickling experience. Miss Lillie is quite as incomparable as ever. Mr. Brook is his most suave self.

*PATRICK THE GREAT

Donald O'Connor, Peggy Ryan. Original story by Jane Hall, Frederick Kohner and Ralph Block. Directed by Frank Ryan. Universal. Family: SMPC 8-14.

A delightful and melodious comedy and the best vehicle that Donald O'Connor and Peggy Ryan have had to date. Its venerable and time-tried plot is so expertly handled that it bubbles with life from start to finish. The story revolves around the unintentional rivalry between an actor father and his talented son both over a choice stage role and a girl. The romantic crisis grows out of a misapprehension on the part of the young man. The dialogue is very well written and as well delivered by the cast. The comedy, songs and dances are all good and packed with vigor.

*PICTURE OF DORIAN GRAY, THE

Metro-Goldwyn-Mayer. Mature (see page 5).

RANDOLPH FAMILY, THE

Margaret Lockwood, Michael Wilding. Based on the play "Dear Octopus" by Dodie Smith. Directed by Harold French. English Films. Family: SMPC 12-14.

A domestic drama revolving around the golden anniversary of a nice old couple in an English village. All the children and grandchildren turn up for the festivities which culminate in a dance given in honor of the occasion. As a picture of middle class British life, the film rivals in fancy anything that Hollywood has put forward as typical of middle class life in America. But in a quiet way the movie has charm and in most cases excellent acting. Besides, it is a glowing tribute to the family as an institution. Margaret Lockwood brings loveliness as well as superb talent to her role as an adopted daughter in the Randolph household.

ROYAL SCANDAL, A

Twentieth-Century-Fox. Mature (see page 7)

SALTY O'ROURKE

Alan Ladd, Gail Russell, Stanley Clements. Original story by Milton Holmes. Directed by Raoul Walsh. Paramount. Family.

A race track tout called Salty O'Rourke is faced

with the problem of producing \$20,000 within 30 days or taking the consequences in bullets. It's a matter of a debt he owes one Doc Baxter, a book-maker. Salty buys an unmanageable horse and procures a jockey whose only virtue is that he can ride the animal, and stakes everything on a race to get him out of trouble. Complications generate when a young school teacher attracts the jockey but falls in love with Salty. The plot has realistic touches and several turns that are somewhat out of the ordinary but it softens up at the end. Best thing in the film is the acting of Stanley Clements who does a great job as the tough jockey.

SUDAN

Maria Montez, Jon Hall, Turhan Bey. Original story by Edmund L. Hartman. Directed by John Rawlins. Universal. Family.

It's in Egypt a long time ago that the tale is set. A queen called Naila sets out incognito to learn the identity of Herua, an escaped slave who has organized his kind to prey on caravans and who is further accused of murdering the old king, Naila's father. Thanks to the treachery of her chief counselor, Naila falls into the hands of slavers, is branded, escapes and joins up with Jon Hall and Andy Devine, a pair of desert tramps. She finds out who Herua is but falls in love with him. And there's a lot more about getting her kingdom back, with plenty of action to give the film a lift in pace here and there when its most needed. Turhan Bey takes top prize in the cast as the king of the slaves. Miss Montez dances and costumes fetchingly. Humor is left mostly in Devine's hands. Naila's horse is made for Technicolor. Sets, scenery and costumes are well exploited by the color camera and do a lot to give punch to the fantasy.

TARZAN AND THE AMAZONS

Johnny Weissmuller, Brenda Joyce, Johnny Sheffield. Based on the stories of Edgar Rice Burroughs. Directed by Kurt Neumann. RKO Radio. Family.

When Tarzan's wife returns to him and Boy from civilization she is accompanied by a scientific expedition. Everything runs smoothly until the scientists discover that there is an ancient society of women warriors who live in a fabulously rich city. But only Tarzan knows where the city is and he refuses to lead them there in spite of the pleas of his wife and son. Boy knows the road, however, and shows the white men the way with the usual results when gold enters the picture. It comes out on the side of justice thanks to the noble ape-man. The film falls rather short of the excitement of the older Tarzan opera and is slowed up considerably by the camera's interest in the cute tricks of the chimp and the placid domestic life of the jungle family, but it gets wild and furious when Tarzan sets out to right the wrongs done the Amazons.

VI HEMSLAVINNOR (We Home Toilers)

Dagmar Ebbesen. Story by Torsten Lundqvist and Schmayl Bauman. Directed by S. Bauman. Scandia. Family.

Things are in a mess in a wealthy Swedish household until a brawny countrywoman takes charge as housekeeper. She tyrannizes over the easy-going family regardless of their grumbling and makes them conform to her own Spartan code. But she does put the place in order and even helps the pretty daughter to get a husband — her own son, the result of a youthful indiscretion. The

leisurely story is clear in spite of long stretches of Swedish dialogue and inadequate subtitles. Minor domestic mishaps make amusing action and Dagmar Ebbesen, the rough diamond, by her pantomime alone proves herself a comedienne of high

order. The Swedish settings and local color add considerably to the interest.

*WITHOUT LOVE

Metro-Goldwyn-Mayer. Mature (see page 7)

Recommended Short Subjects

INFORMATIONALS

ATHLETE OF THE YEAR—Showing the prowess of the amateur swimming champion Ann Curtis. (Sportscope; RKO Radio) Family: SMPC 8-14.

CITY OF PARADOX—Well chosen shots of Peshawar, the Paris of India's Northwest Frontier, taken by the Thaw Asiatic Expedition. In Cinecolor. (Movietone Adventure; Twentieth Century-Fox) Family: SMPC 8-14.

CONGO—After a bit of its history and much of its ancient customs, the film devotes itself to the modernization of Central Africa, the development of its great resources and its contribution, both in men and material, to the war effort. (Featurette; Vitaphone) Family: SMPC 8-14.

***ENEMY STRIKES, THE**—A grim and powerful film that should badly damage the complacency of everyone on the home front who sees it. It deals with the German break-through in Belgium using both our own and enemy films, and no punches are pulled. It shows in close-up war in all its filth and pain and death. It shows the enemy in all his cunning and determination. It points out more forcefully than ever before that we have a long row to hoe before victory and the kind of dreadfulness that must fill every minute until the victory is realized. This is strong stuff for head, heart and stomach and puts an awful meaning in the combat star on the ribbon of a service man. No one should miss it. (War Activities Committee; Universal) Family: SMPC 12-14.

FLICKER FLASHBACKS No. 6—Delightful shots of some of the old films that include John Bunny, Flora Finch, Lloyd Hamilton and Lionel Barrymore among others. (RKO Radio) Family: SMPC 12-14.

GAME BAG, THE—A well handled short on the sport of bird-shooting with trained dogs. (Grantland Rice Sportlight; Paramount) Family: SMPC 8-14.

HONORABLE DISCHARGE—A very timely film that explains quite clearly how the discharged soldier is protected by the G. I. Bill of Rights. (This Is America; RKO Radio) Family: SMPC 12-14.

IT HAPPENED IN SPRINGFIELD—A laudable effort to demonstrate how democracy is lived in the educational system of Springfield, Mass. The patriotism is perhaps a bit on the strident side and the exposition is somewhat incomplete, but the film has a punch message that should bring many thoughtless Americans up with a start. Made in simple terms, the picture starts with the persecution of people living in a foreign district of a town by a politician and his hoodlums, wherein a storekeeper is badly injured on the eve of his hero son's return from the war theatre. The wounded veteran is shocked that such things can happen here but a school teacher reassures him that the forces of tolerance are at work in our schools and takes him and his buddy on a tour of Springfield's institutions. (Warner Bros.) Family: SMPC 8-14.

MARCH OF TIME No. 7 (11th series)—"The West Coast Question"—The sudden and immense development of the West Coast in its position as chief supply base for Pacific warfare, and the postwar problem to be faced when its great new industries and transient workers are no longer needed. (Twentieth Century-Fox) Family: SMPC 12-14.

OVERSEAS ROUNDUP No. 1—The opening issue in a new series dealing with unusual aspects of the war, this shows, among other things, our gas-bag fleet in action, off-duty life in Bougainville, Merrill's Marauders in Burma, Ann Sheridan and her troupe entertaining front line soldiers. (Vitaphone) Family: SMPC 8-14.

PLEDGE TO BATAAN—A history of the Philippines is followed by a pre-war picture of the islands and their people in all forms of activity, with emphasis on the prevailing spirit of democracy. The return of General MacArthur and the fighting on Bataan bring the loosely made film to a close. (Technicolor Special; Vitaphone) Family: SMPC 8-14.

POPULAR SCIENCE J4-4—An entertaining film in Magnacolor wherein is disclosed how to cook bacon without shrivelling it, and some of the wonders chemistry will make available to the housewife after the war. (Paramount) Family: SMPC 8-14.

SKI GULLS—The usual attractive shots of this sport, given above-average interest by a sequence on child-skiers. (Sportscope; RKO Radio) Family: SMPC 8-14.

UNUSUAL OCCUPATIONS L 4-4—A privately owned locomotive, an Indian diver in Mexican waters, fish scales made into decorative flowers and the artistic occupations of the natives in the land of the Incas make the film one of the most interesting of the series. There are good shots of a herd of llamas. In Magnacolor. (Paramount) Family: SMPC 8-14.

WHITE RHAPSODY—With the help of some handsome camera work, Mr. Rice demonstrates the art of skiing in wintery New England. (Grantland Rice Sportlight; Paramount) Family: SMPC 8-14.

MUSICALS

COMMUNITY SING No. 6—A group of popular romantic songs sung by the Vocalaires accompanied by Don Blake at the organ. (Columbia) Family.

COMMUNITY SING No. 7—Popular songs for the audience to sing accompanied by Dick Leibert on the organ. (Columbia) Family.

CARTOONS AND COMEDIES

CALIFORNIA 'ER BUST—The old pioneer tells a gripping tale of a redskin attack interrupted by a tornado, which not only disposed of the Indians but deposited covered wagons all over the far West. In Technicolor. (Disney cartoon; RKO Radio) Family: SMPC 8-14.

CANINE CASANOVA—Pluto falls in love with a lady dachshund but she won't give him a tumble until he rescues her from the dog pound. In Technicolor. (Disney cartoon; RKO Radio) Family: SMPC 8-14.

HOCKEY HOMICIDE—Goofy, who is not only referee but also all the players and spectators in a big hockey match, gives a noisy and entertaining version of the game. In Technicolor. (Disney cartoon; RKO Radio) Family: SMPC 8-14.

MAGICALULU—Little Lulu gets into the act with Marvo the Magician and nearly puts him out of business by exposing his tricks. In Technicolor. (Little Lulu cartoon; Paramount) Family: SMPC 8-14.

RAIDING THE RAIDERS—When some murderous vultures attack Mrs. Rabbit's new family of youngsters, they capture one bunny but Mighty Mouse appears in time to save him. In Technicolor. (Terrytoon; Twentieth Century-Fox) Family: SMPC 8-14.

WHEN G. I. JOHNNY COMES HOME—"When Johnny Comes Marching Home" is given up-to-date lyrics and cartoon treatment, and audiences are encouraged to join in singing it, helped by the bouncing ball. (Noveltoon; Paramount) Family.

SERIALS

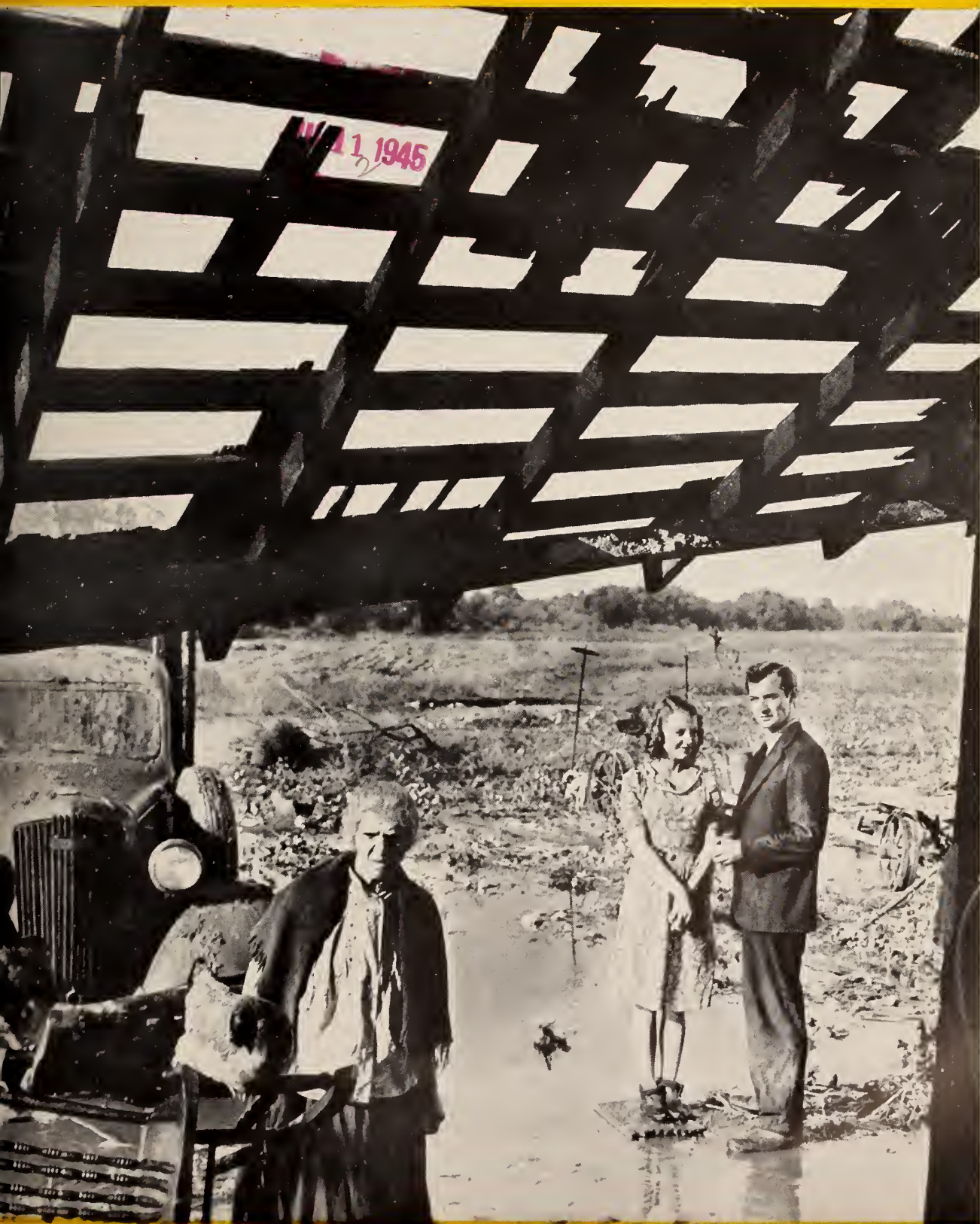
BRENDA STARR, REPORTER—Nos. 5-6-7-8-9. Through these five chapters Brenda and Larry continue their sleuthing independently of each other but have not yet tracked down the bank robbers. But they have been very lucky considering the dangers they have escaped. (Columbia) Family.

MASTER KEY, THE—Milburn Stone, Jan Wiley. Screen play by Joseph O'Donnell, George H. Plympton and Ande Lamb; story by Jack Natteford and Dwight V. Babcock. Directed by Ray Taylor and Lewis D. Collins. Nos. 1-2-3. Before the outbreak of the World War, a group of Nazis working in the United States to undermine American industries steals a machine that extracts gold from seawater to finance the project. A Federal agent and a girl reporter, half-sister of one of the Nazis, have interfered with a couple of the gang's plans. (Universal) Family.

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NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



NEW MOVIES

THE NATIONAL BOARD
OF REVIEW MAGAZINE

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EDITORS—James Shelley Hamilton, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.*

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Cover — "The Southerner" — United Artists release reviewed on page 3

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

THE SOUTHERNER

PROBABLY it would have been commercial folly to send a movie out into the Broadways and Main Streets under the title "Hold Autumn in Your Hand," the novel from which this picture was made. What in the world does it mean, people would ask, a few perhaps would guess that when a farmer starts out with his seed in the spring, all the possibilities of the fall harvest are there for him to look forward to. So it was easy to think up something short and simple like *The Southerner* to call it, which has the double disadvantage of saying too much and not saying enough, besides probably annoying those who may find the film an unsatisfactory picture of the South as they know it.

The title does fit in its limited way the young hero, who is a cotton planter who doesn't want to be a share-cropper but to build up independence and eventually have a place of his own. The conditions under which he starts out, and the things that happen to him, are also southern in that they would not have been the same anywhere else.

But essentially this is a story of a man and his family, and the spring, summer and autumn of one year in their lives. Sam is the man, and Nona his wife, and they have two children and a bitter, querulous old grandmother. Sam has found some land he can rent — under stringent terms — because it has been neglected for years and the owner is glad enough to let someone clear its rich soil: he knows all too well the chances are it will be turned back to him again, worth more than ever for the toil Sam will have put into it.

But Sam has got one step beyond being a migratory worker; he has become a tenant farmer, and he can dream of eventually owning his own place. He is no "poor white": he is intelligent, ambitious, his heart is in farming and his mind knows how to cope with a farmer's problems. His young wife is in the truest sense a help-

mate, and his kids — they are the kind who not only go to school with eager minds but take back home what they have learned there, and make it part of their lives. A family of the character you can call the salt of the earth. They have only nature and human nature to contend with.

The house they get is not much better than a hen-coop after it has been struck by a hurricane. The land has to be cleared by the most back-breaking labor. The well doesn't work and they have to borrow water from a neighbor. The children need fresh vegetables and milk to keep them from getting the "spring-sickness" (the local euphemism for pellagra) and the boy actually does fall victim to that disease of malnutrition. Their neighbor is not helpful — he is a bitter and envious man, made so by his own poverty, and even grudging of water from his well.

THE SOUTHERNER

Adapted by Jean Renoir from George Sessions Perry's novel, "Hold Autumn in Your Hand," directed by Jean Renoir, photographed by Lucien Andriot, music by Werner Janssen. A Loew-Hakim production, released by United Artists.

The Cast

Sam	Zachary Scott
Nona	Betty Field
Granny	Beulah Bondi
Daisy	Bunny Sunshine
Jot	Jay Gilpin
Harmie	Percy Kilbride
Ma	Blanche Yurka
Tim	Charles Kemper
Devers	J. Carrol Naish
Finlay	Norman Lloyd
Doctor	Jack Norworth
Bartender	Nestor Paiva
Lizzie	Estelle Taylor
Party girl	Dorothy Granger
Becky	Noreen Roth

A DREARY enough set-up, but it is never sordid or morbid. Sam and his family are courageous and cheerful, and wise with the patient wisdom of those who live close to the soil because they love it. The nagging old grandmother is what they

might become in time if they give up, but give up they never will. If there is no meat Sam can catch a possum or a big fish. If life is too monotonous there is an outing in town with his town friend and a fine fracas in the bar-room, or a wedding with its dancing and pranks and drinking. Even a cloudburst that wrecks all the promise of the arduous spring planting is not a knock-out blow. The town friend argues for going to work in the factory, where wages are regular and certain and life reasonably secure. But Sam knows what his inner nature demands: he will stay on being a farmer in spite of everything. (There is a hint, not too belabored, that a kind of salvation lies in the farmer and the factory worker understanding each other and helping each other to a better life.)

Not since *The Grapes of Wrath* has an American film got so close to the lives of the struggling poor, and *The Southerner* is nearer to that life because it has more of what might be called the eternal verities in it. It gets a lot of its power from being put into natural settings: the outdoors in which so much of it happens gives it a tremendous impact of being fact, not story. Yet it is fact illuminated by the spirit of poetry. Jean Renoir, who fashioned the novel into a movie and directed it, brings something of the French tradition to the handling of it, but the director whom he most recalls is Dovzhenko, the Ukrainian poet of the film, who stands in a magnificent niche all his own. Renoir has a remarkable cameraman to help him visualize the spirit in which he has worked, Lucien Andriot, who has turned out some of the most beautiful photography you will see in many a day.

This comparison with French and Russian ways of film-making shouldn't give the impression that there is anything but pure America in this picture. The actors would attend to that, were Renoir seven times a foreigner. Zachary Scott is a Sam right out of our native soil, and Betty Field and the children are as real as real can be. Beulah Bondi, J. Carrol Naish, Percy Kilbride, Estelle Taylor (and a fine bit it is she contributes!) are vivid parts of a vivid whole.

This film may not be an accurate overall picture of the South (it doesn't aim to be) or a signpost to ways ahead (it doesn't pretend to that except inferentially). But it is rarely beautiful and moving, with human people in it that will be long remembered by those with eyes to see and hearts to feel. — J. S. H.

A MEDAL FOR BENNY

JOHN STEINBECK has told us before about the paisanos of California in *Tortilla Flat*. In this film we meet them again. This time to celebrate the fame of Benny. Benny is a scoundrel who gets thrown out of town, joins the army, falls in battle in the Pacific and is posthumously awarded the Congressional Medal of Honor. You hear all about him from his father, his girl and the people around town. Benny never appears on the screen. The story is synthetic and very John Steinbeck. It has a punch but it doesn't land on the button. It is moving but one feels embarrassed. Benny is a hero. Until word comes that he is dead everyone except his father, his sweetheart and his neighbors think he is a bum. And apparently everyone is right. By repute he was a brawler, a thief and a philanderer but only the authorities seemed to be troubled by that. Even before Congress gave him the medal he was pretty much of a hero in the paisano settlement. Perhaps there is a tragic implication in that a lad from across the tracks must die in a war to achieve standing in the American community. Anyway Benny was everything the community rejected.

But his plighted girl didn't reject him — much to the disgust of Joe Morales. Joe is an ardent young man who loves Lolita, too, and who, quite understandably, gets fed up with the legend of Benny's prowess. Joe isn't very much himself, judged by bourgeois standards. In fact most of the nice people in the film would hardly be welcomed by the Chamber of Commerce. And that's the point of the picture. Out of this feckless people, these indigent descendants of the Spaniards who settled California, these "paisanos" who are relegated to a kind

of Ghetto—out of them comes a hero. And it is the nice people, represented by the leaders of the community, who do not blush to cash in on his fame. Benny's blood is a good advertisement for the town. His medal will make good business for the local merchants. Unfortunately Benny's father, Charley Martin, doesn't see it that way. The army authorities, when they catch on, don't see it that way either. In all their cheapness the nice people are sent empty away. Benny sleeps with honor.

A MEDAL FOR BENNY

Directed by Irving Pichel, screenplay Frank Butler, with additional dialogue by Jack Wagner, based on a story by John Steinbeck and Jack Wagner, photographed by Lionel Lindon, music by Victor Young. A Paul Jones production distributed by Paramount.

The Cast

Lolita Sierra Dorothy Lamour
 Joe Morales Arturo de Cordova
 Charley Martin J. Carrol Naish
 Raphael Catalina Mikhail Rasumny
 Chito Sierra Fernando Alvarado
 Zack Mibbs Charley Dingle
 Edgar Lovekin Frank McHugh
 Toodles Castro Rosita Moreno
 Pantara's mayor Grant Mitchell
 The General Douglas Dumbrille

screen, the film's noteworthiness depends principally on its theme and the sensitive performance of Mr. Naish as Charley Martin. The love story is rather a bore, not so much because of the ineptness of Dorothy Lamour and Arturo de Cordova, but because the tale is poorly conceived and written. Perhaps people in the fishing colonies of California are like that but you'd have to be John Steinbeck to believe it.

The exploitation of the war dead is a blasphemous wickedness that should be hunted down and exposed for the cheap, gutter evil that it is. *A Medal for Benny* tries to do that. *Practically Yours* made an abortive attempt in the same direction but bogged down in a MacMurray-Colbert romance. In its rickety way *Benny* goes a bit further. The parasites who batten on the hero who comes back were brilliantly spoofed in *Hail the Conquering Hero*. Perhaps a film as brilliantly made will soon come to the defense of the hero who doesn't come back. — A. B.

I'LL BE SEEING YOU

SEVERAL things may annoy you in this film. Do convicts get furloughs from jail at Christmas time? Do good girls who push their bosses out of windows in defense of their virtue get six years for manslaughter? This all happens to Ginger Rogers in *I'll Be Seeing You*. Released for the holidays, Mary takes a train to go to her uncle's house feeling rather strange and timid after several years of imprisonment. Seated opposite her is an army sergeant who is as ill-adjusted to the daily scene as she is. Zack is suffering from the effects of psychoneurosis brought on by the terror of battle. The medical authorities have told him that he must fight his way himself to a complete cure. They have done all that science can do for him. This Christmas furlough from the hospital is his first attempt to go it alone. Sensing a sympathy in the girl who shares his seat, he timidly courts her and gets off at the same stop as she does. He has nowhere in particular to go. Before they part he asks if he may call her up. Thus a pleasant romance is set afoot

THE story stutters with a rending eloquence. A straw man, like most of John Steinbeck's social fables, it is over-simplified. The paisanos are too good to be true. The members of the Chamber of Commerce are too insensitive, too stupid to be credible. With a man like Preston Sturges at the tiller it might have been a more penetrating, a more living document. But it would be unfair to shove all the adverse criticism on Irving Pichel, the director. The writing has a flaccid quality that most of the players labor in vain to disguise. The authors did not consult the soul of wit. So well did they strive in this regard that even an accomplished actor like J. Carroll Naish has hard going to read the lines given him, notably in the speech he makes after the award of the medal. As it comes to the

in a background of American life as real as soda pop and crackerjacks.

With the rarest sensitivity Joseph Cotten portrays the ailing soldier. We first meet Zack in the railroad station diffidently looking at magazines. "What will you have, soldier?" confuses him into buying one and going off without it. On the train he is shy and taciturn in the middle of the hubbub of merry, flirtatious servicemen going home for Christmas. In the bare, drab room at the YMCA he is all fingers and fumbles opening a pack of cigarettes. When he takes Mary to the movies he suffers an agony of sweat watching the battle newsreel and wincing under the crash of the realistic sound track. Later drinking a cup of coffee with Mary he is driven into a panic by the war reminiscences of the waiter, a World War I veteran with a tick in his face. Mary meets all these crises in Zack with delicate understanding. Little by little his control strengthens under the tender sympathy of her love. The climax comes in two powerful sequences. The happy pair are returning from an evening of dancing when a huge shepherd dog attacks Zack. A hair-raising fight takes place between the man and the dog until the beast's owner hauls it away. When Zack gets back to his room, the reaction from fatigue sets in. In a heart-rending scene he goes through a spasm of delirium and fights his way through it alone. It is a remarkably effective combination of acting, sound and photography.

WHY the author thought that making his heroine a convict would improve the story is difficult to understand. If Mary were just an ordinary girl who brings a sick soldier home for Christmas dinner, the film would have as strong a punch and it would avoid the anticlimax of its ending. The meshing of the two unfortunate careers together produces a blurred effect as though you were reading two stories at the same time. Besides, the circumstances that surround the heroine are more difficult to believe than those that surround the hero. It is a hard role to put across. In lesser hands than Miss Rogers' it might have turned out

I'LL BE SEEING YOU

Screenplay by Marion Parsonnet from a story by Charles Martin, directed by William Dieterle, photographed by Tony Gaudio, music by Daniele Amfitheatrof. A Dore Schary production, distributed by United Artists.

The Cast

Mary Marshall	Ginger Rogers
Zachary Morgan	Joseph Cotten
Barbara Marshall	Shirley Temple
Mrs. Marshall	Spring Byington
Mr. Marshall	Tom Tully
Swanson	Chill Wills
Lieut. Bruce	Dare Harris
Sailor on train	Kenny Bowers

rather a mess. But Ginger has come a long way since the days she won Charleston contests. Since her delightful and glamorous starrings with Fred Astaire, her command of acting technique has strengthened and deepened. As Mary, her long apprenticeship attains impressive maturity.

Shirley Temple gives the weakest performance in the picture. At times she doesn't seem to know what to do with her role. But Spring Byington and Tom Tully play the aunt and uncle with insight and restraint. They give the film the feeling of ordinary domesticity that is so arresting and reassuring.

The atmosphere in which Mary and Zack celebrate the holiday is prosaic to the point of poetry. The jigsaw puzzle, the Christmas dinner, carols, plum pudding and tree, the New Year party at the YMCA are all the ordinary stuff out of which America is made. But something new has come into the placidity of carpet slippers, good home cooking and twenty four hours a day of unheroic rectitude. It is the soldier with the wounded mind. No picture has come to grips more sincerely with the problem of war neurosis. The terrible sense of uncertainty, the nervous exhaustion, the attacks of the horrors that are the portion of some of the men who have survived the battle. *I'll Be Seeing You* is boy-meets-girl with that vast difference. And the stars invest it with a rich and moving truthfulness. — A. B.

GREER GARSON

IN THE procession of goddesses across the movie skies, each for her time functioning somewhat like what the astrologers call a "ruling planet" and exercising Heaven knows what influences upon the ordinary mortals who look up with such adoration to movie stars, there has been none quite like Greer Garson. From the instant she appeared so suddenly and charmingly to Mr. Chips from behind a rock in a mountain-path, not quite so much a phantom of delight as a fine figure of a woman with all the cheering wholesomeness of good bread and butter, she has shone ever more steadily and brightly as a certain kind of person and personality, more and more popular, and — more than anything else — reliable.

Whatever her gifts as an actress may be, she has been caught in the star system and kept to essentially the same part, in which it is certain that countless thousands adore her. Perhaps she could do many other kinds of role, and do them well, but she has been typed as the beautiful, sensible, charming and utterly dependable wife-woman, often the "Mrs." to Walter Pidgeon's also delightful "Mr." The tale may be an apocryphal one, that Miss Garson once jokingly called herself "Metro's Golden Mare," but there are shadows of truth in it. M. G. M., and many a hit picture, would have been the poorer without her.

The Valley of Decision, whatever it was as a novel, was obviously, as a movie, built around Greer Garson. For all its assembly of interesting characters, with top-notch players to enact them, and all its plot connections with such stupendous and controversial problems as wealth and poverty, capital and labor, trusts and unions, she — in the person of Mary Rafferty—is the central figure, with a guiding hand and a deciding mind in every situation.

Mary Rafferty was an Irish girl who went to work as a house-maid for the wealthy Scott family. This in the seventies, when even maids wore bustles, and in Pittsburgh, where one might suppose that the social bridge between the Rafferties in shantytown and the Scotts — not yet a genera-

tion from the laboring classes for all their quick riches — would not be too difficult a bridge to cross, especially for a girl with Mary's brains and charm, and a young man with Paul Scott's instinctive feeling for human values. But the natural romance never blossoms into marriage — Mary knows too well, and in a definitely reverse-snobbish way, her place as a domestic. At one point, when the family had united to beseech her, practically "hat in hand" as in the old play, to marry the eldest son, she wavered, in spite of her superstitious fear of her father's curse upon such a marriage, but violent chance intervened, resulting not only in her own father's death but that of Paul's father as well, and Paul gave up hope. He married a hoity-toity girl who had been waiting her chance, and Mary went on being his best friend and counselor, as she had been from the beginning.

But this rather excessive consciousness of being just a house-maid did not prevent her from becoming almost closer to different members of the family than they were to one another. She was good angel to all of them, preventing the daughter from a reckless elopement, becoming the mother's most trusted confidante, helping Paul with her confidence and encouragement through the time when he was inventing a crucial improvement in steel making. When labor troubles arose, with their tragic outcome, she was on hand, in and out of both camps, to be either in the thick or on the sidelines of all the happenings. And in the end, when she had left domestic service to set up as a dressmaker, she reached the climax of her power, and saved the Scott works from being sold out of the family.

ALL of this centering of importance in the lovely but lowly Mary cannot help having a somewhat belittling effect on a story that is fundamentally concerned with big issues, issues which since have grown into some of the most tremendous our country has to face. Trusts were forming then, and unions, and the battle of individualism that the elder Scott put up to keep clear of them both, to run his business in free

competition, and keep his shop open to all good workers whether unionized or not, has a drama all its own. It is something notable that a movie should touch upon this controversial theme at all, even as an incident in a Greer Garson story of blighted romance. It might — just might — be an augury of occasional things to come, close to vital conditions of American life.

Miss Garson's host of admirers, however, are not going to complain about it. She is as lovely, as admirable, as tender and sensible as ever, and though coming from a shanty, with some convent education to be sure, she is still a fine lady. Lots of people, who have been conditioned by countless movies to look for the silver lining, will believe that there is a symbol of distant wedding bells when Paul defies his wife and es-

corts Mary in the Scott buggy back to her humble home.

Tay Garnet has given the virile elements in the story all he has, which is a great deal. All the men are exceptionally good — Donald Crisp as the head of the Scott works, Lionel Barrymore (at his best) as the embittered labor agitator, Preston Foster as a worker, and especially Gregory Peck as the elder Scott boy, a fine character finely played. Gladys Cooper, Jessica Tandy and Marsha Hunt create three excellent characterizations. All of these things make up to some extent for the long, long beginning while Mary gets herself established in the Scott affairs, and will somewhat atone to the increasing minority who are getting a bit weary of the eternally same Greer Garson. — J. S. H.

TAILOR-MADE SCRIPTS

BRUCE A. FINDLAY

Supervisor, Visual Education Section, Los Angeles Board of Education

CONTRARY to public opinion, the Chinese proverb does not state, "One picture is worth 10,000 words." According to a noted Chinese educator and philosopher who sometime ago passed through our fair city, what the Chinese proverb actually said is, "One look is worth a hundred listens." When this remark was uttered, the philosopher was probably correct, for looking was one thing; and listening was an entirely different matter. With the advent of sound in pictures, looking and listening became fellow instructors in the business of teaching.

Do you remember as a child seeing your first "magic lantern"? The pictures did seem magic. However, things have changed. To pictures the word, magic, has clung far longer than it should. There is nothing magic about a picture, not even when that picture is added to thousands of others in the form of motion pictures. Probably, the only necromantic part of the average educational picture is how completely the

teaching has been made to disappear from the film itself.

The real educational picture is a new development as completely different from the entertainment picture and from most of the educational pictures, too, as night is different from day. Many producers and a number of educators have had the feeling that if a subject could just be put in a picture, ipso facto, hocus pocus, abracadabra, a teaching lesson would result. Nothing could be further from the truth. "To show" may be one definition of teach, but merely showing is only a part of the instructional process. There are two parts to the learning process. One is the teacher; and the other, the student. What each does to the other is important. What applies in one case does not always apply to another. There is no all-purpose teaching technique in or out of films. There is no electric light bulb that will serve the sick room, the hospital lamp, the playground, and the living room alike. There is no all-purpose

automobile, no all-purpose clothing, and there are no genuine all-purpose teaching films, either! This is a bit positive, perhaps, but true nevertheless!

Some years ago a former editor of the *Saturday Evening Post* is supposed to have related the following incident: Two men in a smoking room on a train were discussing the *Saturday Evening Post*. Said one to the other, "This is truly a great magazine. I read and enjoyed every word of every article in the current issue." The *Post* editor is supposed to have wired his editorial board that there would be some changes made if such a statement could be made again. The *Post* is so edited that everybody should be interested in some of its material but no one in all of it. The same application might be made to teaching films. The technique that applies to the documentary film is not necessarily suitable to the skill-forming and skill-developing type.

As search lights may be used either to focus on a given object or to sweep across a landscape, so may teaching pictures be used to develop a given phase of a subject. Unfortunately, the production of educational pictures has fallen too largely into the hands of, first, those whose training and background have been entirely in the entertainment field; or, second, those whose experience and training have been strictly academic. There is a middle ground into which the educational picture is rapidly moving. That middle ground presents pictures that are "tailored" exclusively to a specific problem. They should not aim to cover the entire subject nor deal with every phase under the sun. And incidentally, but not accidentally, these pictures when properly made will probably sell in great quantities. When that day arrives, we shall see pictures that deal with basic fundamentals.

IN chemistry we learn of concentrated solutions. Concentrated solutions may do a great damage in the physical world. Concentrated classroom pictures may do the same in the educational world. Many educational pictures are so constructed that it seems as though the accounting division supervised the picture in order to make certain that every possible and conceivable item of information was crowded somewhere between the first and the last

frame. Because 100 individuals may see a picture in eleven minutes is no guarantee of eleven hundred minutes of learning. Frequently, 80% to 90% of a picture is absolutely wasted because the picture moves too fast!

Recently, I visited an army camp in which a sincere but amateurish (so far as teaching techniques are concerned) instructor was laboring with a very confused group of young men over some important scientific facts. A 20-minute "all-purpose" panacea picture was presented to the group. The picture covered so much territory and moved so rapidly and was so entirely confusing that all of us were in a whirl. At the conclusion of the picture, the officer asked, "Any questions?" There being none, he went on to the next lesson. It is safe to say that none of us knew enough to ask questions; therefore, he assumed we had seen all, knew all, though we told nothing.

The educational pictures which are necessary to fit the crying need for instruction must be pictures, the tempo of which is geared neither to the maximum intellectual speed of the upper 20% nor the lower 20%, but to the intellectual speed limit of a little below the average of the class. Such a picture gives the bright student a chance to review, the average student a better chance to understand, and makes reasonable allowance for those who do not come so well equipped intellectually. While it is true that no picture can generate brains, a well-tailored and well-made picture *can* bring about the maximum use of what brains the individual has.

Those who must be convicted of sin before there will be real salvation in this educational picture business are the script writers. It makes little difference whether Michael Angelo himself arranges the scenery, Leonardo da Vinci in person supervises the stage sets with camera effects by Thomas Edison, and whether the entire production is under the personal supervision of William Shakespeare, unless the teaching techniques and educational values are *built into* the script itself, the picture is probably not an educational picture. The heart of the entire matter rests in the script. Too often the treatment is little more than an educational *script tease*.

How many educational scripts are begun on story boards and made available

for practical educators to review in advance of making? Too frequently these scripts are written by technical experts and authors in specific fields who are not masters of teaching techniques and methods. Many of them do not know how to make a picture carry out its purpose. These writers endeavor to make the audience jump through the learning hoop instead of making the picture jump through the hoop! Far be it from me to embarrass the authors of some of our so-called "educational" by asking them how long it has been since they taught a class (if ever) or how recently they reviewed the high lights of the fine art of teaching or whether they know how to make a picture jump when they crack the teaching whip!

One might be the world's greatest authority in physiology. He might know the human anatomy in the minutest detail and yet not be a surgeon. There are techniques involved in surgery which no amount of detailed information concerning that surgery could ever develop. This business of writing an educational script involves certain intellectual surgical treatment which only experience, background, and training can give.

LAST week a Hollywood producer of considerable importance was discussing the matter of educational pictures. His company had spent a sizeable sum on the production of an "educational" which was a total loss as far as the classroom was concerned. He went on at length to describe who the director had been (a widely known gentleman), who the script writer was (an equally well-known person in the entertainment field), and of the lavish scenery and the amount of money poured into the picture. When he was asked what actual classroom experience the script writer had had, whether or not the film dealt with a subject vital to the classroom, and what teaching techniques had been used in the development and presentation of the material, the producer seemed amazed and baffled.

Audio-visual teaching tools, it is true, do need a blood transfusion. However, just any corpuscles will not do. There are types of materials which are as incompatible in the classroom field as are types of plasma. As the heart is the organism in the body that keeps us alive so is the script, the

heart of the educational picture, the organism that keeps the picture alive. (And, brother, if you don't think many of them die an early death, just drop in some time; and we'll show you a few thousand.) Producers of classroom pictures would do well to spend ten hours on a script for every hour spent on production.

Recently, a producer prepared an educational script, copies of which he sent to leaders in the audio-visual field — principals, superintendents, and supervisors. When his scripts were returned, he had almost as many different ideas as he had letters. At first, he was delighted at the response. But when he studied the problem more carefully, he realized that the probable result of his query would be dozens of suggestions, only a small number of which would be practical, and of this small amount a still smaller number could be used. He's in hot water now, for he knows that many of those whose ideas were sought but rejected will see little good in the picture when it is produced.

How and when can pictures be presented to secure the proper reaction to the matters presented when they are in script form? Certainly, it is not to wait until the picture is made and then have teachers preview it. There are in this country many good teachers, directors of audio-visual education departments, superintendents, and others whose opinions are well worth soliciting. If their opinions are worth soliciting, those opinions have a cash value. When a check accompanies a script with a request for a review, the producer gets a fair and frank, honest criticism; and, if he has chosen wisely, the producer will find those criticisms one of the best investments he ever made in that particular picture.

Industrial engineers state that approximately one-fifth of all the time allocated to the production of an article is devoted to the checking, rechecking, testing, and proving of the product as it moves from step to step along the production line. What percentage of the production time of an educational picture is devoted to testing, checking, rechecking, and proving the script? It is doubtful if any successful manufacturer would place on the market as poorly a proved product as is the average educational picture. Technical mastery of cameras, color, scenery, angles, etc., in the motion picture field does not in itself

assure the success of a classroom picture. There is another ingredient — educational techniques — the most essential ingredient in the success of an educational picture.

ONE has but to examine the first educational sound pictures to realize how little progress has been made in developing classroom techniques. Until the ultimate consumer, in our case the classroom teacher, demands a better grade of picture, one that includes teaching techniques, producers will continue to give us a type of picture which has long since ceased to fit the needs.

What is true of the strictly classroom pictures is also true of thousands of reels of sponsored film which are offered to the school departments for classroom use. In the Los Angeles library, there are approximately 5,000 reels of commercially sponsored film. Of this entire library, there are but a few reels that were especially designed for classroom use. No attempt was made from the time the first word of the script was written until the picture was completed to build techniques in the film for the classroom. The hundreds of thousands of feet of industrial film that are wasted each year because of lack of foresight and planning on the part of the producer or sponsor constitute an inexcusable and unnecessary waste.

When a sponsor makes a picture, he has some specific idea in mind. The picture is built according to that plan; and that is as it should be, since it is his money. Either as an afterthought or for reasons unknown, probably the latter, the film is then offered to the schools of the country. After seeing hundreds of these pictures, the inescapable conclusion is that had a little engineering been done in the first place when the script was being written, the schools of the country would have thousands of reels of very valuable material; and sponsors would have millions of units of circulation which they do not have now.

To be specific, recently, a large corpora-

tion spent approximately \$65,000 in producing a sound color picture dealing with the distribution, production, and consumption of its product. It was offered to the Los Angeles City Schools. The picture was submitted to four different groups of classroom teachers: social studies, science, commercial, and industrial. Each group after previewing the picture stated that it would probably be good for some other department of the school, but it was not just right for *their own*.

When this picture was in script form, had it been presented to one of a number of people in audio-visual departments, that script could have been altered, remade with the addition of a shot here and there, and otherwise made into one or two highly acceptable classroom films. The actual amount of footage that would be saved on the printing of copies would more than cover the added cost of re-editing; and in addition, the producer would receive a circulation which he desired; and the schools would get a helpful picture.

Classroom films have long since outgrown the curls-and-dolls stage. They are young ladies now who are supposed to be mature instructors. As such, they should be skilled in the art of teaching. And until such time as those who are responsible for the making of classroom films recognize this fact, the industry, in the judgment of some of us, is doomed to lag and trail.

The classroom teacher should and may have a kit of tools which will help her as no teaching materials have ever helped classroom teachers since the first lesson was taught the first student. However, until administrators and classroom teachers demand a better type of teaching material, until we come to the place where we support those who do make the high type of classroom material, we need not expect producers to arouse from their lethargy.

There are great days ahead provided we rush to meet them and do not wait calmly with our hands folded for the millennium.



BOOK REVIEWS.

Best Film Plays of 1943-1944. Edited by John Gassner and Dudley Nichols. Crown Publishers, New York. \$3.00.

THAT excellent compilation, "Twenty Best Film Plays", which John Gassner and Dudley Nichols brought out a couple of years ago, is now followed by the first of what is planned to be an annual publication. The number of films selected for it happens to be ten, but that is not to be confused with anybody's "Ten Best." The choices made by the editors were determined first by what was available among films they thought well above the general average, and limited by whether or not they could clear the rights to publish the scripts, and by the space restrictions of seven hundred or so pages. The date period within which their selections fall was from August 1943 to August 1944, with the exception of two films that had been released earlier and couldn't be found place for in their earlier volume.

The book contains the final shooting scripts of *Wilson*, *The Purple Heart*, *Going My Way*, *The Miracle of Morgan's Creek*, *Watch on the Rhine*, *Dragon Seed*, *The More the Merrier*, *The Ox-Bow Incident*, *Hail the Conquering Hero*, and *Casablanca*.

This list, though it contains many box-office hits and some of them of great magnitude, is obviously a "literate" list. They make good reading — some of them of course better than others — because there is something in them besides mere action, the kind of physical movement that is really effective only when seen, not described. There are no musicals among them, though *Going My Way* has a lot of singing in it, no straight melodramas, no adventure stories such as Westerns. The editors, without flatly saying so, have been looking for that quality which they define only by calling it "above the average," but which is in fact the quality that puts a movie into the realm of art. Dudley Nichols, in his part of the introduction, says that the final test in film which decides whether the worker is an artist or an artisan is *style*. "The signature of the great film director is in every frame of his film." Obviously

the style of a director can be found only on the film, it can never get into the written script. But the director with enough style to be called an artist is most himself when he is working with material that has substance in it, and there are at least eight of these ten pictures with enough substance in them, either of idea or character, to make them eminently readable — that is, interesting even as mere words on paper. And if you have seen the picture, these words are surprisingly effective in bringing up vivid visual images to the mind's eye.

Dudley Nichols — since he uses the word "artist" with certain apologies, let us call him merely one of Hollywood's best craftsmen — has a very interesting prefatory essay which he calls "Writer, Director and Film." He is talking, as he takes pains to warn, of *ideal* film, and confines himself entirely to the nature of film itself and to the film creators, writer and director. Anyone who wants to look at movies as something more than a pastime, to think them over afterwards and ponder on what has given him something of the nature of experience lived through, will find sensible and stimulating things in this essay which will add to his enjoyment of good films. Mr. Nichols has his feet solidly on the ground of practical movie-making or he would be sitting on the sidelines with the long-hairs instead of where he is in Hollywood, but his head, though not in the clouds, is face forward and upward. He has enlightening things to say about the relations and differences between screen and stage — a subject on which a lot of nonsense has been written — and some pertinent remarks on film criticism.

JOHN Gassner, a drama critic whose critical thinking and feeling has that ability rare in his craft of encompassing a keen and sympathetic appreciation of the special qualities of movies in their own right, without condescension — he also has an introductory essay for this book. It is an analysis of the films selected, and a glance at the year as a whole. He has this to say: "Whether the overall record is encouraging or discouraging depends upon one's point of view, upon the patience of thoughtful

observers with the various limitations of the industry, upon how gracefully they can accept the disappointment of fond expectations for an art form whose potentialities loom larger the more one thinks of them." He finds, as a "semi-detached observer," that "in toto film achievements fall far too short of their promise," and he has a provocative theory that the fade-out — that indispensable device of movie-making — has a good deal to be blamed for.

But he does find something heartening in a year that produced *Wilson* and *The Ox-Bow Incident*. These films may remind us, he says, "that Hollywood can put on its thinking cap now and then, although it prefers to stand bare-headed on most occasions. They are dreams of political and social thought, and may be acclaimed both for their importance and rarity in the field."

Of *The Ox-Bow Incident* he says it "made exceptional claims to distinction with a realistic treatment of American frontier life and a relentless examination of the genesis and momentum of mob violence. Few films of any year possessed such concentrated story-telling and such an insistent pulse-beat. Its grimness was too unpalatable for an audience so consistently treated to lemon drops and candy bars by the purveyors of entertainment, but it would be difficult to find many instances of grimness put to better use, without gratuitous sensationalism,

and without synthetic horrors." It was a "box-office failure and scored only twelve points in the *Film Daily's* 1943 poll, yet I would willingly forego a dozen films that have received ten times as many credits."

These are comforting words for the National Board, which called *The Ox-Bow Incident* the best picture of 1943. Lots of people thought we were crazy.

Movie Lot to Beachhead — The Motion Picture Goes to War and Prepares for the Future, by the Editors of LOOK with a preface by Robert St. John. Doubleday Doran & Co., N. Y. \$3.50.

THIS is a fascinating picture book covering—with just enough text—what the movie people and the movies have been doing as their part in the war. Everyone who loves the movies will find his respect for them enormously heightened by this record, which touches not only on the films Hollywood has made treating the war as a story, but includes the front activities of movie people in the service and touring the battle zones as entertainers, what the movies have done to help sell bonds, how they have made America visually alive to the folks of other lands, and the things they have learned that will make for a closer relation between real life and the screen in the days to come.

FROM a number of films reviewed recently by the Educational Review Committee of the Board four are listed as interesting of their kind and examples of new subjects available in various categories.

BELL HELICOPTER A description of the major features of a new type of helicopter; its test flights, its possibilities and advantages. 16 mm, color, 17 min., made and distributed by the Bell Aircraft Corporation, Motion Picture Division, Buffalo, N. Y.

DOUBTFUL DOLLARS Part of a "Know Your Money" campaign, this film was made with the cooperation of the U. S. Secret Service Bureau of the Treasury Dept. It shows how to recognize counterfeit money; reproductions of different de-

nominations; and what to look for and how to apprehend counterfeiters. 16mm, color, 17 min. from U. S. Treasury Dept., Savings Bonds Division, Washington, D. C.

HOW TO DRAW CARTOONS Fred Cooper draws his matchstick figures, showing what body movement and expression a single line can indicate. 16mm, 20 min., from Gutlohn, 25 West 45th St., New York 19.

OUT OF THE HEART The problems in responsibility and social relations that face a little boy in his home and community when he gets a puppy from an animal shelter. 16mm, color and black and white, 11 min., from Filmedia, 159 E. 35th St., N. Y.

COMMUNITY REPORTS

THE president of the Better Films Council of Lincoln (Nebr.) Mrs. C. M. Stewart writes of their activities, saying: "Starting where I left off after reporting last fall, our programs have been as follows: "Selection of Motion Pictures for Youth," by a P-T. A. representative; "The Story of *King of Kings* the Undying Movie" taken from the Christian Herald. A discussion of religious education material followed, out of which came a request for the appointment of a special committee of three Council members to draft a letter urging production of more films with strong moral influence. In January we had an informal talk by our city librarian. He told of the possibility of the library serving as a clearing house for standard children's films and documentaries and suggested the cooperation of the Council and the library in such a project. The February topic was "The Background and Progress of the National Board of Review," presented by two Council members in question and answer form. The resolutions of the Board's 35th Conference were read. The March subject, "Films Carry On," included "The Future of Visual Education." "Films Interpret Nation to Nation," based on an article by Irene Baird of the Film Board of Canada and "Gathering the News of the Day," from a pamphlet by Therese Stone of Metro-Goldwyn-Mayer Public Relations Department. At the April meeting, called "Film Potpourri," we had a survey of masculine opinion of current films, "Realism on the Screen," and "National Variety Clubs." Our last meeting in May will be given to the study and application of our Council Evaluation Chart recently completed. Two films seen by the majority of the Council members will be selected in advance and an analysis made of them.

"For several years the Lincoln Theatre Corporation, cooperating with the City Federation of P-T. A., has provided a show for children on a Saturday morning, the proceeds going into the P-T. A. fund for medical care of indigent children. This year the film program was *Henry Aldrich Plays Cupid* with some very fine short sub-

jects. The door fee was ten cents and the P-T. A. assumed none of the expenses except the amusement tax. The other theatre organization in the city, Nebraska Theatre Corporation, turned over all March 4th Box Office receipts from two theatres to the American Red Cross.

"We have had an excellent attendance this year, and have added representatives from four organizations. For the first time, we have a fine member representing the negro service organization, the Urban League. The prospect of a Junior Film Study Club has been discussed with representatives of the Girl Reserves. The increase of drinking in current films impelled the members to protest unnecessary drinking scenes. We continue to receive splendid cooperation from our local papers, our selections of the week or special recommendations appear in Sunday editions. We have had more requests for the photoplay guide in recent months."

THE Springfield (Mass.) Motion Picture Council reports: "Our Council is bringing to a close its fifteenth year and among the highlights of the past season we find for speakers, Mr. Thomas Hodge of the British War Information Service; Mrs. Bettina Gunczy, Secretary of the National Motion Picture Council; Mrs. Mary Nossaman, Assistant Publicity Director of the War Activities Committee; and Miss Elizabeth Boudreau, Assistant to the Director of the Boston Public Library.

"The members of the Executive Board were privileged to meet Mr. Crane Wilbur while in our city in connection with the filming of the documentary film, *It Happened in Springfield*, based on the Springfield Plan, Education for Democracy. And our Council has been asked to participate in a Program Bureau that is being formed in the city as a part of the democratic educational plan. Our president and vice-president were guests at functions for Skippy Homeier when he appeared here at the showing of his picture, *Tomorrow the World*. We have sponsored a Motion Picture Club at one of the Junior High Schools

under the direction of our educational chairman and hope in another year to add more schools in this project.

"We have started a fund to purchase motion picture projector equipment for our own use and that of clubs and organizations connected with the Council as part of our community service. At the present time we are making an effort to have suitable films for children shown at the neighborhood theatres on Fridays and Saturdays and hope that before long we will be able to report some success on this."

MORE than 200 attended the annual spring breakfast of the Better Films Council of Sheboygan County, Wisconsin, at which the city Mayor praised the Council work and stated his support of its activities. Mrs. Henry E. Smith, motion picture chairman of the state Federation of Women's Clubs, spoke about the purposes of visual education and especially the importance of movies at the present time. A third speaker was the theatre manager who arranged a preview of *National Velvet* following the breakfast. "This movie was praised by all those who saw it," the report says.

THEATRE Behavior was the subject for discussion at the March meeting of the Greater Cleveland Motion Picture Council. The Secretary of the Cleveland Motion Picture Exhibitors Association introduced six theatre managers who presented the problems facing owners in the Cleveland area. They reported various acts of vandalism, that theatre seats are being ruined, that the young people are noisy and rude, that they make the theatre a meeting place for their gangs. They further explained that much time and effort was being devoted to the solution of these problems. Meeting at present with a shortage of capable and efficient ushers, they are calling upon uniformed officers to handle the worst offenders.

Several Council members made reports on personal observations in their neighborhood theatres. The discussion which followed resulted in a clear understanding that some curb must be made in order to

better theatre behavior, and these conclusions were arrived at: (1) The Motion Picture Council members would cooperate with any theatre manager. (2) The Council would volunteer on evenings when many youngsters go to the theatre to receive from the manager the names of offenders. These names would then be referred to the P-T. A. group, the school, and the parents.

This report in the Council Bulletin closes by saying: "Any suggestions which members have to help curb vandalism, quell the boisterousness of theatre-goers, and better theatre behavior will be gratefully appreciated by your theatre manager and by the Council."

SUMMARY reports from several conventions and forums have been received from the active Motion Picture Chairman of the Illinois Federation of Women's Clubs, Mrs. Joseph R. Chesser. In these are ideas and activities worth emphasis, for example: "Start a Council, getting the Rotary and other men's clubs interested so that the membership will be both men and women—church people should be more interested in motion pictures—chairmen should keep their clubs informed of good pictures which deserve fullest cooperation—choose the films you see, know something of them before going—study films so that you will be able to ascertain certain characteristics—stress the necessity of motion picture appreciation in clubs, schools and community groups—study the effect of the motion picture on children and youth in wartime—American educators should look into the techniques used by the Army and Navy to decide whether they are applicable to post-war methods of education."

Dr. Francis D. Tyson of the University of Pittsburgh, a member of the National Board of Review spoke on "The Activities of a Motion Picture Council" at the Allegheny County (Pa.) Federation of Women's Clubs.

From the Charlotte (N. C.) Motion Picture Council we have received a list of educational films available at the Charlotte

Library. There are some 80 documentary subjects which are for free loan to all groups and individuals in Charlotte and Mecklenburg County. A sound and a silent projector in 16mm are available for those who do not have a projector. The Library will instruct how to operate it, or help to locate an operator. There is an Educational Film Librarian on the staff and films can be booked by phone. A color travel picture *Yucatan* was presented by the Library Director as an example of the effectiveness of the 16mm film in education at a Council meeting. At another, a local theatre manager talked on "Movies At War."

The Staten Island (N. Y.) Better Films Council urges members to use the data available in the library to aid them to plan motion picture programs. The librarian is chairman of the Library Committee of the Council.

Government-made war films are available to all Indianapolis groups, according to a committee of the Indianapolis Indorsers of Photoplays. They may be obtained by calling the Central Public Library.

The relationship of the motion picture to the good neighbor policy was explained by Mr. R. C. Maroney, Director of Distribution of the Motion Picture Division, Office of the Coordinator of Inter-American Affairs, at a meeting of the Larchmont-Mamaroneck (N. Y.) Motion Picture Council. Pictures shown were *Gracias Amigos* and *The Grain That Built A Hemisphere*. Posters announcing the meeting were made by Junior High School pupils.

Another Council interest in South American films is that of the Riverside (Calif.) Motion Picture Council when they showed *Our Neighbors Down the Road* at one of their meetings.

The Reading (Pa.) Motion Picture Forum invited the presidents of the 14 civic clubs in their membership for a showing of representative short films of special interest to clubs, *Troop Train*, OWI; *Here Is China*, United China Relief; and the Technicolor *18th Century Life in Williamsburg*.

Recognition of the work of its own members was given when the Knoxville (Tenn.) Motion Picture Council visited the Market Hall Art Center to see some portraits and sketches by its president Mrs. James J. Cowan, and other oils and water colors by one of the members.

Another member has a daughter employed by Universal Studios as a reader, and they report getting some interesting bits of news and pictures occasionally through her. They also report having most interesting meetings, keeping up reviews, gathering scraps, fads and clothing, and a remarkable record in bond drives and Red Cross work.

The Better Films Board of the City and County of Sacramento, Calif., writes Mrs. Josephine Haug, president, "is busy doing things — besides checking on all current shows, we sell war bonds and stamps all the time."

The Memphis Better Films Council sold many bonds in theatre lobbies during the Sixth War Loan Drive.

A United States Treasury Department Honor award for sales aggregating more than \$1,000,000 was given to the St. Louis Better Films Council.

An award by the U. S. O. has been presented to Southern California Motion Picture Council for its services to men and women in the armed forces.

The Motion Picture Council of Central Queens (N. Y.) will send its monthly bulletin of picture recommendations to any of the family of its members in the services. By giving names and addresses to the Secretary it will be mailed to them wherever they are.

The Macon (Ga.) Better Films Committee is now in its 17th year of weekly broadcasts over station WMAZ.

The Woman's Research Club of Atlantic City (N. J.) gives ten minutes at each program to report on motion picture work and coming films, writes Mrs. Samuel B. Cuthbert, Motion Picture Chairman.

JUNIOR ACTIVITIES

PLANNING A CLUB

Radio broadcasts oftentimes make interesting study material. Such a one is this written by L. S. Grant, Motion Picture Editor of the British Columbia Parent-Teacher News, for presentation in the Department of Education High School Series. With his permission and that of the Department and the Canadian Broadcasting Corporation, we use portions of the script:

ANNOUNCER: In the small city of Sunnybank, late on a Saturday afternoon, three high school boys, leaving the Bijou Theatre, meet Mr. Scott, the theatre manager.

TED: Oh, hello Mr. Scott. We were talking about the picture we just saw.

MR. S: You know, its kind of interesting listening to you fellows talking about movies. When I was your age, the crowds were going to see *The Birth of a Nation*.

ERNIE: I've heard about that picture — pretty old and corny, wasn't it?

MR. S: Well, of course it was old. It was made in 1915. But it certainly wasn't corny. In fact, in many ways I think it was one of the greatest pictures ever made. It was the first big spectacle picture made in America. It was directed by D. W. Griffith, who was one of the greatest of all directors.

TED: Didn't he take the first close-ups, Mr. Scott?

MR. S: Yes, he introduced close-ups in that very picture, and also fadeouts — that is the slow closing of the picture in the frame at the end of a part or sequence. But in this picture he really developed the idea of the camera following the actors. Until that time, most pictures were much like stage plays, but Griffith got away from that with close-ups, enlarging certain actors, actions, and expressions. These close-ups are really points of emphasis which make the audience see important features of the film without mentioning them in words. This means that movie actors and actresses are now able to act more naturally than if they were on the stage.

TOM: What about the movies before *The Birth of a Nation*? There were some, weren't there?

MR. S: Oh yes. Movies are celebrating their fiftieth anniversary this year.

TOM: I guess those old days were pretty interesting.

MR. S: My dad used to tell me how the movies began in peep-shows. These were gadgets that looked something like juke-boxes. They were usually in the cheapest kind of entertainment places. People could put a coin in a slot and peek in, one at a time, and by turning a crank they could make the pictures move. Of course, only one person at a time could see them. By and by, celluloid film was invented and projectors were improved so that the pictures could be enlarged for a bigger audience. Even so, the first movies were very short, and they were considered rather poor class entertainment.

TOM: I guess people were delivered from double features in those days.

MR. S: Well, they have only been common for the past eight or ten years. During the depression, the movies had to cut prices to keep up business, and "two for one" was one way of giving people more for their money. It seems that they are going out of style now, though, because through wartime restrictions, movie production has been cut down and there won't be enough pictures to go around double-bills.

TED: When did sound movies start, Mr. Scott?

MR. S: Well, the first sound picture came out in 1929. Were they a headache! The first ones were nearly all musicals, and then the producers started to hire stage actors and actresses—that is, those who had speech training—and make movies out of successful plays. This put movies back where they were in the beginning. The camera had to be kept in a soundproof booth and couldn't be moved around. Thus there was very little "motion" in the motion pictures.

TED: That sure doesn't bother the cameramen now, does it?

MR. S: Oh no. Look at the way your camera moves around. No more stuffy, gabby, and chatty talking. There have been tremendous strides in both camera and sound in the last fifteen years.

TED: I've noticed some pretty slick camera effects in pictures. Like when they show things happening by a lot of flashes of different scenes. Sorta gets you all worked up.

MR S: That technique is called montage and was first developed by Russian movie people. If it gets you "worked up" as Ted says, that is just what it is supposed to do. The idea is to build up an impression in your mind. You see, that's really the secret of a good movie; it should tell its story by giving you actions to develop impressions.

TOM: How does a movie company get started on making a picture, Mr. Scott?

MR. S: Well, first they must have a story. They may buy a play or novel, or maybe have one of the company's own writers, called a scenario writer, prepare a story. In the case of a play or novel, it has to be rewritten or adapted for the screen. There are a lot of reasons for that, but you can probably guess some of them.

ERNIE: We talked about that in English class the other day at school. Miss Billings asked us to compare the book and picture where we had seen a picture based on a book we had read. She mentioned the fact that a book often covers a much longer time than a movie can show.

MR. S: Yes, that's very true. Sometimes so many changes are made the author hardly recognizes his own story. Sometimes a story is bought merely because it had a good title.

TOM: It must take quite a while for the changes to be made, doesn't it?

MR. S: Yes it does. The planning for a new picture takes a long time. But after the story is approved, things really begin to happen. An associate producer and a director are named to take over production. As you may have noticed, certain directors and producers specialize in certain types of pictures: musicals, English-types, mystery, and comedy. Some people even keep reference lists of these so that they will know what to expect. The first job of the producer and director is the casting of the picture. This is often a difficult and long-drawn process. In fact, the shooting of the picture sometimes starts before the cast is complete.

ERNIE: I thought they wrote the stories to suit the stars.

MR. S: Sometimes they do, but not very often. Most of the really talented stars can fit their abilities to any story. Of course, while the casting is going on, other factors in the making of a movie are started in motion. The art director plans the sets and outside locations if any exterior sets are

necessary. The work of an art director is extremely important, for he must decide all the backgrounds for the action of the picture. If you stop to consider what this involves in a historical story, you will realize what a difficult task the art director has.

TED: I've read about the research departments the studios have. They must be regular museums.

MR. S: Yes there is a tradition of accuracy in every detail in the movies and the companies try to live up to it. All of them maintain large and expensive departments of research under trained librarians to make sure that all background details are absolutely correct. Of course these departments work very closely with both the scenario writers who adapt the stories, and the art directors.

TOM: Golly, no wonder historical pictures are always so expensive. They must have plenty to do when they are making a life story of someone, too.

MR. S: After all the details have been arranged, rehearsals are called and shooting begins. This means that the camera and sound men are busy recording all the dramatic action and dialogue carried out by the players under the director. Frequently, "extra" players or "bit" players are needed to fill in a scene. These are hired through a central office in Hollywood, but I wouldn't advise you to plan that kind of career. Most of these extras have to boost their income with other jobs.

ERNIE: Are they just hired as they come, or do they get special jobs as special types?

MR. S: They are usually called more or less according to the parts they are to fill. Next time you go to a movie, just notice how many people are in the background. They have no lines or special action; they just help to provide atmosphere.

ERNIE: Boy, they wouldn't need to pay me if I could only be on the same set as one of the stars.

MR. S: Yes, but shooting a picture is a hard grind. It often starts at 8 a.m. which means arriving an hour or so earlier at the studio to get costume and makeup arranged. The day's work is not often completed until 4 or 5 in the afternoon.

TOM: I guess behind all the glamour it's still just another job.

MR. S: Yes, that's right, and it's probably one of the world's hardest jobs to get

into. But to make a long story short, after the picture is all taken, it is printed and goes to the cutting room. Here the film editor cuts and arranges the whole story in sequences. I figure he's about the most important fellow in the whole business of making movies. Did you ever notice the smoothness of a picture, the rhythm of it? Well, he's the man who builds the whole story for you. He gives those impressions that we were talking about a few minutes ago.

TED: If all those people have to be paid and all that work to be done, no wonder there are million dollar movies. Who makes the most out of a picture, Mr. Scott?

MR. S: That's hard to say, Ted, but the expenses are divided about this way: about one quarter of all expense is for cast, the director gets about one-tenth, and the preparation of the story costs a little more than ten percent. These are the big expenses — then there are all the lesser costs — sets, art directors, photography, publicity, make-up, and all the technical expenses involved in processing the film. Well boys, I'll have to hurry down to the express office with a film now.

TED: Thanks a lot for a very interesting talk, Mr. Scott. I think you should come up to school some Friday and talk to our photography club about movies.

TOM: Yes sir, and these keen old eyes of mine are going to see a lot more in movies now than they ever saw before.

MR. S: Well, perhaps another time I'll be able to give you more inside stuff. Good-bye, boys, it's been a lot of fun for me too.

BOYS: Goodbye, Mr. Scott.

TED: Say, fellows, how's about trying to start a movie club at school?

TOM: Boy, you've got something there.

ERNIE: I think we could share all that we just heard with the rest of the fellows then.

TOM: Here comes Sheila. Let's ask her about it.

SHEILA: Hi, gang, you have your heads together as though you're cooking up something.

TED: We've been down with Mr. Scott at the show, and we're all set to try and start a motion picture club at school.

SHEILA: I suppose you're going to get the teachers to help your collection of movie stars' photographs. What a hope!

TOM: Oh no, you've got us wrong. We

want to study more about how movies are made and what makes a good movie.

TED: After all, movies are a form of art and if we study art appreciation why not study the movies too?

SHEILA: Well, since you and I are on the Student Council, maybe we could do something about it. But where did you fellows get all this line, anyway?

ERNIE: Mr. Scott really showed us what movies are all about. I'm going to start watching the acting as well as the actresses.

TOM: Well, let's get practical. If we are going to sell the teachers on the idea of a movie club, we'll have to have some worthwhile ideas. What could we do that would be worthwhile in a club like that?

SHEILA: My cousin in Los Angeles is in a movie club at school. They collect reviews of the pictures and keep them on file in the school library.

TED: You'd have to use all your influence with Miss Brown in the library to get away with that.

SHEILA: Oh no. Miss Brown would be glad to; she's often talked about movies in our library group, and she has even asked us to bring reports on the movies made from well-known books.

TOM: Good. That sounds as though we'll get cooperation there.

ERNIE: Say, wouldn't it be something if we could drop in at the school library on Friday and get a line on our week-end movies?

SHEILA: Yes. Even our parents might be able to get in on it if we worked up something good. Maybe we would have influence enough sometime to keep Mr. Scott from bringing in poor pictures.

TOM: I think he would be glad to cooperate. After all, he's only trying to please the public.

SHEILA: I bet the P-T. A. would be glad to help us out.

ERNIE: Maybe we could get Mr. Keith, the one that teaches science in Junior High, to help too. He has his own movie camera and is very keen on movies.

TOM: Yes, and what about Miss Bilings in the English Department? She was talking about movies just the other day.

SHEILA: Well, all this talk doesn't start things going. Let's get organized for tomorrow's Council meeting. I'll ask Miss

Brown her opinion when I report for library duty in the morning.

TED: I'll see Mr. Keith in the morning, too. Then we'll have their ideas in time for the meeting.

SHEILA: And I have another idea too. . . .

ANNOUNCER: And there we leave them busily discussing their plans. If you'd been able to drop in on a meeting a few weeks later, you might have heard this . . .

TOM: And now I wish to call this meeting to order. First I'll ask the Secretary for a report.

TED: We have written to the National Film Society in Ottawa and to the Visual Education Division of the Department of Extension at the University of B. C., but we have not received any replies as yet.

TOM: Thank you, Mr. Secretary. Since our program for today's meeting is long, I shall ask now for the leader of today's discussion to open the topic on "The Importance of the Story in Movies": Miss Sheila Campbell.

SHEILA: Mr. Chairman, fellow members of Sunnybank High School Film Society, I am only going to introduce the topic, so that we can all discuss it. I think we will all agree that if we are going to enjoy a picture, it must have a good story. I think a picture tells a good story if we are interested in it right from start to finish. If they start out to show us some condition or some event, they should go right through to the end and tell us what happened to all the people who were involved.

ERNIE: Yes, but some stories aren't telling us anything important. We just go there to laugh at them.

VELMA: Shouldn't we divide pictures into different classes? Some are true or mostly true, some are ghostly and fantastic; then there are comedies, and musicals. I think if we have a good idea what class it belongs to, we can decide better if we want to see it.

TED: I decide how keen I am about a picture by how anxious I am for each scene to come along. I think a good picture keeps us anxious right through from the beginning of the action until the end when we see it all work out.

SHEILA: I'm glad to see so many of you with ideas to express about movie stories and why you like them. I have often

heard people say they liked a picture because it reminded them of someone they knew or even of themselves. I prefer to see pictures and stories of other places.

VELMA: I think it's more fun to see things that remind you of yourself. I think that some pictures showing people in slums and such terrible conditions are too depressing.

ERNIE: I agree they are depressing, but if we didn't see them we wouldn't believe them, and nobody would do anything to make them better.

TED: You have something there, Ernie. But is it necessary for them to make a whole lot of pictures like that all at once?

VELMA: I like to see pictures showing how the rich live, but I don't think they should live in castles, or be too rich!

TOM: I'd like to remark that I often wonder how so many heroes in the movies make their living. They always have money, but never seem to have jobs. Seems kind of silly to me.

ERNIE: I think Tom's right. I like to see a picture where the men, the hero, anyway, has an ordinary job.

SHEILA: All this discussion fits well with some points that I read about in preparing my report. One of these was that a good motion picture shouldn't be hard to follow or understand. Another was that any problem presented in a movie should be shown accurately, and whether the end is a happy or an unhappy one, it should be logical.

TED: Why do they have to drag in some silly person supposed to be a foreigner or something just to add a laugh? And why do they pick on some nationalities and exaggerate them until they look stupid?

VELMA: Well, I don't think the movies should make us laugh at any character just because they represent some foreign country.

SHEILA: As leader of this discussion, I agree heartily with both of your opinions. And since we have started to mention characters, I think we might well consider the way the characters are introduced and developed . . .

ANNOUNCER: They seem to be well under way, don't they? Perhaps if you have a movie club or discussion group of your own, you might be able to discover for yourselves how the meeting might have ended.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

*ALONG CAME JONES

Gary Cooper, Loretta Young, William Demarest, Dan Duryea. Based on the novel by Alan LeMay. Directed by Stuart Heisler. RKO Radio. Family: SMPC 8-14.

A delightful spoofing of the good old Western movie without malice. Cooper, a roving cowboy called Melody because he's always singing, and Demarest, his pessimistic pal, not only do a beautiful job with their parts but seem to have had a good time too. Melody hoves into a strange town where he is taken for a notorious bandit who can out-shoot anyone in the district. Enjoying this unmerited distinction Melody finds himself in the spot of being hunted down by the law, the stage company, a feuding family and the bandit himself. Miss Young gets him out of the scrap in the end. Witty in story and dialogue, well acted, produced and directed.

BLOOD ON THE SUN

James Cagney, Sylvia Sidney. Screen play by Lester Cole; from a story by Garrett Ford. Directed by Frank Lloyd. United Artists. Family: SMPC 12-14.

Suited in every way to Jimmy Cagney's personality and talents is this story of ambitious militarists in the Japan of some fifteen years ago. Cagney, editor of Tokyo's English paper, gets hold of Premier Baron Tanaka's plan for Japanese world conquest and tries to smuggle the document out of the country. The efforts of the Baron and the secret police to regain the paper are the basis of exciting melodramatic action, in which Cagney's charm, vital energy and impressive knowledge of judo make his ability to stand up to any eight of the unscrupulous, cunning Japanese entirely credible. An able cast filled with reasonable likenesses to Orientals, and Sylvia Sidney, the Eurasian whom Cagney loves, gives him whatever support he needs. Production values — photography, score, sets, ceremonies — are noteworthy.

*BODY SNATCHER, THE

Boris Karloff, Henry Daniell. Based on the story of Robert Louis Stevenson. Directed by Robert Wise. RKO Radio. Mature.

Robert Louis Stevenson's story of grave robbers comes alive in all its macabre eeriness in this smart, adroit film. Doctor MacFarlan, an eminent Edinburgh anatomist, gets his supply of specimens for his school from a sinister character who mixes cab driving with the more lucrative business of looting church yards. The action takes place in that time in Scotland when medical men could get bodies fit for dissection in no other way. The cab man has a blackmail hold over the doctor and enjoys humiliating him. The situation which gets mixed up with murder finally becomes unendurable. The payoff is brilliantly hair-raising. Wrought with skill in direction, photography, and writing, the picture transcends the run-of-the-mill "horror film." Henry Daniell and Boris Karloff give unusually good performances.

BREWSTER'S MILLIONS

Dennis O'Keefe, Helen Walker, Eddie "Rochester" Anderson. Screen play by Siegfried Herzig, Charles Rogers, Wilkie Mahoney; from the novel by George Barr McCutcheon and the stage play by Winchell Smith and Byron Ongley. Directed by Allan Dwan. United Artists. Family: SMPC 12-14.

In this third filming the farce is brought up-to-date by making a discharged doughboy of young Brewster, its hero. As in previous versions, he must spend a million dollars in two months in order to inherit his uncle's fortune, and his fiancée and friends, who can't be told of this stipulation, nearly wreck things for him by attempts to curb his extravagances. Although the impression of being faintly dated keeps the humor on a moderate level, an easy cast and director have things rolling along briskly and amusingly. June Havoc breaks through every now and then with a moment of high comedy. And there's the constant fun furnished by watching someone spend unlimited money.

CHINA SKY

Randolph Scott, Ruth Warwick, Ellen Drew. Based on the novel by Pearl S. Buck. Directed by Ray Ewright. RKO Radio. Family.

The agonies of a mission hospital in China under constant Jap raids are told in a rather synthetic but rousing fashion. There is a romantic complication when the doctor brings his New York wife to the town. She resents his pretty companion doctor who has devoted herself so completely to the work at hand that he has never noticed how nice she is. The Chinese are heroic and pathetic in their terrible ordeals and the guerrilla warriors are gallant and very effective in their sorties.

CLOCK, THE

Judy Garland, Robert Walker. Screen play by Robert Nathan and Joseph Schrank; based on a story by Paul and Pauline Gallico. Directed by Vincente Minnelli. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

In the two days that follow their meeting in a New York railroad terminal, a lonely soldier on week-end furlough and a little secretary find that they're meant for each other and marry. The big city springs into life in all its impersonal kindness as the love affair makes its simple progress. Fine sets and the uniformly sympathetic performances of the happily chosen cast establish a surprisingly warm real feeling of New York and its people. Unhampered by wordy dialogue, Director Minelli tells his story with charm, keeping up a tone of gentle humor that hits a peak of high comedy ever and again, and is quite human all of the time.

COUNTER-ATTACK

Paul Muni, Marguerite Chapman. Based on the play by Janet and Philip Stevenson. Directed by Zoltan Korda. Columbia. Family: SMPC 12-14.

The film celebrates an incident in the famous Russian counter-attack when the Soviet engineers built a bridge just under the surface of a river and blasted the enemy positions in a brilliant surprise move. A party of paratroops guided by a girl attack the German headquarters in an attempt to capture information on the concentration of Nazi troops in the district. Paul Muni is one of them. He and the girl have rounded up seven German soldiers in the cellar of the factory when enemy artillery shells the place and traps them all. There they wait for release wondering whether it will come from the Germans or the Russians. Meanwhile Muni and Miss Chapman keep the Germans at bay with their tommyguns and try to find out which of them is an officer. The film builds up a

good deal of suspense especially with Muni being on the verge of sleep and the enemy watching a chance to disarm him. It has perhaps too many of the qualities of the play to make the best kind of movie, in the cellar scenes particularly, but these are well compensated for by the sequences of the bridge and the attack as well as by good performances all round.

ESCAPE IN THE DESERT

Philip Dorn, Helmut Dantine, Jean Sullivan, Alan Hale. Based on the play "The Petrified Forest" by Robert E. Sherwood. Directed by Edward A. Blatt. Warner Bros. Family: SMPC 12-14.

Nazi prisoners of war escape from a prison camp in the U. S. A. and terrorize their line of march in getting out of the country. At one point they take up their ways in a hotel on the desert. Among other people whom they push around is a Dutch flier on his way to the Pacific theatre. But that's their undoing. As an adventure film it gets off to a slow start but gets in stride with several fights, unpleasant treatment of an old man and an exchange of gun fire with a posse. The cast fits well enough into the parts assigned but the whole never reaches anything more significant than a melodrama.

GENTLE ANNIE

James Craig, Marjorie Main, Donna Reed. Screen play by Lawrence Hazard, based upon the novel by MacKinlay Kantor. Directed by Andrew Marton. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Back in 1901 in Oklahoma a widow and her sons commit a train robbery. The boys have done it to get their mother back in her old home in Missouri and she has insisted on being implicated with them. Disguised as a hobo, a United States marshall comes looking for them and finds them so generous in his supposed need and so generally likable that he hasn't the heart to arrest them. Several softish scenes of appealing mother-son relationship further prove the real worth of the misguided trio but justice is able to triumph finally without too much hurt to audience sympathies. The film has the excitement of a good Western, its characterizing touches — riding, shooting, fighting — distinctly above average, and the cast attractive and well-suited for what it has to do.

IT'S IN THE BAG

Fred Allen, Jack Benny. Screen play by Jay Dratler and Alma Reville; photoplay by Morrie Ryskind. Directed by Richard Wallace. United Artists. Family: SMPC 12-14.

The three hundred thousand dollars left a flea-circus owner by his uncle is hidden in one of a set of five chairs, and Fred's search for each one of the owners leads to a series of skits satirizing gangster films, mystery films, quiz kids, dim-witted detectives, movie palaces and American civilization in general. With the wryly witty star appear Mrs. Nussbaum, Jack Benny, Robert Benchley, William Bendix and many others whose presence promises laughter. The gags are quote-worthy and anyone describing the situations will find himself the life of nearly any party. Tightening up of the pace would have made the film even funnier.

LIVET PA LANDET (Life in the Country)

Edvard Persson. Based on the book by Fritz Reuters. Directed by Bror Bugler. Scandia. Family: SMPC 12-14.

A simple story about life on the estate of a Swedish count. The struggle comes when the young owner takes the job of running the farm into his own hands and retires the old overseer. A neighbor manages to get some notes of the count's and tries to force him to sell the land to him. His tenants take over and save the situation for the nobleman. Mr. Persson is jolly and tuneful as the ex-

overseer. A pleasant bucolic film, rich in detail of life on the land, and further enhanced with a delightful musical setting.

SILVER FLEET, THE

Ralph Richardson, George Withers, Esmond Knight. Written and directed by Vernon Sewell and Gordon Wellesley. PRC Pictures. Family: SMPC 8-14.

The hero of the film is a Dutch engineer who collaborates with the Germans after their invasion of Holland. But his compliance with the enemy is a cover under which he carries out widespread sabotage. The picture is a gripping melodrama, skillfully paced and directed. Without declamation, the German horror is brought home with a powerful punch. Ralph Richardson gives a strong and moving reading of the part of the heroic Hollander.

SOUTHERNER, THE

United Artists. Family: SMPC 12-14. (See p. 3)

THAT'S THE SPIRIT

Jack Oakie, Peggy Ryan, Johnny Coy. Original screenplay by Michael Fessier. Directed by Charles Lamont. Universal. Family: SMPC 12-14.

The spirit in this case is Jack Oakie on a seven day leave from the other world to straighten out the difficulties of his family, his widow and daughter, in the household of his rich father-in-law. The old man has been running everybody's business for the last forty years and is bent on making his granddaughter toe his line. Peggy Ryan who plays the young lady in question wants a stage career and thanks to his magic flute Jack makes it all come true in the final curtain. Oakie drollery and the fine performances of Miss Ryan and Johnny Coy in the dance sequences make this rather long picture lively and entertaining. The tunes are good and so are the sets.

THOSE ENDEARING YOUNG CHARMS

Laraine Day, Robert Young. Screen play by Jerome Chodorov from the play by Edward Chodorov. Directed by Lewis Allen. RKO Radio. Family.

Again soldier on furlough meets girl. This time he's a pilot, a rich heartbreaker who works through most of the picture to add her to his collection. However the girl (nick-named Snow White because she is beautiful, innocent and has common sense) touches him with her starry-eyed simple acceptance of his attentions and as they embrace finally on the airfield just before his departure overseas, it's plain that he's hers. It takes a great deal of talk to get him to see the light but the two stars handle matters with smooth efficiency. Bill Williams as the girl's unlucky, faithful admirer heads up a pleasing lot of boys, servicemen who make a lively background for the romance.

THRILL OF A ROMANCE

Van Johnson, Esther Williams. Original screen play by Richard Connell and Gladys Lehman. Directed by Joseph Pasternack. Metro-Goldwyn-Mayer. Family.

From its red plush, orchid-strewn curtain, the film is luxuriously escapist — the food, drink, clothes and recreations of the idle rich, all displayed lavishly in Technicolor. In this setting is an easily followed tale about a beautiful swimming teacher who marries an industrialist. He leaves her at a fashionable resort to go on a big deal a few hours after their marriage but a war hero on furlough shows her that it wasn't true love anyway. Esther Williams makes swimming lessons and several pretty displays of her skill a part of her romance. And for a last gorgeous touch, Lauritz Melchior acts as a kind of master of ceremonies, contributing tremendous good humor and several songs to the proceedings.

***VALLEY OF DECISION, THE**

Metro-Goldwyn-Mayer. Family: SMPC 12-14. (See page 7)

WHERE DO WE GO FROM HERE?

Fred MacMurray, Joan Leslie, June Haver. Original story by Morrie Ryskind and Sig Herzig. Directed by Gregory Ratoff. Twentieth Century-Fox. Family: SMPC 8-14.

Bill is 4F and feels pretty lonely what with everyone else in uniform and his best girl comforting the service men in the USO. Rummaging around in his garage where he collects scrap, he comes across an old lamp that proves to have a genie in it. He asks Bill what he wants. Bill wants to join the army. The genie goes to work and Bill finds himself in Washington's army at Valley Forge. From there on the genie is always popping up and sending Bill into another century. He's part of Columbus' crew, he buys Manhattan Island for twenty four dollars and finally when the draft board lowers the physical requirements he is wished into the marines. The jumping around is often confusing but Kurt Weill's music is gay and Ira Gershwin's lyrics are smart and amusing. Through the parts, Fred MacMurray romances nicely with Joan Leslie and June Haver and altogether turns in a performance he seems to have had a lot of fun doing. The costumes and Technicolor are first-rate.

WONDER MAN

Danny Kaye, Virginia Mayo. Screen play by Don Hartman, Melville Shavelson, Philip Rapp; original story by Arthur Sheekman. Directed by Bruce Humberstone. RKO Radio. Family: SMPC 12-14.

Danny becomes twins, a studious library-haunter and a popular nightclub comedian. The gay lad gets killed but his ghost uses his serious brother's body whenever necessary. The changes from one twin to the other — always inopportune — bring distress to two lovely girls, amusing bewilderment to the good cast, and a lot of fun to the audience. Danny's part is thick and juicy, with two big moments — one as a Russian baritone with hay fever, the other when he accidentally becomes a singer at an operatic performance. The sets, color effects, dances and girls are of the Goldwyn kind — expensive beauties — and the tunes are bound to be hits. The film is a little long, its clowning a little over-stressed, but Kaye fans will like it that way.

RECOMMENDED SHORTS**INFORMATIONALS**

DARK SHADOWS—A dramatization of the case history of a killer who did not know why he killed. When an eminent doctor and his nurse are murdered, the dead physician's file of patients is examined by the police psychiatrist in search of a clue. The film provides an interesting study of one of the more dreadful forms of mental aberration, in a mature and graphic manner. (Crime Does Not Pay series: Metro-Goldwyn-Mayer) Mature.

DRESS PARADE—An instructive survey of the dress business in America that not only shows designs and designers but where they get their ideas and how styles filter down from the fancy shops to the bargain basements. (This Is America: RKO Radio) Family: SMPC 12-14.

*** GUAM SALVAGED ISLAND**—A very good picture of the rehabilitation of Guam after the Jap was cleared out by our forces. A lot of the film should be instructive in the kind of job that faces us in rebuilding our island bases and in the care needed by the natives after their long, cruel, subjection to the enemy. (This Is America: RKO Radio) Family: SMPC 12-14.

HOLLYWOOD SCOUT—Several clever dogs and a big black bear go through their tricks in an effort to win screen contracts. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

IT LOOKS LIKE RAIN—John Nesbitt gives a good description of the work of the United States Weather Bureau and shows the effectiveness of its service in a flood, as one example of its national value. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

LAW OF THE BADLANDS—Dismissed from the army for a murder of which he is innocent, Bob Shayne not only clears his name but wins honor fighting with Custer in his last stand. The battle between Custer's little band and the Indians is well staged and quite effective. (Featurette: Vitaphone) Family.

NOW—THE PEACE—A carefully made, well-simplified survey of the plans that are being formulated by the United Nations to maintain peace in the post-war world. (World in Action series: United Artists) Family: SMPC 12-14.

SEESAW AND THE SHOES, THE—John Nesbitt tells how two small things led to the making of two enormously important ones — the stethoscope and rubber. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SILVER SPRINGS SWIMCAPADES—In Florida's Silver Springs, Hymie Schwartz and the clown diver Steve Accardi go through some amazing water stunts but don't outshine the three graceful Herger sisters or a troupe of seven swimmers who are seen in a water ballet. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

TIMBER DOODLES—Hunting the elusive woodcock with dog and gun. (Sportscope: RKO Radio) Family.

TRACK AND FIELD QUIZ—Mr. Smith poses sports questions to the audience in his usual amusing fashion. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

MUSICALS

CIRCUS BAND—Emphasizing the music, the picture follows a one-ring circus through its parade, its acts and a final tribute to the band, the backbone of the circus. Better photography would have helped the interesting subject. (Melody Master: Vitaphone) Family.

COMMUNITY SING No. 8—Popular songs sung by the Song Spinners for audience participation. Dick Leibert plays the organ. A better example of the series. (Columbia) Family.

MUSICAL MEXICO—Six Mexican songs are offered, among them "Amapollita" sung by Pedro Vargas. "Chiapanecas" and "Huastequita" by a trio of roadside musicians and a picturesque number by a group of ranchers—"Mi Ranchito." (Melody Master: Vitaphone) Family.

PLANTATION MELODIES—Around ten of Stephen Foster's best-known melodies is built a dramatized and sentimental story of his life that gives a fair idea of the settings in which the songs were first performed. The music is well treated by Craig Stevens (who plays Foster) and several good choruses. (Featurette: Vitaphone) Family.

CARTOONS AND COMEDIES

DIPPY DIPLOMAT, THE—In this entertaining cartoon Woody Woodpecker interferes with the barbecue that Wally Walrus is preparing for an important Russian visitor. (Lantz Color Cartune: Universal) Family: SMPC 8-14.

***FLICKER FLASHBACKS No. 7**—A delightfully funny backview of old movies including some excellent shots from Charlie Chaplin's "The Floor Walker." (RKO Radio) Family: SMPC 8-14.

HARE TRIGGER—Bugs Bunny and desperado Yosemite Sam tattle it out in a clever take-off on Westerns. In Technicolor. (Bugs Bunny Special: Vitaphone) Family: SMPC 8-14.

NO SAIL—Donald and Goofy go sailing and get stranded on the sea without food and water. In Technicolor. (Disney cartoon: RKO Radio) Family.

SERIALS

BRENDA STARR, REPORTER — Nos. 10-11-12-13.—The friendly rivalry of Brenda and Larry persists through these last episodes but they manage to collect and pool enough clues to break the gang of bank robbers and recover the stolen bank money. (Columbia) Family.

MASTER KEY, THE — Nos. 4-5-6.—The U. S. agents in their efforts to track down a ring of Nazi spies seeking to force an American scientist to give up his secret of getting gold out of sea water, run into many violent risks. To date their success has been negligible in getting their hands on The Master Key, the German leader. (Universal) Family.

NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



NEW MOVIES

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EDITORS—James Shelley Hamilton, Bettina Gunczy. Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.*

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

THE CLOCK

WITH a feeling that is fresh and discerning, Vincente Minnelli has made a love story of great charm out of the most ordinary materials. *The Clock* simply is a boy-meets-girl yarn. But poised in an atmosphere of wonder, romance and war, the adventures of a lonely corporal and a lonely office girl sing through an hour and a half of humor, poignancy and young, excited joy. Alice and Joe are just kids. But the kind of world we have has forced them to a quick maturity in life's essentials without injuring their bloom of innocence and wonder. They are unsophisticated, unspoiled, nice young people. Joe arrives in Penn Station one Sunday morning with the eager intention of getting as much of the town as he can crowd into two days' leave. It's his first visit to New York. To him Manhattan is really "The Wonder City" advertised on the Fifth Avenue bus. The camera lets us share the reaction of awe that possesses him when he stares at the skyscrapers. Perhaps it's a bit too cute that the sight frightens him and sends him scurrying back to the comparative quietude of the station. But there is a lot of fun watching his vain efforts to get some of the hurrying natives to give him a tip as to what one ought to see in the city. Pondering where to begin, he squats down by the escalator (another amazing discovery of his) and accidentally trips Alice as she scoots by. In the mishap she loses her heel. With a luck that must astonish us all he finds a cobbler in his closed shop on this Sabbath morning and persuades him to repair the girl's shoe. With even greater luck he finds Alice just the person he's been looking for. After a certain diffidence she consents to show him a bit of the town on her way home. This develops into a bus ride, a stroll in Central Park where they watch the seals being fed and the kids sailing boats and go through the Egyptian exhibition in the Metropolitan Museum. By the time he bids her goodbye they are on good enough

terms to make a date for the evening. The meeting is under the clock in the Astor.

Their further adventures take them through sequences that range from broad comedy to near tragedy. Missing the last bus, they get a lift from a milkman who gets injured in a diner and they deliver his milk for him. In a subway rush they get separated without knowing each other's name. Reunited, they spend the shorter

THE CLOCK

Directed by Vincente Minnelli, screenplay by Robert Nathan and Joseph Shrank, based on a story by Paul Gallico and Pauline Gallico, photographed by George Folsey, music by George Bassman. An Arthur Freed production distributed by Metro-Goldwyn-Mayer.

The Cast

<i>Alice Maybery</i>	<i>Judy Garland</i>
<i>Corporal Joe Allen</i>	<i>Robert Walker</i>
<i>Al Henry</i>	<i>James Gleason</i>
<i>The drunk</i>	<i>Keenan Wynn</i>
<i>Bill</i>	<i>Marshall Thompson</i>
<i>Mrs. Al Henry</i>	<i>Lucile Gleason</i>
<i>Helen</i>	<i>Ruth Brady</i>

part of their last afternoon in a mad race from marriage bureau to clinic, from clinic to judge, from judge back to city hall and they just get in under the line to be wed in a sad little ceremony with the clerk and the charwoman for witnesses. There's a wedding dinner in a cafeteria which they are too depressed to eat. But the gloom clears up when they improvise a marriage service of their own in the solemn quiet of St. Thomas Church.

PLAYING against a background of New York life, its parks, cafeterias, institutions and people, Robert Walker and Judy Garland make their story a very real experience. At times Mr. Walker gets dangerously near being a shade too wide-eyed. But Miss Garland seems always right. Together they create romance. Alice is genuinely shy, so is Joe. There is even a touch of primness in them. When they are alone in the park overlooking the

Hudson with all the fixin's of moon and a spring night, the surge of passion that possesses them is almost a painful embarrassment. They know then they are as right for each other as right can be. But they've just met and Joe must leave within the next twenty-four hours. So they try to be sensible and look for a bus.

James Gleason has the role of the milkman and his wife Lucile plays the part of his wife in the film as if right in their own kitchen. Their chitchat at the breakfast table about married life weakens the conventionality of the young lovers. It needs only the frightening experience of losing each other for a while to make Joe and Alice sure they must marry at once. Gleason does his usual penetrating and amusing job as Al Henry, talkative milkman and warm-hearted New Yorker. Mrs. Gleason gives a fine sketch as his good natured spouse. And Keenan Wynn plays a hilarious drunk who meets them all in a diner that he takes for a saloon.

The film ends with Joe leaving his wife in Penn Station. He goes off to his outfit in an aura of modest valor that does honor to all the Joes and Alices who have grasped at happiness bravely, and bravely have said goodbye. What happens to Joe after that? The story doesn't say. But a boy and a girl have been as radiantly happy for two days as the times afford. And there is memory, love and hope.

A. B.

ALONG CAME JONES

NUNNALLY Johnson and Stuart Heisler must have sat down and had a lot of fun plotting every cliché of the classic Western into the story of *Along Came Jones*. For the most part they made a very successful job of it and created a delightful picture with an engaging score by Arthur Lange, some swell photography by Milton Krasner and the work of a highly accomplished cast headed by Gary Cooper. Cooper plays the role of a roving cowhand called Melody Jones evidently because in a droning voice he is always singing verses of a ballad that seems to have no end.

William Demarest plays his side-kick, George. He is an older man who is fond enough of Melody but has small respect

ALONG CAME JONES

Directed by Stuart Heisler, screenplay by Nunnally Johnson, based on the novel by Alan Le May, photographed by Milton Krasner, music by Arthur Lange. A Gary Cooper-International Pictures production distributed by RKO-Radio.

The Cast

Melody Jones	Gary Cooper
Cherry de Longpre	Loretta Young
George Fury	William Demarest
Monte Jarrad	Dan Duryea
Cherry's brother	Frank Sully
Her father	Russell Simpson
Sheriff	Arthur Loft
Luke Packard	Don Costello
Ira Waggoner	Ray Teal

for his mind and even less for his accomplishments in the use of firearms. Melody's clumsiness with a six-shooter is a chronic worry to George. The worry bursts into full-fledged alarm when wandering into a strange town Melody is mistaken for a fast drawing outlaw and George for his half-witted companion called Uncle Roscoe. Melody, noting the respect and even awe with which the townsfolk treat him — something novel and strongly satisfying in his experience — struts around in a grim manner until a young girl runs up to him and tells him there is a gun trained on him. She helps him skip town before he gets shot and wises him up to the pickle he's in. Cherry (Loretta Young) is her name. She is the childhood sweetheart of Monte Jarrad, the outlaw. Monte is wounded and he is hiding in her barn. In Melody she sees her chance to send the lawmen and other less legal enemies of Monte on a false trail that will give the bandit time to escape from the district. Much to George's disgust, Melody fails to be frightened away. Besides he has tasted the sweets of being distinguished and thinks he might taste them permanently and pick up a thousand dollars too if he captures Monte himself. He goes back to Cherry's place.

But for his luck that would have been a fatal move, for Melody finds himself in one jam after another. It turns out that nearly everybody including Monte tries to kill him. The chases, gun play and fights finally end in a shooting seige that eliminates all the bad men, clears Melody's standing in the community and gets him the reward, several bullet scars and the girl.

TECHNICALLY the film is an excellent job into which all concerned have put a lot of talent. The photography and the sets have the authentic smack of the old Western that made William S. Hart and Tom Mix famous. The kind of Western, in fact, that kept Cooper riding and shooting in the early days of his movie career. The writing is well knit as to plot and character study. The dialogue is smart. The parts are played with discernment and skill. The direction is fast and imaginative. The music and sound are mood-provoking and clever. All these elements are artfully coordinated. Only in the overall tone does the film leave something to be desired. Obviously it was conceived as a good humored satire — or if that is too strong a word, as good humored burlesque on an ancient movie theme. But there are important times in the picture when the action and mood get serious, such as the third degree that the sheriff's men give Melody in the cabin and the hate-infused scene where Monte forces Melody to change clothes with him preparatory to shooting off the tramp cowboy's face and passing off the corpse as that of the bandit. Then there is the almost-death-bed scene in which George is thought to be dying. These are not burlesqued and they confuse the effect of a film so much of which is played tongue-in-cheek.

Cooper acts the amiable, clumsy, not too bright tramp cow-poke skilfully and with style. He contrasts well with William Demarest whose common sense sounds so droll in the childish society of gun and banditry and easy persuasion of the Western frontier. And Miss Young seems the final summing up of all those heroines

who have stood by their cowpunching heroes since the days of Broncho Billy. For the Western fan sensitive to the charm and style and versed in the idiom of a great movie tradition, *Along Came Jones* should prove a treat. And even those who are a bit above Westerns should have a good time with this one.

A. B.

THE WAY AHEAD

THERE are few if any pictures that tell how an army is made in a democracy, not in terms of technical training but in moulding the incredible variety of free men into a disciplined war machine. *The Way Ahead* tells such a story with a generous warmth and a deep insight. When England lay prone for the kill it called for its men to stand between its freedom and its life and the dread terror from the east. They came from farms and night clubs, from offices and shops — and like Americans they were as disgruntled and confused a crew as you could hope to meet. Their metamorphosis from individualistic civilians into the troops who won Africa is the story of this movie. And it is a wonderful story — not because it's told well, which it is, nor because the men it shows us are famous heroes, which they are not, — but because it shows how Tom, Dick and Harry, piped out of a complacent sleep, can rise in strength and defeat an army of professional soldiers.

Plucked out of the towns and counties of England a group of men are formed into a platoon under the command of a young officer. At first they resent him. They go through the uncomfortable phases of training, they gripe and groan and think themselves very ill used. He is an excellent officer, however, and through dint of hard driving and understanding of his men he not only whips them into good military shape but wins their trust and loyalty. And when the bars are down and the enemy is there his men come through.

The American release of the film is rather unfortunate in that Quentin Rey-

nolds has a foreword and even an afterthought by means of which we are supposed to understand that our GIs are similar in their problems and attitudes to the Britishers who were drafted into the

THE WAY AHEAD

Directed by Carol Reed, screenplay by Eric Ambler and John Sutro based on an original story by Eric Ambler, photographed by Guy Green, music by William Alwyn. A Norman Walker and John Sutro production of Two Cities Film distributed in the United States by Twentieth Century-Fox.

The Cast

Jim Perry	David Niven
Davenport	Raymond Huntley
Sgt. Fletcher	Billy Hartnell
Brewer	Stanley Holloway
Lloyd	James Donald
Luke	John Laurie
Beck	Leslie Dwyer
Parsons	Hugh Burden
Stainer	Jimmy Hanley
Commanding Officer	Reginald Tate
Company Commander	Leo Genn
P. T. Instructor	Alf Goddard
Chelsea Pensioner	John Ruddock
Chelsea Pensioner	Bromley Davenport

war. The picture, it would seem, makes that quite clear. The valor and dignity of fighting men do not need the cushy pomp of a press agent. They have laid a red dew over most of the world that is more eloquent to us than words. If at times they have given their lives grudgingly we understand that too.

WITH the exception of David Niven the actors are unknown to the American movie public. Besides the freshness these new people bring to the screen there is also the illusion of reality, seeing men who come to the screen with no overtones of other pictures. Mr. Niven, who has always been an actor of great competence and charm, could not be bettered in his performance as the lieutenant. Carol Reed has put the film together with a rare skill for revealing human values. And it is in that aspect that the strength of the picture lies. There is really very little story. Men of different types and ages are brought together, they react each in his own way to their first taste of military discipline, to the

back-breaking marches, obstacle courses, fatigue duties; they discover all the difficulties in living intimately with people they never knew before. The rich young playboy and the store manager who is so conscious of caste eat cheek by jowl with the laborer and the farmer. They are bound together not only by the needs of their life but also in a kind of freemasonry that separates them from the lieutenant and the sergeant. And when they have completed their training and come to know and respect their superiors the whole unit, officers and men, are bound together by the mystic bond of facing a common danger and death on the battlefield.

The touches of pathos and humor and all the little incidents that make up the hard and dull life of the infantry are woven together in a great documentation of how men with a growing realization of what they are fighting for and with an ever strengthening morale become the foot soldiers that have lifted the banner of Allied victory on all the fields of Europe. The picture ends with the platoon's earliest experience under fire. We see its remnants advancing through the smoke and their way ahead is long indeed.

A. B.

THE BODY SNATCHER

MEDICINE has had a pretty violent and at times none too respectable history. *The Body Snatcher* relates one phase of it that qualifies on both counts. In the early days of the nineteenth century a celebrated surgeon conducted a school of anatomy in Edinburgh. His name was MacFarlane. He had been the brilliant pupil of another famous doctor called Knox who had thought it wise to flee the Scottish capital when Burke and Hare, a pair of scoundrels who improved on their profession of grave robbing by substituting murder for digging, were caught and tried. But the same laws that fostered the careers of Burke and Hare were still on the books in MacFarlane's day and seriously handicapped legitimate anatomical re-

search. Only the bodies of folk who died in the poorhouse were available to science. They were few and for the most part faulty specimens and inadequate for the needs of the school. MacFarlane, burning-ly devoted to his craft and impatient of stupid laws, gets his subjects from a cabman. The cabman gets them from the graveyards of the town.

But there is a more sinister relationship than this grisly business enterprise between the doctor and the cabman. The cabman has a mysterious hold over MacFarlane that he takes great joy in using not for money but for the pleasure of seeing the doctor squirm. Affairs reach an intolerable climax when the cabman plants the murdered body of MacFarlane's servant Joseph in his laboratory. After years of humiliation and fear the doctor determines to be rid of his persecutor once and for all. He goes to the cabman's stable and tries to buy him off and fails. A fight ensues and MacFarlane kills his enemy. The plagued man breathes free again but in the climax of the film the prophecy of MacFarlane's wife that the evil incubus will not be thrown off by death proves all too true.

THE BODY SNATCHER

Directed by Robert Wise, screenplay by Philip MacDonald and Carlos Keith, based on a short story by Robert Louis Stevenson, photographed by Robert De Grasse, music by Roy Webb. A Val Lewton production distributed by RKO - Radio.

The Cast

<i>Gray</i>	<i>Boris Karloff</i>
<i>Joseph</i>	<i>Bela Lugosi</i>
<i>MacFarlane</i>	<i>Henry Daniell</i>
<i>Meg</i>	<i>Edith Atwater</i>
<i>Fettes</i>	<i>Russell Wade</i>
<i>Mrs. Marsh</i>	<i>Rita Corday</i>
<i>Georgina</i>	<i>Sharyn Moffett</i>
<i>Street Singer</i>	<i>Donna Lee</i>

out of your seat. And the skill with which the movie is made places it in the list of those none too frequent products that may be viewed as examples of cinematic art. Val Lewton has been making quite a name for himself ever since he produced *The Cat People* in 1942. Characteristic of his films are themes that deal with the psychic aberrations of the human mind, that are mounted with imaginative settings and recorded with a knowing camera, that are intensified with a compelling usage of music and sound. *The Body Snatcher* is the study of the effect on the mind of an intelligent man of years of an almost sadistic mental persecution. The harrassed doctor is not without sympathetic appeal to the audience in spite of the normal person's revulsion from all that grave robbing implies. His evil genius is an insinuatingly cruel creature with a gentle affection for animals. The cabman's persistent hounding and the final instances of violence overthrow MacFarlane's mind in the chilling finale. The action carries through the byways and abodes of the Scottish city represented by sets of a gloomy solidity and an artful evocation of being trapped and doomed. The Poe-like effects are further intensified by a neat use of sound, such as the sad little ballad sung by a blind beggar girl, the snort of a horse, the rumble of carriage wheels over the cobbles of an empty court. Distinctive of the style is the fight between MacFarlane and the cabman in the latter's stable quarters, illuminated by the hearth and a taper, indirectly recorded by violent shadows, smashing furniture and the spitting of a frightened cat.

The cast includes Boris Karloff as the cabman portraying his part with a wickedness devoid of burlesque, Bela Lugosi who, freed of his Draculesque idiom, enacts a stupid and voracious Portuguese, and Henry Daniell who brings to Doctor MacFarlane a wealth of strength and even warmth. The other members are less spectacular if no less competent. And all of them with the help of technicians and artists of sound, camera and direction give Robert Louis Stevenson's tale as handsome a film production as any top writer could wish.

IT IS not often that a "horror film" transcends its class but *The Body Snatcher* does it hands down. Its serious theme and historical background give it a dignity that is not found in movies conceived to scare you

COMMUNITY REPORTS

THE new president of the Atlanta Better Films Committee is Mrs. Byron H. Mathews, who served last year as first vice-president and program chairman. "Our program," she writes, "was one of continuity in an effort to create a better understanding between the home, school, church, and community in the interest of movies. We found this most profitable and feel certain we achieved our purpose. In September we had a get-together luncheon of theatre managers and members of the Film Committee, with the program presented by the Atlanta Theatre Guild. At the October meeting the subject "The Home Looks at the Movies" was presented, and in November "What Does the Community Theater Contribute to Community Life" was the topic. The December meeting was a Christmas party. In January the Supervisor of the Atlanta Public Schools Visual Education Department spoke on "What the School is Doing to Promote Better Movies." We celebrated our 24th birthday in February with a "Fun Program." "How Can the Church Help" was presented by a prominent Atlanta minister at the March meeting, and in April "Pet Peeves of Theatre Managers and Chairmen" was the subject of a panel discussion conducted by the Atlanta movie censor, two theatre managers and two chairmen. We rounded out our year in May with an evaluation of our program, reports of work done, and installation of officers."

THE Educational Department of the Worcester Art Museum announces free public instruction and recreation during a season of the year when few activities are scheduled by other organizations. Because thousands of children have much free time in the summer, emphasis is placed upon childrens' work, but activities for adults are also included. Three separate programs of carefully selected films appropriate for juvenile, adolescent and adult audiences are offered. The program for children from five to ten years consists of pictures produced by educational

film companies on subjects familiar and comprehensible to the child mind. Each runs twenty minutes. Those for young people of junior and senior high school offer notable American and British made pictures based on well-known books which appear on the required reading lists of the regular secondary school curriculum. These pictures, released at least six or seven years ago, have not, for the most part, been seen by this age group. The films selected for adults provide agreeable pastime for those of literate and cultivated taste.

In cooperation with the Worcester Better Films Council, the Young Reviewers Club, composed of representatives from all the Public Preparatory Schools of the city, has been invited to view the film programs and to discuss the pictures immediately after each showing. The purpose of these informal discussions is to help young people exercise a greater degree of discrimination in their choice of films.

The pictures making up the various series running through July and August are:

Films for children of five to ten years: *Animals of the Zoo; Animal Club; Black Bear Twins; Farm Animals; Elephants; Goats; The Fireman; A Boat Trip; Candyland; Percussion Group; Defense Against Invasion; Fluffy the Kitten.*

Film program for older children based on literature: *Adventures of Tom Sawyer*, Mark Twain's memorable classic produced in 1938. *Mutiny on the Bounty*, from the historical story by Charles B. Nordhoff and James N. Hall, filmed in 1935. *Captains Courageous*, Kipling's story produced in 1937. *As You Like It*, Shakespeare's comedy with Elisabeth Bergner and Laurence Olivier. *Mill on the Floss*, George Eliot's classic filmed in 1939, an authentic picture of English life in the early 19th century. *Little Women*, Louisa May Alcott's novel screened with unusual faithfulness to the book.

Musical films and old favorites for adults: *The Ghost Goes West*, 1936, based on the short story, "Glourie Castle" by

Eric Keown, directed by Rene Clair. *Theatrical and Social Dancing in Film 1909-1936*, a film record of performances by Geltzer, Pavlova, Valentino, Fred Astaire and others important to the dance student. *A Musical Story*, 1941, produced in Russia with Sergei Lemeshev of the Moscow State Opera. *I Met A Murderer*, 1939, called "the cooperative film," an experimental picture produced in England by a small group of talented people, among them three disciples of Alfred Hitchcock — James Mason, and Ray and Pamela Kellino. *Mozart*, 1940, the life of the composer as portrayed by Stephen Haggard, including excerpts from "The Magic Flute," "The Marriage of Figaro," "Don Giovanni," and the "G Minor," "Prague" and "Jupiter" symphonies as played by Sir Thomas Beecham and the London Philharmonic Orchestra. *The Informer*, 1935, directed by John Ford, a fine film about Dublin and the Revolution.

Mrs. Minnie G. Levenson, Secretary for School Service, is in charge of the series, and the institutions from which pictures and special exhibitions are secured are Bell and Howell, Boston University School of Education, Brandon Films, Walter O. Gutlohn, Hoffberg Productions, the Museum of Modern Art Film Library of New York, the National Council of American-Soviet Friendship, the Division of Education of the Philadelphia Museum of Art and the Visual Education Services of Boston.

FOR the past seven years the Dallas Civic Federation has presented to the public a notable array of unusual films — French, Russian, Italian, Chinese, Yiddish, as well as revivals of certain old silent films of the 1920's and revivals of exceptional American and British films which are otherwise out of general circulation. The program is under the direction of Elmer Scott, Executive Secretary. The 1944-45 series has included: *Ballerina* (French); *Catherine the Great* (English); *Harvest* (French); *Son of the Sheik*; *They Met In Moscow* (Russian); *Amphitryon* (French); *The Good Earth*; *The Dance*, 1909-36 (from Pavlova to Astaire) and

Great Actresses (Rejane, Bernhardt, Duse, etc.); *La Grande Illusion* (French); *The Baker's Wife* (French); *Monsieur Beaucaire*; *The Bear* (Russian); *The New Gulliver* (Russian); *The Thin Man*; *Pepe Le Moko* (French); *Nazar Stodolya* (Russian); *The Great Train Robbery* (1903); *The Last Card* (1915); and *The Covered Wagon* (1923); *The Tender Enemy* (French); *The Italian Straw Hat* (French); *The Scarlet Pimpernel* (English); *Zamboanga* (Filipino); *Song of Freedom*; *Beethoven Concerto* (Russian); *Escape From Yesterday* (French); *Prisoner of Zenda*; *Spring Song* (Russian); *Charlie Chaplin Shorts*; *They Were Five* (French); *L'Alibi* (French); *The First Film Concert* (French); *The Nine Bachelors* (French); *Conquests of Peter the Great* (Russian); *The Man Who Seeks the Truth* (French).

THE Motion Picture Division of the Allegheny County (Pa.) Federation of Women's Clubs under the chairmanship of Mrs. Albert J. Cupps seriously approaches its work by self questioning through a discussion based on the purposes and objectives of the monthly meeting and screening, asking: What is our purpose? How can we effectively make our organization mean something to the community? What can we do to make good motion pictures more widely attended? The theatre manager in our community . . . Do we know him?

As an example of activity resulting from this, after the screening of *Meet Me In St. Louis*, members were asked to report: I have contacted by phone twenty friends and am submitting their names and addresses. (The form indicates where playing). I have arranged to speak to the Parent-Teacher organizations within the area of my club affiliation. I have given a full report to my club affiliation as to the worthiness of *Meet Me In St. Louis*. I have introduced myself to the local theatre manager in my neighborhood and offered my full assistance in spreading the information regarding our local showing of this film.

THE Cleveland Cinema Club and the Public Library cooperated in an exhibit during May at the Main Library, "New Trends in Moviedom," emphasizing (a) the advance in music, (b) number and popularity of the semi-documentary films, (c) increase in the use of color, (d) increase in number of films which are the creative art of one individual rather than the collective business of many minds. The Fine Arts Dept. of the Library may be called any week day between 9:30 A. M. and 9:00 P. M. to obtain prompt information about the audience suitability as well as the content and art quality of the feature films circulating in Cleveland. The Cinema Club maintains the information file.

SPEAKER for the May meeting of the Cincinnati Motion Picture Council was the Rev. Warren C. Taylor, area Director of the National Conference of Christians and Jews, and that organization's film *The World We Want to Live In* was shown in connection with his talk. Mrs. Ralph E. Oesper has been reelected as Council president.

The Southern California Motion Picture Council at its May meeting featured motion picture reviews and a commentary on the San Francisco conference by a writer for the Los Angeles Times.

FILMS FOR DISCUSSION

MANY social and educational agencies organized discussion groups in connection with the United Nations Meeting for International Organization. The American Association for Adult Education, Joint Committee on Films Forums suggested the showing of 16mm sound films followed by discussion as one way to help audiences get information and develop understanding of the proposals for securing peace, prosperity and social progress. As discussion related to subjects of this conference will be of interest for some time, these films will continue to be of interest. The titles proposed suitable for discussion meetings following the pattern of the

State Department's "Foreign Affairs Outline" on building peace were:

PREVENTING WAR BY INTERNATIONAL ORGANIZATION FOR PEACE

The Peace Builders * NFB 10 min. Roosevelt, Churchill, Stalin, and Chiang Kai-shek with military and diplomatic aides at conferences from the Atlantic Charter to Yalta. Shows progress in international organization through military cooperation and UNRRA, Food and Agriculture, Bretton Woods; announces United Nations Conference on International Organization.

UNRRA—In the Wake of the Armies * NFB 20 min. This Film records signing of agreement by 44 nations; shows Europe's needs for food, clothing, machinery, seeds, stock, and the bringing home of displaced persons. Chiefly Italian.

Naples is a Battlefield * NFB 20 min. Case study of the reconstruction of a city under army-civilian cooperation.

UNDERSTANDING THE BACKGROUND OF MODERN WAR

Why We Fight Series OWI (U. S. Army)

Prelude to War 60 min. Fascism's rise in Italy, Germany, Japan. Attack on Manchuria.

The Nazis Strike 50 min. Rhineland to Poland through Austria and Munich.

Divide and Conquer 60 min. Object lessons in Denmark, Norway, Holland, Belgium, France as to why unity and freedom mean security against war.

Battle of Britain 53 min. Frontline against Germany.

Battle of Russia 80 min. Stalingrad and Leningrad break the "invincible" fascist armies.

World at War 44 min. OWI Aggression from 1931-41, Manchuria to Pearl Harbor. Shows China, Ethiopia, Spain, Poland, Belgium, and Holland.

Inside Fighting China NFB 11 min. Republican unity in resisting Japan.

Russia's Foreign Policy NFB 20 min. Development of the Socialist state; plea for "collective security" in the League of Nations.

SECURING PEACE THROUGH ORGANIZING PROSPERITY AND SOCIAL PROGRESS

The Price of Victory OWI 13 min. Henry A. Wallace speaks on rights and duties of democratic citizens in war and peace for the Common Man.

Postwar Jobs? * MOT 20 min. American business men in the Committee for Economic Development give their outlook on employment and prosperity.

Tyneside Story NFB Life and death of shipyard in Tyne, England, puts the question of absorbing men from war to peace production industries.

A Man and His Job NFB 20 min. Federal social security in Canada and how it works toward more stable employment.

Back to Normal BIS. Limb casualties in British military and civilian life carry on normal work. Good point to begin service man's welcome home.

Partners in Production * NFB 20 min. Labor-management relations in an English coal mine illustrate the work of National Joint Production Committees.

War Where You Live * 20th Century Fund 8 min. Civilians driven into the fascist war machine, destroyed "where they live." America's war is for good housing for city and farm people.

A Place to Live DFP 18 min. A mother and her son want to leave their slum home. Based on Philadelphia housing survey.

Farmer at War OWI 11 min. Lancaster Co. Pa., shows how common sense and cooperation with plenty of hard work get more production with less manpower.

Young Farmers BIS 20 min. Town boys and girls bicycle into the country for a day working and playing on the farm. An educational field trip.

Children of the City. BIS Paul Rotha photographs three young delinquents and their treatment in Edinburgh, Scotland.

A Child Went Forth DFP 20 min. Health and happiness for the very young in an American rural nursery school.

Challenge to Democracy * OWI 20 min. (color) Official record of moving Japanese-Americans from the Pacific Coast to guarded inland camps.

The Negro Soldier * OWI 45 min. Tribute to Negro Americans in our military history from the Revolution to this War. Also in sports, music, art, and everyday life.

Henry Browne, Farmer OWI 11 min. Southern Negro family of five, one in military service, accomodates its small farm life to helping win the war.

Americans All MOT 20 min. Anti-semitism and violence in American communities. Church, school, and government education and activities to destroy prejudice.

Weapon of War U S Army Film Communique No. 12. Animation of medicine-man trying to sell race and religious prejudice to a crowd. Amusing and stimulating.

Our Enemy the Japanese * OWI 20 min. Japanese "unity" under Emperor worship and Shinto. Shows agriculture, industry, education and military training.

SECURING PEACE THROUGH EXPANDING EDUCATION AND CULTURE

A. B. C. A. BIS 18 min. Army Bureau of Current Affairs (British) now five years old, gives military forces an understanding of the war they fight.

Battle of the Books BIS 8 min. Contrasts fascist and democratic approach to reading and literature.

C. E. M. A. Council for Encouragement of Music and the Arts shows how these things help us do a better job to win our peacetime leisure again.

* Discussion guides for distribution to the audience are available from the Motion Picture Bureau of the YMCA, 347 Madison avenue, New York 17, N. Y. *Peace Builders* guide from same or Brandon Films, 1600 Broadway, New York 19, N. Y. The Y. M. C. A. distributes also two pamphlets, "How to Conduct A Film Forum and Film forums for Americans," in this Victory-to-Peace Preparedness Series.

BIS—British Information Service
NFB—National Film Board of Canada
DFP—Documentary Film Productions
(Brandon Films).

MOT—March of Time

OWI—Office of War Information.

YOUNG REVIEWERS

AT a preview of *A Medal for Benny*, forty-four Young Reviewers were about equally divided in their reactions to the picture — some liked it very much, others found it a little confusing for full enjoyment: “It was quite good if you got the aim of the story”; “The general idea of the plot was good but it was a little bit confused, a little bit deep in spots”; “It was very cleverly worked out”; “Very good, everything linked together except the first was rather misleading.” One-third of the juniors considered it good entertainment for everyone, the others felt its appeal was for either the high school age up, or for grown-ups alone: “Adults would enjoy it best because its real meaning was too deep for children”; “I think the average high school student would be able to enjoy it if he can settle down for a while and take in the story”; “I think everyone would understand it”; “I don’t think children would understand it, for instance why Charlie wouldn’t stay in the house”; “Usually these little kids when they see Dorothy Lamour and the fellow kissing, they go into hysterics”; “But for a love story it was presented in an interesting way and it wasn’t like other pictures where all you see is kissing”; “It had a good moral behind it — it doesn’t take a rich fellow to make a hero”; “But that part was only at the end, after the picture was half over”; “I think also they wanted to show all the different types of people making up a country because he brought that out in his speech.”

Another film seen by the Young Reviewers was *Patrick the Great*. The forty-two members present were pretty much in agreement with a girl who remarked “There have been several pictures made of this type but as a whole it was a diverting picture.” Another girl who said “Donald O’Connor isn’t a good actor, and they could have had more singing and dancing,” was quickly answered by a boy “I like Donald O’Connor very much. He’s the whole picture and nobody can deny it. He sings and dances and is a pretty good clown.” They were in disagreement as to

its audience classification as these comments show: “Probably everybody would enjoy it although I don’t know whether the grown-ups would go head-over-heels. Mostly young children and up until 12 or so.”; “I disagree, people from 13 to 20 would enjoy it most — people that age like to dance”; “Little kids would like it — most pictures coming out now have a solid plot and they don’t have singing and dancing”; “I agree that most pictures are very serious and I think that’s why everyone would like this — it’s a relief to see a picture like this.”

TWENTY-TWO of our 8-to-14-year-old critics saw the English film *Colonel Blimp*, rated it highly, but considered it more enjoyable for the high school and adult audiences. Some of the comments were:

“I thought it was well done. It was very clear about this war and there was a very good plot in the picture. It wasn’t just war, it was interesting and amusing.”

“The story was different but I thought it dragged at times — it seemed awfully long.”

“The plot was nicely built up and it had a very nice historical background, but I don’t think it will be a big box-office success because its actors aren’t too well known.”

“I think it will be, not particularly for children, but for grown-ups — I should think they would make it their business to see it.”

“I think with some good advertising it will go over at the box-office.”

“Grown-ups would enjoy it most. Children would be bored at times and they wouldn’t know what they were seeing.”

“High school age would get the idea.”

“It ties in very well with our civics this term and it shows the causes of war, and I think it’s for high school and grown-ups.”

“In my opinion it wasn’t to show a history of war but rather to get into the character of people like him.”

“His likeness to the cartoon character ‘Colonel Blimp’ was amazing.”

“I think he was typical of old British generals who clog up the army, like the generals who went to Munich.”

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BACK TO BATAAN

John Wayne. Original story by Aeneas MacKenzie and William Gordon. Directed by Edward Dmytryk. RKO Radio. Family: SMPC 12-14.

The film covers the exploits of the heroic guerrilla fighters in the Philippines from the fall of Bataan to the American invasion on Leyte. For the greater part of its length the camera is focused on that part of this splendid invisible army that immediately surrounded Col. Mitchell, an American officer who went into the interior to organize them. The sense of reality is somewhat weakened by too much stress on native melodrama and the pace is slowed by a romance that taxes credibility. There are breathtaking and exciting scenes of combat that to a great extent make up for the flaws, as well as good performances on the part of John Wayne and a capable supporting cast. Its strongest point is the well earned tribute it pays to the heroism of the Filipinos.

DET BRINNER EN ELD (There Burns a Fire)

Victor Seastrom, Inga Tidblad, Lars Hanson. Story by Karl Ragnar Gierow. Directed by Gustaf Molander. Scandia. Family.

An unnamed country, evidently Scandinavian, is invaded by an unnamed aggressor. The enemy commandant, torn between duty and innate decency, works for the peaceful resumption of former living conditions, encouraging particularly the reopening of the National Theatre, whose leading woman is his fiancée and around whose players the action centers. But there is incessant underground resistance and although the film ends tragically for the leaders, it is plain that their fight for freedom will be carried on. The story is dramatically enhanced by interesting production and factual war shots. The well-known Swedish cast through forceful performances expresses its sympathy with the struggle against the invader. For English audiences there are adequate sub-titles.

GORANSSONS POJKE (Goransson's Boy)

Weyler Hildebrand, Tom Olsson. Based on Charlie Chaplin's "The Kid." Directed by Weyler Hildebrand. Scandia. Family.

A good-hearted vagabond finds himself possessed of an abandoned infant. He is taken with the child and rears him. The effect of his responsibility sets him on his feet and he carries on a successful junk business. When the boy is eight his mother turns up and wants him back. Pathos, humor and song are nicely balanced in the film. The stars are excellent and have an accomplished supporting cast. Production and camera work are first rate. The film is supplied with English titles.

INCENDIARY BLONDE

Betty Hutton, Arturo de Cordova. Original screen play by Claude Binyon and Frank Butler. Directed by George Marshall. Paramount. Family.

Although based on the character and career of Texas Guinan, this is not her biography. In the film the girl Texas starts out with a rodeo, gets to the Broadway stage, works a bit in Hollywood and then goes back to New York as a nightclub hostess in the prohibition, gangster-ridden era. Her love for a showman motivates this continent-cross-

ing and with its unhappy close the film ends. Betty Hutton wholesomely dynamic as the Blonde, brings life to the weak unconvincing story. Fine production numbers bolster it up too, and do a couple of clever specialties and an entertaining sequence on early movie-making. In the good cast Barry Fitzgerald gives Betty her chief support. She does beautifully in her own right, however, putting over her songs and dances to perfection and showing increasing ability as an actress.

ISLE OF THE DEAD

Boris Karloff, Ellen Drew. Based on a story by Ardel Wray and Joseph Mischel. Directed by Mark Robson. RKO Radio. Mature

With the end of the Greek War of 1912, the general of the forces of Hellas visits an island cemetery with a young American to see the grave of his wife. He finds a party of foreigners there who have taken refuge during the battle. The plague strikes down one of the group and the general quarantines the rest. An old native ascribes supernatural causes to the plague and accuses a girl of being the personification of that evil. At first the tough general scoffs at such an old wives' tale but when his medical officer succumbs to the disease, the primitive superstitions of his hill country race achieve dominance in his mind. The film is a clever and subtle study of the effect of age-old superstitions on a group of people isolated and thrown face to face with death. The story is sound and is most effectively realized on the screen by the sets, the direction and the performances of the cast. Built in a slow, menacing tempo, the movie produces effects that are macabre and chilling. All the more terrifying in that it is always plausible and constructed of realities.

* JUNIOR MISS

Peggy Ann Garner, Allyn Joslyn. Screen play by George Seaton from the stage play by Jerome Chodorov and Joseph Fields, based on the stories by Sally Benson. Directed by George Seaton. Twentieth Century-Fox. Family: SMPC 12-14.

The film, following the play closely, shows a movie-conscious teen-ager who makes romantic figures of everyday grownups, a procedure that causes all sorts of trouble, which she rights again, just as haphazardly. It is a good base on which to build a natural and most diverting picture of thirteen to sixteen year olds — their manners and customs, their troubles and pleasures, their emotional excesses. Peggy Ann Garner is all her fans could wish, showing up as a wholly real and winning youngster. Allyn Joslyn and Sylvia Field, her long-suffering parents, are also real and winning and their forbearance with the growing pains of their two daughters makes not only a delightfully funny comedy but an attractive picture of one phase of American family relationships.

NAUGHTY NINETIES, THE

Bud Abbott, Lou Costello. Original screenplay by Edmund L. Hartman, John Grant, Edmund Joseph and Hal Fimberg. Directed by Jean Yarbrough. Universal Family: SMPC 8-14.

Abbott and Costello have their usual, zany field

day on a showboat that travels the Mississippi. The trusting old captain plays poker with a trio of sharps and loses a three-quarter share in the boat. The gamblers, headed by an unscrupulous woman, move in and set up crooked gambling on the boat. It looks like the good folk on both sides of the river are in for a fleecing. But Bud and Lou put their heads together and after much mad chasing and riotous gags they save the showboat and jail the crooks. A good example of the Abbott-Costello kind of merriment with a plausible enough tale to carry their didos through.

OUT OF THIS WORLD

Eddie Bracken, Diana Lynn, Veronica Lake. Screen play by Arthur Phillips and Walter De Leon. Directed by Hal Walker. Paramount. Family: 12-14.

Eddie Bracken, soloist for Diana Lynn's glamour girl band, brings her fortune but brings her trouble too, because of the unbusinesslike deal she has made to get him. The vague proceedings in which her difficulties are cleared up are spotted with specialty acts, pretty girls, seven songs, a five piano number played by popular pianist band-leaders and several chances for Cass Daley to display her particular type of clowning and vocalizing. Eddie Bracken is distinctly the life of the party, adding to his usual attractiveness a luscious voice. "Mr. Bracken's songs are sung for him by an old friend of his — and yours," say the credits, and there is a whispered "Thanks, Bing" at the end.

PILLOW TO POST

Ida Lupino, Sydney Greenstreet, William Prince. Screenplay by Charles Hoffman, based on the play by Rose Simon Kohn. Directed by Vincent Sherman. Warner Bros. Mature.

The only vacant room a travelling saleswoman can find is in a camp for army couples and she asks a bystanding lieutenant to help her get it. He's to register with her and then depart. But the boy's commanding officer, camp resident, leads the others in focusing attention on the supposed newly-weds and the unfortunate fellow has to stay and play husband. The misunderstandings, common in such a case pile up predicaments that are fast-moving and funny, and an accompanying situation or two — notably the birth of quadruplets next door — adds to the slapstick. Ida Lupino, the jittery heroine, and Sydney Greenstreet, the interfering colonel, work hard, and the rest of the capable cast is nearly as intent that none of the many laughs in the knowing lines and action shall be lost.

SANTA FE SADDLEMATES

Sunset Carson. Original screenplay by Bennett Cohan. Directed by Thomas Carr. Republic. Family.

Gem smuggling on the Mexican border brings Sunset, a special investigator for the Governor of New Mexico, to grips with the bad men in some of the best fighting and riding a Western has produced in a long time. There's a girl reporter who sings a couple of songs in night club style in the local saloon but she manages to keep out of the way when the fur begins to fly. What he lacks as an actor, Sunset generously makes up for in horsemanship, a pleasant personality and the sense of being a real cowboy.

SCOTLAND YARD INVESTIGATOR

Sir Aubrey Smith, Erich von Stroheim. Original screenplay by Randall Faye. Directed by George Blair. Republic. Family.

When France requests the return of the Mona Lisa from England where it has been stored during the war, the officials of the National Gallery discover that the painting they have in their charge is a clever fake. A mad scramble to avert an international scandal finally locates the picture but not before several people have been murdered. Sir Aubrey plays the curator of the Gallery in a gallant and gentlemanly manner; von Stroheim (sword-cane and a fine head of hair) is at the bottom of the dirty-work. A good cast and an interesting production make up for some rather slow spots in the film. British production.

* SON OF LASSIE

Peter Lawford, Donald Crisp. Story and screen play by Jcannc Bartlett. Directed by S. Sylvan Simon. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

Laddie, as handsome a collie as his mother, inherits her devotion to young Joe, now an R. A. F. flier. Hidden in Joe's plane, Laddie is shot down with him over Norway, where they are separated. There follows a search for Joe by the dog and the Nazis, the perseverance and faithfulness of the animal proving a constant menace to his master that creates a good deal of suspense before the joyous end in which boy and dog are safe in England again. The gentle charm of *Lassie Come Home* is missing in this sequel with its naive war melodramatics. But the dogs, from puppy to the splendid hero, are irresistible. The human players are likeable, too, particularly four children who befriend Laddie. Much is made of highly colored Norwegian scenery and a good score draws plentifully on Grieg. In Technicolor.

THEY MET IN THE DARK

James Mason, Joyce Howard, Tom Walls. Story by Anthony Gilbert. Directed by Karel Lamac. English Films. Family: SMPC 12-14.

An English war mystery, in which enemy agents practice an elaborate and clever system of breaking up convoy escorts, sending out their information through the music from a cabaret. The usual elements of such a story are all brought in, including comic relief, but it is handled with a due measure of tension and excitement.

* WAY AHEAD, THE

Twentieth Century-Fox. Family: SMPC 12-14. (See page 5)

WEST OF THE PECOS

Bob Mitchum, Barbara Hale. Screen play by Norman Houston from the novel by Zane Grey. Directed by Edward Killy. RKO Radio. Family.

On a visit to his ranch in the far West, a Chicago meat packer and his daughter get stranded in a stretch of desert and are rescued by a cowboy, hiding out temporarily from local desperadoes. The meeting is the beginning of a spirited romance and the cleaning up of lawlessness that has ruled the countryside. The attractive cast and competent directing put this over pleasantly. The activities usual in a Western are kept in the background by the love-story, in which several situations come up when the heiress masquerades as a boy.

WOMAN IN GREEN, THE

Basil Rathbone, Nigel Bruce. Based on the characters created by Sir Arthur Conan Doyle. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

A series of atrocious murders have put Scotland Yard in a panic. As a last resort they call in Sherlock Holmes but the great man has little to go on.

His only clues are that all the victims are women and that the left forefinger of each corpse has been expertly amputated. His first break comes when a man he knows is implicated and later is found murdered. From there on it's a battle of wits topped by a long chance on the part of the great sleuth. He breaks the case, however, with the bumbling help of good Doctor Watson. Hand-somely played by the principles, the well written and directed tale brings enough thrills and chills to the screen to please any lover of a good murder yarn.

RECOMMENDED SHORTS

INFORMATIONALS

BATTLE OF SUPPLY — An interesting and well-edited account of the way in which the enormous tonnage of supplies and the trained personnel to deliver and use them are got together for a single invasion. (This Is America: RKO Radio) Family: SMPC 12-14.

CANINE - FELINE CAPERS — Plenty of puppies tumbling around with their mother, a piano, a big bone, and an automatic ball tosser make a happy animal picture, ending up with a championship bout between two cats before cat spectators. (Spotlight: Paramount) Family: SMPC 8-14.

EYES FOR TOMORROW — After describing the various causes of poor sight, available preventatives and cures are shown — adequate lighting, cleanliness, pre-natal care, general good health, industrial precautions, periodic eye tests. (Emerson Yorke Studios) Family.

FAN FARE — Ted Husing asks the audience four questions on sports and on animals, all nicely illustrated. (Spotlight: Paramount) Family: SMPC 8-14.

HARBOR GOES TO FRANCE, A — An adaption of films made under the British Admiralty that shows the great engineering feat of constructing piece by piece an enormous harbor and floating it to the coast of France to facilitate the supplying of Allied troops in the Normandy invasion. An amazing job of planning and precision, the harbor takes form in sequences of good camera shots. A longer film might have improved this instructive and exciting short. (Columbia) Family: SMPC 8-14.

LAND OF 10,000 LAKES — With Lowell Thomas as commentator, the camera takes you on a tour of the lake country of Minnesota touching on its sports as well as its scenic loveliness. In Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

LAST INSTALLMENT, THE — A young convict on the eve of his prison release reads a serial history of an underworld czar and decides to start off again on a criminal career. But the warden changes his plans by showing him the last installment in the story — the czar himself, broken, serving out a life sentence. A well told little tale that makes its point dramatically. (Crime Does Not Pay: Metro-Godwyn-Mayer) Family.

MARCH OF TIME No. 8 (11th series) — "Memo from Britain" — An informative document on the price the British have paid to win the victory and the plans they have for the rebuilding of their gutted country. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME No. 9 (11th series) — "The Returning Veteran" — The physical, emotional, social and economic adjustments confronting our men on coming back to civilian life and what local communities and the government are doing to help solve the problems. (Twentieth Century-Fox) Family: SMPC 12-14.

POPULAR SCIENCE J4-5 — Sunshine-flooded glass houses, scientific pullet raising and the work of the Air-Sea Rescue Service in saving fliers forced to bail out into the ocean, make up an unusually good issue. (Paramount) Family: SMPC 8-14.

SCREEN SNAPSHOTS No. 7 — A tribute to Tom Mix and Will Rogers showing scenes from their lives and shots from films that made them famous, with a biographical commentary. (Columbia) Family.

UNUSUAL OCCUPATIONS L4-5 — People with interesting jobs — among whom are an officer who operates a navy kite as a target for gunnery students; a woman who raises worms for farmers and fishermen; midgets and a giant in an aircraft plant who do work inaccessible to people of ordinary size. (Paramount) Family: SMPC 8-14.

WEST POINT WINNERS — A comprehensive view of the physical training given to the cadets as an essential part of the curriculum at West Point. These young men are put through as strenuous a course of sports during their stay at the Academy as you are likely to find anywhere in the world. (Sportscope: RKO Radio) Family: SMPC 8-14.

WHAT IT TAKES TO MAKE A STAR — The camera investigates the toils and the stages of training that girls bent on Hollywood careers must go through before they achieve success in the film capital. There are many interesting scenes of posing, modelling clothes and bit acting, peopled with pretty and ambitious misses. (Twentieth Century-Fox) Family: SMPC 12-14.

MUSICALS

COMMUNITY SINGS No. 9 — The Song Spinners with Don Baker at the organ provide a concert of popular songs for audience participation. (Columbia) Family.

CARTOONS AND COMEDIES

FISHERMAN'S LUCK — Gandy Goose and the Sergeant go fishing and encounter many queer creatures before they get the catch of the day, the Devil of the Deep. In Technicolor. (Terrytoon cartoon: Twentieth Century-Fox) Family.

HATEFUL OF DREAMS, A — Shabby little Punchy wins lovely Judy with the help of a magic hat that turns its wearer into whatever he has dreamed of being. The narration, unnecessarily rough, is out of place in this attractive short. In Technicolor. (Puppetoon: Paramount) Family.

JASPER'S MINSTRELS — The Scarecrow gives Jasper a tabloid version of an old-fashioned minstrel show. In Technicolor. (Puppetoon: Paramount) Family: SMPC 8-14.

LEGEND OF COYOTE ROCK — How a rock formation that looks like a coyote got its name according to the Indians. Pluto guarding a flock of sheep surprises and chases a wily wolf and the destruction that followed piled into the strange formation. Fast and furious. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 8-14.

MIGHTY MOUSE AND THE KILKENNY CATS — Driven to desperation by the tough Kilkenny cats, the mice in the gas-house district of Manhattan organize an army to throw off the feline tyranny. The cats prove more than a match for the rodents until Mighty Mouse comes to the rescue. Lively and colorful. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

SEA FOOD MAMAS — With very good pictures and his individual brand of facetious commentary, Lew Lehr describes seal, pelican, and heron family life. (Dribble Puss Parade: Twentieth Century-Fox) Family: SMPC 12-14.

TOPS IN THE BIG TOP — Bluto nearly puts an end to the careers of Olyve and Popeye as circus performers but once again spinich saves the day. In Technicolor. (Popeye cartoon: Paramount) Family: SMPC 8-14.

SERIALS

MASTER KEY, THE Nos. 7-8-9-10-11-12-13. — Ryan and Tom Brant find Prof. Henderson, suffering from amnesia. With the junior reporters they guard him in the abandoned theatre, but the Nazis break in and there is a terrific fight. After some pretty rough adventures Ryan and Brant with the help of the junior reporters finally track down the Nazi agents and discover the identity of the Master Key. (Universal)



NEW MOVIES

THE NATIONAL
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EDITORS—James Shelley Hamilton, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.*

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Cover—Our Vines Have Tender Grapes—M-G-M release.

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

* In war service

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking ---

THE war made it necessary to concentrate everybody's energy into every possible activity that could contribute to victory. Every stimulus to unity and endeavor was used to the utmost. Every urging the best minds of the country could contrive was voiced over the radio, upon the screen, in the press—every medium that could reach and influence people.

Now the victory has been won. The fighting problems have been solved triumphantly. But peace problems remain, so gigantic that the future of mankind depends on their solution. Now that the immediate threats of death and destruction are removed people naturally want to relax, to forget—they will still need constant urging to stay alert, to plan, to make sure of security.

There are plenty to raise their voices in these necessary exhortations, to show what they think must be done, and how to do it. And in the war years they have learned a lot about the technique of propaganda—that old and rather discredited word for influencing people.

WHAT of the movies in all this?

Government agencies will not forget how useful they have found films during the war, to instruct, to inform, to persuade—to get people to think as they want them to think. The foreign functions of the O. W. I., absorbed into the State Department, will surely not abandon so potent a medium of communication as the movies have proved themselves to be. Won't the Government use this medium at home if they see a need for it?

AND Hollywood?

Hollywood's concern with the future, and its awareness of public interest in the question, found voice a short time ago in a Town Hall radio debate on whether Hollywood should make movies with the purpose of influencing public opinion. The debaters—theoretically representing different points of view of the picture industry—were not talking about documentary or teaching films. They were talking about the so-called entertainment film. After some sparring about whether "entertainment" meant merely something to laugh at or something that takes you out of yourself, the fear that emerged most definitely was that, if pictures with serious, perhaps controversial, themes became the chief Hollywood product, eventually politics would come barging in. With politics, political control—Government control through dictation or pressure. The fundamental issue of the "free screen", in other words.

WELL, why not be free to be serious on occasion, as long as the public is interested enough to support a serious picture? It is absurd, in this day and age, to fear that the Government could become effectively dictatorial about the content of Hollywood's serious films. What use in a movie that people stay away from? No conceivable law, even if it could be passed, can drive a paying public into movie theatres to look at something they don't want to see.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

THE STORY OF G. I. JOE

ONE approaches humbly a picture like *The Story of G. I. Joe*. It has a quality that sets it apart from all the other films that have been inspired by the exploits and heroism of fighting men. Beside it the other war dramas seem to have a frivolous tone, a synthetic patness spangled with gags, girls and postured heroics. Even the excellent British film *The Way Ahead*, for all its sincere artfulness and finished talent, is slender when compared to the mortal tragedy of *G. I. Joe*. The other films, if you can still recall them, seem to have done little more than shoot off a celluloid salute to each arm and service (though I don't recall any for the Ordnance or the Quartermaster Corps) and let it go at that. In their company *The Story of G. I. Joe* is a tragic epic in an anthology of rhymed doggerel.

It is the story of an infantry company from the time of its first engagement in battle in North Africa through the campaign in Sicily and Italy. It is the story of that company as seen through the eyes of Ernie Pyle. He had his first taste of warfare with Company C and thereafter he thought of it as his company and always looked forward to returning to it. To the men he is affectionately known as "the little guy". With each return to Company C he finds some of the men he knew when he first met the outfit in Africa and lots of new faces in the ranks where old friends had been. When he leaves it after Monte Cassino most of the original bunch are gone. Burgess Meredith, who plays Pyle, is little more than the commentator who tags along with the fighting men. With deep and consummate taste he draws attention to the personalities, the tragedies and comedies that are part of the outfit's annals. The camera with the best of the documentary manner gives the men and their actions and feelings form and substance. Slowly and powerfully the picture builds to its tragic climax with a tough realism. War is not nice here. There is mud and dirt and filth and death. But out of it the

soldiers merge figures of heroic stature, glowing with a spiritual beauty that is something new in the movies.

The central character is a captain played by Robert Mitchum. He is a realistic, tough fighting man with no illusions and the kind of sentiment that expresses itself when he forces the supply officer, practically at the point of a gun, to get turkey for his fatigue ridden and louse infested men

THE STORY OF G. I. JOE

Directed by William A. Wellman; screenplay by Leopold Atlas, Guy Endore and Philip Stevenson; based on the writings of Ernie Pyle; photographed by Russell Metty; music by Ann Ronell, Louis Applebaum, Louis Forbes. A Lester Cowen production distributed by United Artists.

The Cast

Ernie Pyle.....Burgess Meredith
Lieutenant Walker.....Robert Mitchum
Sergeant Warnicki.....Freddie Steele
Private Dondaro.....Wally Cassell
Private Spencer.....Jimmy Lloyd
Private Murphy.....Jack Reilly
Private Mew.....Bill Murphy

on Christmas Eve or when he gets drunk with the misery of writing letters home about the boys who got killed. Otherwise he keeps to the tactics of battle and the enforcement of discipline. He is not the romantic soldier with a girl back home either. On one of the few occasions on which he mentions his civilian life, he tells Ernie his wife and he had split up because they couldn't get along. There is no promise here of blissful reunion. The romantic soldier of the outfit is an Italian private, if you want to call his kind of catch-as-catch-can libido "romantic". A girl means one thing to him and it certainly isn't associated with candy and flowers. Then there is the sergeant with a wife and kid back in the States. Between patrols he spends his time trying to find a phonograph so that he can hear a record of his child's voice. When he does hear it he goes mad with bitterness. Nothing soft in any of these men. Nothing false in their desires or reactions. Nothing calculated to draw a meretricious tear. The pathos lies in that

they must be where they are because they are soldiers and being soldiers of the line they do not bother their heads with high ideologies. Their hope is to win battles quickly and live to go back home. The wedding of one of their buddies and a nurse gives them a nostalgic moment; the death of their captain gives them a heart-breaking one. Then they limp on to Rome.

The honesty of the film both in how it is made and what it says does not merely make it better than other films on the services but makes it something different from them in kind. It would be unjust to say all the other war films are insincere or trivial or false or ill-made. It is something deeper than that, more radically distinct. An analogy comes to mind. Some one, I think it was St. Francis, said that a sermon should not be thought good when people are observed leaving the church praising the eloquence of the preacher, but

rather when they are marked coming out in silence beating their breast. Thus all good people will come from seeing *G. I. Joe* in a humility of spirit. There is no vainglory in the film to puff up the gay bunting of national vanity. Nothing but the blood, sweat and tears promised by the British Prime Minister in the early days of the war. When you come to think of it there are few tributes to the men who have suffered and died for their country that are not embarrassing in the inadequacy of their conscious rhetoric and conscious sentimentality. Paper flowers and glycerine tears. From Thermopylae to Gettysburg, covering a couple of millenia of war, you won't find so many that a scrap of note paper won't suffice to list them. *The Story of G. I. Joe* might stand with these as a document of valor with its shock of reality, its depth of tragedy and its simple honesty.

A.B.

SUMMER PICTURES

OF the thirty-three films reviewed and recommended by the Board since the last publication of *New Movies* several deserve special comment here. Of the total number five come under the head of biography, movie biography to be sure and hence highly romanticized, but each is possessed of some quality that rates it more than a casual description and rating. Of them probably *The Rhapsody in Blue* is most apt to catch the popular imagination. Its most important aspect is the projection on the screen of a sizable portion of the music of George Gershwin headed on the non-too-exciting life line of the late American composer. Given an expensive production and a glittering cast the film is more of a magnificent failure than a successful story of a man's life. Gershwin's life, outside of his music, was not particularly stirring or even romantic. To supply these lacks two fictitious love affairs are introduced that probably are as dull as any you've come across in a long time. George Gershwin's life was a fabulous series of successes with few difficulties to be overcome—a happy circumstance in

reality but hard on the writer trying to construct a drama. There was, of course, the pathos of his early death and the writers make the most of it. Robert Alda who plays the composer is little more than a lay figure but the music carries all along, including him. Several people who figured in the composer's life appear as themselves in the film: Paul Whiteman, Al Jolson, George White and Oscar Levant. On the last, most of the music falls as well as the strongest characterization. Bits of Gershwin's home life and early years in "Tin Pan Alley" are nicely constructed but the music itself is the star of the film, handsomely wrought and tastefully selected.

Two of the other films have to do with national heroes. *Captain Eddie* is an exceedingly romanticized version of the life and works and love of Eddie Rickenbacker. For some reason the writer chose to concentrate on the domestic aspects of the Captain's career rather than on those points that had strong dramatic values. A healthy section of footage is assigned to Eddie's boyhood and youth, bearing down on his interest in machines and the court-

ing of the girl who became his wife. There are nods to his exploits as an ace in the first World War and his career as a commercial aviator and auto racer but the whole boils down to a small town love story about the boy who made good. The structure of the film is framed on flash-backs. Eddie and a crew of airmen are at sea in a couple of life rafts after their plane failed. While waiting rescue odd statements of his companions suggest episodes of his past to the Captain: his early love of flying, his first girl, his job in an auto factory, his first dance, the war and the dangers he's had to face. Drawing from these an invincible trust in survival he heartens his starving companions until they are finally spotted by an American plane and rescued. The film may as well have been about a fictional character as the story of a well publicised American and certainly shows little of the exploits that made Eddie Rickenbacker a name known to the country. MacMurray is MacMurray—with his charm and artistic adroitness—but he tells nothing of the man he is portraying that one can feel is particularly true.

Another captain fares better. *Captain Kidd*, a name to conjure up romantic exploits, comes to the screen in a costume drama that has color, swagger and wit. The last chiefly deriving from the robust, if hammed, performance of Charles Laughton. Evidently Mr. Laughton had a good time with the old pirate and the audience has too. There is a shot of young love in the film but not enough to upset the hearty line of pirate gold, sword play and healthy scoundrelism. In spite of his mincing and mugging Laughton gives an entertaining show, somewhat burlesqued but never dull. The facts of the case must go unscrutinized here. For all its folderol one feels there is more of truth in the picture than there is in either the *Rhapsody* or *Captain Eddie*. The production is handsomely made in sets, costumes and photography.

LESS sumptuous is the life story of John L. Sullivan. *The Great John L.* purports to show the rise and fall of that famous hero of the ring and makes a fine preachment against alcohol. John is beset

with a couple of love affairs too. One a prissy miss who is daunted by the strong meat of the fight game and the other an actress who wins him but cannot exorcise his yearning for the maiden who turned him down. So he takes to fight and liquor, making a marked success in both, until the latter gets him. The film follows a fairly cut and dried line until a sequence is added that is sparkingly good but rather out of tune with the rest of the show. In Paris he is challenged to fight a master of the savate—wherein feet are used rather than fists and the rules are rather those of the ballet than the precepts of my lord Queensbury—and there follows a delightful mixture of acrobatics and slapstick. The film ends on a moral note with John rescued from the curse of drink, married to his prissy first love and lecturing on temperance at Chautauqua—apparently to make an income. Greg McClure looks mighty enough to play the part as far as the ring goes. Some might find him wanting in finished acting technique. J. M. Kerrigan, who plays a parish priest, deserves to be added to the list of fine performers who have tried that role.

Closer to home and more poignant these days is the story of a blinded war hero. *Pride of the Marines* tells of Al Schmidt who after Pearl Harbor leaves his sweetheart and joins the Marines. He hits Guadalcanal and after repelling an attack in which he kills about two hundred Japs he is blinded by a grenade. Failing to recover his sight he determines in his bitterness and pride to forsake the people who love him. But his buddy and a nurse get him back to his home town and his girl does the rest. There are many points in the film that are timely. The treatment of the wounded by the folks back home, the chances of the soldier to make a living after his discharge, the fears of the minority groups, Negroes, Jews, Mexicans, after the bunting is down and the tough realities of prejudice get back into pre-war swing. The movie handles these things well, if a bit theatrically. Good sequence is the battle scene of the three machine gunners holding off a fierce attack of gibbering Japs. John Garfield's performance is strong, careful and convincing.

His girl friend, played by Eleanor Parker, is very lovely and well conceived. Dane Clark, who plays his buddy, gives a forceful and polished performance too.

THE four films that might be called "war drama" are very variable in quality. *The Story of G. I. Joe* (discussed elsewhere in this magazine) is a most distinguished film. *You Came Along* and *Paris-Underground* are pretty run-of-the-mill. *A Bell for Adano*, however, has timeliness, production and technical excellence to recommend it. In its journey from book to play to film it has lost something of its bitterness but nothing of its message to the post war world. It narrates the story of the tough break a competent AMG officer suffers in his administration of a town in conquered Italy. In re-establishing civilized government in the town his needs run counter to the express command of a general. For the good of the townfolk he takes matters in his own hands and countermands the general's orders on traffic into the place. When the news gets to headquarters he is relieved of command. The film is a warm-hearted affair adequately played by John Hodiak, full of wisdom and compassion. Henry King directs it with remarkable taste and restraint. In a dramatic way it shows what we are facing in the reconstruction of the conquered area of the world.

Two of the six comedies will offer longed-for release from the heavy fare of war and reconstruction. *Anchors Aweigh* has practically everything for a couple of hours of gay relaxation: dances, songs, ensembles and color. Gene Kelly and Frank Sinatra are two sailors with a three-day leave in Los Angeles, out to make up for lost time at sea. Gene is rather a hand with the girls but Frank is on the shy side. How to get Frank a girl provides the audience with most of the fun as surely as it ruins Gene's plans for a wolfish weekend. Kelly provides the dancing and it's top flight. He does a bit of singing too but most of this end is carried by Sinatra and Katharine Grayson. Jose Iturbi has his time with the camera as well as the piano. All told the film is scintillating

and merry. Brilliant interlude is the dance that Kelly does with Jerry, the mouse, in a cartoon sequence.

Over 21 has a lot of fun with the troubles army wives have when they try to make a home for their soldier husbands near their camps. Here army regulations, housekeeping and newspaper difficulties come in for a non-too-plausible but often funny screen rendering. Irene Dunn and Alexander Knox make good comedians.

Bucolic America is screened in two different manners, both distinguished. *Our Vines Have Tender Grapes* celebrates the lives of farmers of Scandinavian descent who settled in Wisconsin. Chief character is a little girl played by Margaret O'Brien. It is episodic, ranging from the childish tussles of the little girl with her cousin over skates to the spectacle of a barn with burning live stock. The film is crowded with pleasant little people and a warm love of the soil that gives them their livelihood. Edward G. Robinson, while not a convincing Norwegian to look at, gives a sensitive performance, aided by the fine characterization of Agnes Morehead as his wife. In spite of the melodramatic incidents introduced to spark up a quiet and homely story the film has much to recommend it as a piece of Americana. In it are one of the few times that the Protestant Church has been handled with warmth and dignity in the movies.

State Fair is another thing again. Based on the novel by Phil Stong that had been made into a delightful film years ago with Will Rogers, Oscar Hammerstein II has remade it into a joyous musical with Richard Rogers' help. Reminiscent of the verve of "Oklahoma" the film recounts a few days at the Iowa State Fair in which Farmer Frake is exhibiting his prize boar and his wife is contending for honors with her brandied mincemeat. Their boy and girl are interested in romance. In the film the producers have managed to get away from the back-stage kind of musical and make the action and the music carry along together at a merry rate. The tunes are lilting and singable and the cast pleasant. And it all makes up a hundred minutes of good fun.

FILMS AT SAN FRANCISCO

by MARY LOSEY

SOMETHING new has been added to the international scene of which most of us are still but dimly aware. In the Conference at Versailles the newsreel camera was present and was tolerated or defied according to the personal predilections of the participants, but with the exception of newsreel the motion picture as such was disdained as a gadget for the fabrication of cheap and vulgar entertainment. That was 1919.

In May and June of 1945 at the United Nations Conference on International Organization at San Francisco film of every possible sort played a major role. Diplomats and their entourage who, a generation ago, would have commanded guards to break up cameras or shaken angry umbrellas at insistent cameramen, at San Francisco timed their movements from place to place, turned their best profiles, smiled and nodded and accommodated a battery of several hundred still and motion picture cameras from the moment they stepped from their special planes and trains until they waved farewell to these United States. Their plenary sessions were held in a hall especially decorated to provide maximum freedom of observation to the cameramen, and the representatives of 50 United Nations sat for 9 weeks under a battery of kleig lights that would have wilted the sturdiest Hollywood star.

This is not to suggest that the five hundred international representatives of the United Nations have suddenly gone publicity mad or were hopefully bidding for Hollywood contracts. It does make vividly clear the fact that the power and influence of the motion picture as a medium of communication was deeply understood and respected by every one of those present. The ultimate uses to which the half a million feet of film and two thousand stills will be put remain to be seen, but the fact to file and remember is that everything of importance which happened in the public view in San Francisco was fully and frankly recorded in sound and image and that this record now is available from the Amer-

ican newsreel industry to any of the United Nations who may requisition it.

BUT the role of recorder was only one of the important functions performed by film at UNCIO. Of equal significance was the status the motion picture enjoyed as principal entertainer and source of recreation for weary conference workers from Molotov and Eden to the humblest file or shipping clerk on the premises. The American Motion Picture Industry, eschewing by request the temptations to ballyhoo and exploitation hoopla, donned its Little Lord Fauntleroy outfit and delicately put its best foot forward. The Department of State, in charge of the arrangements for the Conference and desperately anxious to reveal America as a dignified, reasonable and businesslike nation, had expressed its firm desire that nothing should be done in San Francisco to upset this circumspect self-portrait. The Motion Picture Industry cooperated. And I mean cooperated—until it hurt. Not a star, not a stunt, not even a cocktail or offending floodlight besmirched the pristine propriety with which the Industry presented the world's motion picture product. The United Nations Theater, so named and appropriately decorated with the signs and symbols of international amity, opened with the opening gun of the Conference and closed as the last train pulled out of Oakland for the long voyage home. Every program was scrutinized by a committee of industry representatives headed by Mr. Glendon Allvine of the Hays Office and including representatives of Paramount, M.G.M. and 20th Century Fox. Every effort was made to show the best of America's current entertainment and information product and along with it to provide a share of screen time to the feature and short subject productions of other nations. England was represented with *Colonel Blimp*, *The Way Ahead*, *Lili Marlene* and *V-1*.; France by *La Marseillaise*; the Netherlands by *The Dutch Tradition* and *The Silver Fleet*; Mexico by *Maria Condalaria* and *Gran Hotel*;

Latin America was represented in the productions of the Office of Inter-American Affairs, Disney's *Tres Caballeros* and *Amazon Awakens*; Canada by a number of government shorts including World in Action's *Now the Peace*; the Soviet Union presented *They Met in Moscow*, *No Greater Love*, *Alexander Nevsky*, *Ivan the Terrible* and *The Rainbow*. America's own product commanded wide popular attention. Among the dozens of pictures shown perhaps the most earnestly observed were *Woodrow Wilson*, *Fighting Lady* and the OWI Overseas short subjects on the American Scene. But all seriousness aside, the shows that packed them in were *Wonder Man*, *Rhapsody in Blue*, *Gone With the Wind* and all the long list of typical, popular American entertainment.

AND finally there was the Conference documentary theater. This was a place not so much of laughter and relaxation but of serious interest and study. It was an official function, very much like a book reference service, of the Secretariat of the Conference. Of the 50 nations attending the Conference, 15 brought with them official or semi-official documentary and information films which they wished to have shown to their fellow nations. These were organized into programs according to geographical and national areas so that persons most interested in Latin America, or France or the Soviet Union, or the British Commonwealth, or Asia or the United States, as the case might be, could pick their preference and in one evening get a representative view of the respective information films. The collection of films was impressive, ranging from such ambitious enterprises as the British Technicolor *Western Approaches* to little five minute animations like the War Activities Committee's Lend-Lease explanation *Two-Way Street*.

Here again the audience ranged from the mighty to the lowly. Interest was determined more by a general concern for the problems of public information and education and an interest in the communication of news than by a search for en-

tertainment. Films of countries little seen during the war such as those of the Soviet Union, France and the smaller European nations seemed to command a leading interest, probably created out of the sheer absence of direct contact in the war years. The variation in quality from the crudest paste-up newsreels (necessitated usually where governments in exile were unable to get at the original sources of their own production) to such epic war reports as *The Battle of Stalingrad*, *The Liberation of Paris* or *Prelude to War*, only added to the interest of the programs as it helped reveal the scope and problems of this newest of film functions.

Educators from many nations learned from the O.I.A.A.'s health and literacy shorts revolutionary new techniques for combating public health problems. How to teach simple lessons of economics to the citizens of a nation through the use of animated pictographs and color cartoons as developed by the Canadian Film Board was news to many, and a new portrait of the United States, richer and wider and closer to the realities of American life, emerged from OWI's American Scene series.

IT would be a gross distortion to pretend that the existence of the documentary theater at San Francisco was either widely recognized or widely hailed as an epoch making event. But in spite of its relatively humble position in the scale of things, there is no denying that it represented the most significant new development in the film's peace-making and peace-keeping function. In this, its first official recognition in the halls of diplomacy, the documentary motion picture showed that it can and does straddle distances of mind and matter which none of the other media of communication can achieve.

A third dimension has been added to the film during the war years. To its power to record and entertain has been added its power to inform. And with the bestowal and recognition of this power goes in all conscience an obligation to use it. It is inconceivable that in the coming long labor of peace the nations should fail to do so.

COMMUNITY ACTIVITIES

THE Better Films Council of Greater St. Louis annual report for 1944-45 records many ideas and accomplishments. The president's report begins: "The Better Films Council of St. Louis has completed its sixteenth year of progress in its endeavor to obtain the best in motion picture entertainment for the people of St. Louis and St. Louis County. We have not expended our energy in passing denunciatory resolutions, we have not pursued the fatal policy of giving free advertising to bad pictures, however we have moved in courteous and effective ways to make our influence felt at the theatre and source of production." The personnel of the Educational Committee includes those who represent adult education, character education, music appreciation, religious education, photoplay appreciation and over 30 schools and colleges . . . The report of the public relations chairman shows stamp and bond sales amounting to \$27,556,395.39 in the local cinema theatres . . . The house-chairman and her co-chairman believe in making certain of attendance and call members notifying them of all meetings. . . The public library extension chairman has sent twenty-five lists of approved motion pictures each month to the Central Public Library, which in turn sends these lists to the Branch Libraries to be placed on the bulletin boards. Many books which can be used as a basis for the study of the cinema, together with other motion picture material, may be obtained through the public libraries as there is a great need for an organized effort to teach young people how to select and how to see a motion picture . . . The press and publicity chairman notes 90 publicity and press notices for the year and the radio chairman thirty-eight radio broadcasts given on motion pictures.

The program chairman shows the year's calendar to have included the following subjects presented at the meetings from

September through May: "Events in Motion Picture Study", "Current Events", "Motion Pictures' Influence in a Changing World", "Motion Pictures with U.S. Army Overseas", "How the Motion Picture Industry is Affected by the War" and "The Educational Uses of the Motion Picture." Other events were: a musical program, Christmas party for guests from Homes for the Aged in the Metropolitan Area, a cinema tea at the Melba Theatre and an annual luncheon with installation of officers.

THE Annual Spring Luncheon of the Philadelphia Motion Picture Forum had as its special guest speaker Mr. David Y. Bradshaw, associate producer of the *March of Time*. The Forum president, Mrs. B. Holbrook Poucher, reported Mr. Bradshaw as most personable and his talk timely and well received by the large audience gathered in the Rose Room of the Bellevue-Stratford Hotel. At the final meeting of the 1944-45 season the speaker was Lt. Leonard Quinto who talked on "Music in Motion Pictures." Now of the Music Branch, Special Services Division of the War Department, Lt. Quinto was formerly a music educator and film music had been the subject of his thesis at the University of Southern California, so he was well qualified to discuss this topic. The audience response was again most hearty, we learn. It is a pleasure to assist groups in getting speakers when they tell us so warmly of their pleasure in meeting and hearing them.

A SURVEY was conducted by the Rochester N. Y. Film Council to learn the relative preferences for different kinds of movies in the Rochester area. Alvin A. Gresens, former president of the Council, was chairman of the committee in charge of the study. Three thousand ques-

tionnaires were distributed and the returns showed the following comparative ratings of films in patrons favor: comedy 35%; musicals 34%; historical 13%; war pictures 7%; biographical 4%; fantasy 3%; tragedy 3%; documentary 1%. Double feature bills were opposed by 53% and favored by 47%.

This low rating for documentaries might seem to indicate a general lack of interest in films of this type. But the activity of the Educational Film Service of the University of Rochester on the other hand disproves this. For from its 225 short subjects, ranging from sociology to travel and phases of war activities, in one month 498 showings were held reaching an audience of over 38 thousand representing churches, schools, hospitals, homes for the aged, farm and fraternal groups. So the conclusion must be a preference for each type of film in its place—the entertainment in the theatre—the documentary in the auditorium.

A MOTION PICTURE COUNCIL is a real community organization when it represents a variety of group interests. Such is the Cleveland Council, for its directors are from the following organizations: Cleveland Council P.T.A., Cleveland Board of Education, Lakewood Presbyterian Church, Federation of Womens Clubs, Western Reserve University, Travel Club, Cinema Club, John Hay High School, Collinwood High School, Public Library, Health Museum, Museum of Art, Euclid P. T. A., Fenn College, Catholic Federation of Women's Clubs, Museum of Natural History. This Council will continue to have the splendid leadership of Mrs. Frank R. Anderson who has been reelected for 1945-46. The monthly Bulletin of the Council reported among summer activities regular film programs using both strip film and movies at the Cleveland Health Museum. The programs scheduled for the month of June on Wednesdays at 9:00 p.m. and Sundays at 4:00 p.m. were: *Summer Safety*, *Foot Follies* of 1944, *Care of the Feet*, *Infantile Paralysis*, *A Report to the People*, *Nutrition*, *America Learns to Fly*, a film on the diets followed by our

flyers in their development of special skills, *Dental Care*, *Before It's Too Late*, *Sanitation*, *Keep 'em Out*, *Safety in the Home*, *Be Safe as You Can*.

MRS. FRANK A. LINZEL, president of the District of Columbia Motion Picture Council has been appointed Director of the Washington Round Table of the National Conference of Christians and Jews.

THE Peoples Congress was the title of a series of bi-monthly meetings on Tomorrow's World, offered by the East and West Association and Town Hall Workshops for the 1944-45 season at Town Hall in New York City. A guest expert presented a general over-view of the question, and discussion led by nationals or representatives of various countries followed with opportunity for audience participation. Films, exhibits, music and dramatic presentations served to bring to life the peoples being discussed. It might be helpful for Councils conducting discussion groups on world problems to know what films were shown. Those for the first Congress were: *When Asia Speaks*, from the National Film Board of Canada, World in Action series; *Here Is China*, with Clifton Fadiman as narrator from United China Relief; *One Day in Soviet Russia*, narrated by Quentin Reynolds from Brandon Films; *Made in India*, British Library of Information and *The Mask of Nippon*, another from the National Film Board of Canada. At the second they were: *Listen to Britain*, British Library of Information; *Russia's Foreign Policy*, from the National Film Board of Canada; *Poland Forever*, Polish Library of Information; *The Liberation of Paris*, with English narration by Charles Boyer from France Forever. On the Americans Look Ahead program the films were: *Weapon of War*, from Communique No. 12, an animated cartoon produced for the U. S. Armed Forces, Brandon Films and *Now the Peace*, World in Action Series, Canadian Film Board. Pearl Buck, President of the East and West Association was the speaker at this meeting which closed the program for the season. A Third Congress will begin this October.

FILMS seen by the Educational Review Committee of the Board cover a variety of timely interest subjects as these reviews indicate.

HOMETOWN USA—Life in an American town of 19,000, Glens Falls, N.Y. After views of the town the film particularly considers one family, father working in a factory, mother keeping house, a son in the service, and a high school daughter. Through these four are seen the good things about Hometown and also its problems. Recommended for study and discussion by town councils, organizations for civic improvement and community welfare, and sociology classes. In color and in black and white, 20 min. Produced by Look Magazine, 25 West 45th Street, N.Y.C.

TARGET TB—Three young business girls talk over their reactions to the campaign to determine any signs of tuberculosis. The percentage of death from this disease, the percentage of people who are found to have it, the most susceptible age group, etc., are shown. For schools, health groups, and general non-theatrical use, as the message is important to all. 11 min. Produced by General Electric X-ray Corporation, 2012 Jackson Blvd., Chicago.

AMAZON AWAKENS—Walt Disney's artistry presents a fascinating story of the great Amazon river. First its discovery in 1541 and how it got its name. Then its beautiful birds and animal life, and lastly the people who live along its banks in small settlements and large beautiful cities with its many rich resources that provide livelihood for the people. One sequence tells of an intensive rubber research program of the Ford Co. Of course it is in color—one might wish for more naturalness—but the otherwise artistic and instructional values combine to give real enjoyment. For hemispheric unity and art programs. 30 min. Produced by Office of Inter-American Affairs, 444 Madison Ave., N.Y.C.

Another film from the Office of Inter-American Affairs for groups interested in hemispheric unity is *Gracias Amigos* which tells of the help Latin America has given the United States in the war.

THERE are helpful sources of information for those who plan film programs in their organizations.

A standard catalog of 16mm non-theatrical films begun in 1936 as "Educational Film Catalog" has appeared this summer in a new form with a new title, "Educational Film Guide". This extensive guide is a recognition of the importance of the motion picture for it comes from the H. W. Wilson Company, publishers of more than a half dozen other standard reference catalogs for professional library and for public use. The 1945 annual edition contains a title list of 4340 films and a selected, classified and annotated list of 3540 films, arranged under numerous subject headings. Each entry carries distribution sources, rental and running time. There are eight monthly issues and an annual cumulation in June. The subscription price for one year is \$3.00. The address is 950 University Ave., New York 52, N. Y.

Another listing useful for those whose budget for films is limited is the "Educators Guide to Free Films". The fifth annual edition published this summer is an up-to-date, annotated schedule of free films and slidefilms. There are 1270 titles included in the 200 pages of mimeographed listings under the classifications: applied arts, fine arts, health education, science, and social studies. There is a title index and a source index which gives an indication of the kind of industrial companies that make films having educational value. The catalog sells for \$4.00 by the Educators Progress Service, Randolph, Wisconsin.

A new catalog "Films from Britain" is a listing of all British official films currently available in the United States. Films from the British Ministry of Information have been offered here since 1940. This revised listing includes some of the older ones, valuable as records of earlier phases of the war, but more having to do with later stages and with rehabilitation. The conditions of loan and sale and the six service offices throughout the country are given as help to the user, who can secure the catalog from the British Information Services at 30 Rockefeller Plaza, New York 20, N. Y.

JUNIOR ACTIVITIES

YOUTH "AIRS" ITS PROBLEMS

THE consideration of youth looms large these days in public thought. Many organizations have been formed to give youth an opportunity for constructive recreation and for free discussion of its problems. In New York City recently the Metropolitan Youth Council was started as "a voluntary association of teen-age young people organized to promote cooperation among teen-age groups and youth centers throughout the metropolitan area". Headquarters are at The Town Hall, 123 West 43rd Street, New York City, and the adult chairman is Dr. Frederic M. Thrasher, Professor of Education, New York University.

The Council has already started activities for young people in several fields including the motion picture and radio. It has been cooperating with WOR of the Mutual network in a series of broadcasts entitled "It's Up to Youth" on Saturdays 9:30 a.m. The July 14th broadcast, "Movie Theatre Behavior" had a motion picture

topic of timely interest. The procedure for these programs is as follows: A number of Youth Council members are gathered in the radio studio an hour before the broadcast for a discussion of the day's topic under the leadership of one of the young people. Adult judges are on hand to choose three members who will present youth's views over the air. The radio program itself opens with a dramatization of the problem involved followed by the young people's discussion under moderator Bill Slater of the studio staff.

Among those invited to the pre-broadcast discussion of "Movie Theatre Behavior" were several members of the National Board of Review's Young Reviewers, one of them, Marjorie Mayer, acting as discussion leader. The adult judges were Miss Mildred A. FitzGibbons, Manager of the Skouras Roosevelt Theatre, Flushing, New York; Mr. Walter Brown of the War Activities Committee, Motion Picture Industry; Mrs. Bettina Gunczy, Council Secretary of the National Board of Review. Chosen for the broadcast be-



Youth on the Air. Left to right: Bill Slater, program moderator, Bob Durling, Dr. Thrasher, program consultant, Barbara Sarquist, Ellen Kelly

cause of their active part in the discussion were Barbara Sarnquist, 14 years old, who attends Washington Irving High School in New York City and is a Young Reviewer; Ellen Kelly, 15, Hackensack High School, New Jersey; Bob Durling, 16, Manhasset High School, New York.

THE program went on the air with a story about two boys, Bill and Cliff, who, after being chased out of a movie house for loud incessant talking, sneak back and cut up two seat cushions. At the conclusion of the little drama, the program moderator, Mr. Slater, discussed the problem with Barbara, Ellen and Bob. Here are excerpts from this broadcast discussion:

MR. S: You heard the boys say at the beginning of the dramatization that the picture was no good. Why do you suppose they went?

BOB: They had nothing better to do. That's the core of the whole situation, in my opinion.

MR. S: Do you think that's the reason most kids go?

BOB: Well, not most kids, but the ones who really have no constructive activities to do and just go to the movies to make trouble.

MR. S: Then why go to the movies? They can make trouble other places. Ellen?

ELLEN: I really don't know, but I think if they had more recreational activities they wouldn't get into so much trouble. They can get away with more in the movies. Other places there are too many people and policemen around.

MR. S: Do you think it's the darkness that makes it inviting for vandalism?

ELLEN: Yes, they can do a lot more in the darkness of the movie houses.

BARBARA: I think that's true because in public places there are more people and they are more apt to be seen, and in the movie houses the darkness conceals them for a time anyhow.

.....

BOB: I think you'll find that the boys who are vandals in the movies are going

to be vandals anywhere else and they're going to be trouble-makers.

.....

MR. S: These were a couple of mean kids, there's no question about that. What did you think of it, Ellen?

ELLEN: I think so too, but I also think if they had come from the proper kind of homes, if they had had the right kind of training, they wouldn't have done it in the first place.

MR. S: Well, that's right, Ellen, but that doesn't answer our problem because there are apparently a lot of youngsters who don't have the right training and maybe don't come from the right kind of homes, and they have been responsible for a great deal of vandalism. What were you going to say, Bob?

BOB: I was going to say more or less the same thing as Ellen said that if the boys had a constructive background of activities to fall back on when they had nothing to do, this sort of thing wouldn't happen. That's more or less the type of thing our canteens are trying to offer in many of our Youth Councils.

MR. S: . . . You can't solve the problem by just simply saying, if they had the right home everything would be hunky-dory.

ELLEN: That's right, but I think it's more or less the parents' fault. If they had been trained right, they wouldn't have thought of such a thing.

MR. S: But when they are not trained right, what can society do? Put them in jail—call the police?

ELLEN: They need the help of others, like the Councils and the P.A.L.

.....

MR. S: What were you going to say, Barbara?

BARBARA: I was going to say that sometimes if you find the picture so bad that you can't stand it, instead of making remarks about the picture as you are apt to do when it's corny, it would be better if you just left and walked out.

MR. S: Yes, I think that's undoubtedly better! That is a matter of theatre etiquette. Of course this theatre vandalism goes beyond theatre etiquette. This

first episode of Bill and Cliff was just bad theatre manners. What do you think of theatre manners in general, Ellen?

ELLEN: Well, I personally think that if some of the adults—they talk and rattle candy, and everything else, and if the kids didn't see them doing it they might not do it. I know in our theatre, well, two women will go together and if they don't like the picture they talk, or if one has seen it she tells the other about it, and it's very annoying.

MR. S: You think that some adults set bad examples. What were you going to say, Barbara?

BARBARA: I was going to say that's the way it always happens. If they don't have any interest in the picture, they talk about a tea party they've been to, or something.

.....

MR. S: What do you think of an idea they tried out in Minneapolis where they had a lot of theatre vandalism? They put on a curfew; that was to prohibit any youngster under sixteen years of age being on the streets after ten o'clock, and that cut down the theatre vandalism very considerably. What do you think of that idea?

ELLEN: Well, we had a curfew in our town (Hackensack, N.J.) and I know it

helped as far as the movies and that were concerned, but it only brought on sneaky tricks outside, and the kids would go around and when they wouldn't see a policeman they would do something. It didn't keep them off the streets.

BOB: Well, out in Manhasset we had a group of boys who made quite a lot of trouble in the theatre and the manager put them out, and they went up and down the streets and ripped the awnings off the stores . . . The way the school system combatted that—the school system sponsored a series of assemblies in school and FBI agents came out and spoke to the students.

MR. S: I know the problem has become so great in some sections that the FBI has had to move in. I think we have had a very interesting discussion. Thanks a lot, Ellen Kelly of Hackensack High School, Barbara Sarnquist of Washington Irving High School and Bob Durling of Manhasset High School.

SOME of the other topics discussed by the young people on this radio series have dealt with Under-age Illegal Driving, Practical Jokesters, Alcohol and Minors, Effects of Parental Conflicts on Children, etc. It is a worthwhile attempt to give the boys and girls an opportunity to air their views on their own problems and possible solutions to them.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

★ ANCHORS AWEIGH

Gene Kelly, Frank Sinatra, Katherine Grayson. Based on an idea by Natalie Marcin. Directed by George Sidney. Metro-Goldwyn-Mayer. Family; SMPC 12-14.

Delightful screen entertainment plus good music, sparkling productions, rich sets and a parcel of likeable, gifted people. Two gobs get a four day leave in Hollywood after they have been awarded the Navy Star. Kelly, known among his mates as the Sea Wolf, sets out to have a sizzling time with a lady named Lola. Sinatra, his buddy, is frightened of girls but quite eager to be shown how. Much to Kelly's annoyance he tags after him and, what with involvements with a runaway kid, an aspiring singer and trickery on Sinatra's part, his leave ends before he and Lola make contact. As popular entertainment the film seems to have everything. Sinatra is a likeable chap with plenty of songs to sing. Miss Grayson, if not inspiring, is

adequate to her role and she sings well. Jose Iturbi has a lot of fun with play acting as well as giving some scintillating performances at the piano. But best of all is the grand performance both in acting and dancing that Gene Kelly provides.

ARSON SQUAD

Frank Albertson, Robert Armstrong. Original screen play by Arthur St. Claire. Directed by Lew Landers. PRC Pictures. Family.

Investigating a warehouse fire that has roused their suspicions, the chief of the arson squad and an insurance salesman also discover the murder of one of the warehouse owners. Interest in the clearing up of the two crimes is heightened by a picture of the workings of arson rings and how the police and insurance companies track them down. Aside from an unnecessary melodramatic touch here and there, the film is made and played competently.

BEDSIDE MANNER

Ruth Hussey, John Carroll, Charles Ruggles. Based on a Saturday Evening Post story by Robert Carson. Directed by Andrew Stone. United Artists. Family.

How to keep a woman doctor in a town that badly needs doctors is the problem in the film. Her uncle who is a physician enlists the help of a young man who loves her to arrange things so that she'll stay. The young man has a slight accident and feigns a strange neurosis. The plan works out well for everybody when the lady doctor stays on to treat him and falls in love herself. Witty lines and a swell job done by Charles Ruggles compensate for some draggy sequences and a mannered story.

*** BELL FOR ADANO, A**

Gene Tierney, John Hodiak, William Bendix. Based on the novel by John Hersey. Directed by Henry King. Twentieth Century-Fox. Family: SMPC 12-14.

When the Italian town of Adano is captured the American military government moves in. Major Joppollo is in command and he sets about restoring order and relieving needs. A kindly and just man, impatient of red tape, he countermands an order from higher up that would cause the people of Adano acute suffering and for his act is relieved of his post. It is a warm and moving story directed and played with taste and insight. Hodiak and Bendix, particularly, give rare performances. The theme of the film is important for our time.

BEWITCHED

Edmund Gwenn, Phyllis Thaxter. Adapted for the screen by Arch Oboler from his original story "Alter Ego." Directed by Arch Oboler. Metro-Goldwyn-Mayer. Mature.

While under the dominance of a sinister force within her, a young girl murders her fiance. Half maddened by the growing strength of her inner enemy, whose voice haunts her constantly, she makes no effort to defend herself at her trial knowing that her other self will die with her. But a psychiatrist steps in and through hypnotism gives the good personality needed moral support and exorcises the evil one forever. Arch Oboler puts his radio technique to most effective use in the telling of his story. The torturing voice, the conflict of sound, the psychological development revealed through hearing alone build up high dramatic intensity. Phyllis Thaxter makes a pitiful, appealing figure of the tormented girl and proves herself an actress of ability and charm.

CAPTAIN EDDIE

Fred MacMurray, Lynn Bari. Original screenplay by John Tucker Battle. Directed by Lloyd Bacon. Twentieth Century-Fox. Family: SMPC 8-14.

The saga of Captain Eddie Rickenbacker covering the years from his boyhood and early love of machines to his rescue from a life raft at sea on which he and the crew of his plane spend days without food and only the water from an occasional storm. The film takes in a good deal of his boyhood and his domestic life and touches upon his career as a motor racer and his service as an ace pilot in World War I. The period backgrounds have an authentic flavor, especially those in Eddie's childhood when he makes his acquaintance with his first automobile. The film is rather leisurely in pace and a good deal of the excitement that must have filled the captain's life is sacrificed for sequences of romance. The picture is well played by the cast and has a wholesome quality. MacMurray makes a likeable Rickenbacker.

CAPTAIN KIDD

Charles Laughton, Randolph Scott, Barbara Britton. Original story by Robert N. Lee. Directed by Rowland V. Lee. United Artists. Family: SMPC 8-14.

Taking in the last exploit of the great pirate's career, Captain Kidd sets sail as the master of King William's ship to rendezvous and give safe convoy to a treasure-laden bark en route from India. Having amassed a great fortune, the captain has ambition to become a gentleman in England and expects to make this adventure his last under the spirit of the Jolly Roger. He takes a crew of cut-throats with him and three of his old cronies from buccaneer days, meets the treasure ship, cleverly scuttles it and returns to England with a small part of the loot to lay at the feet of the king. Only mistake—he ships a young man who proves to be a deadly enemy. Laughton has a fine time with the role and gives a witty performance. The rest of the cast cooperates nicely to make the adventure colorful and exciting. The plot has no surprises but the action is fast and the production good.

CHRISTMAS IN CONNECTICUT

Barbara Stanwyck, Dennis Morgan, Sidney Greenstreet. Screen play by Lionel Houser and Adele Comandini, based on a story by Aileen Hamilton. Directed by Peter Godfrey. Warner Bros. Family.

Unaware that his nationally famous good-house-keeping writer is a girl in a city apartment who can't even cook, a publisher invites himself and a war hero to spend Christmas in the charming country home in which she has pictured herself to her readers. Somehow she manages to get the necessary props for the occasion—house, pseudo-husband and baby—and things run off to everyone's ultimate satisfaction, if not according to plan. The predicaments in which the deceiver finds herself, aggravated by a violent mutual attraction between her and the war hero, make a lively romantic comedy, more daring than usual both in lines and situations. Production and cast are expensive and give the film a fitting superficial gaiety.

CONFLICT

Humphrey Bogart, Alexis Smith, Sydney Greenstreet. Original story by Robert Siodmak and Alfred Neumann. Directed by Curtis Bernhardt. Warner Bros. Mature.

How to make a murderer catch himself seems to be the theme of the film. It's done by psychiatry. Mr. Bogart plays a rich engineer who has fallen in love with his wife's younger sister besides being fed up with his wife's bickering. Being a smart man, he arranges her departure from this world with businesslike skill. How he meets his inevitable doom is more or less the picture's secret. It's a slick film though somewhat wordy. Mr. Greenstreet raises roses as well as tinkering with people's minds. Mr. Bogart is suitably tough and competent.

DANGEROUS PARTNERS

James Craig, Signe Hasso, Edmund Gwenn. Screen play by Marion Parsonnet; based upon a story by Oliver Wild Bayer. Directed by Edward L. Cahn. Metro-Goldwyn-Mayer. Family.

Finding four identical wills in favor of a sinister little man, each leaving him a million dollars, an unscrupulous lawyer and an adventuress team up to pry into what's going on and to get their hands on a part of the money. When a Nazi plot is uncovered at the bottom of it all, the two rogues, roused to decency, risk their lives to prevent the carrying out of the German plan. The basically conventional melodrama, well played and directed with a nice regard for suspense, is mystifying and exciting.

DUFFY'S TAVERN

Betty Hutton, Ed Gardner. Original screen play by Melvin Frank and Norman Panama. Directed by Hal Walker. Paramount. Family.

Radio's Archie comes to the screen, still the manager of the famous Tavern. Here he misuses Duffy's credit and finds himself in financial difficulties. With the help of Victor Moore he gets up a benefit Block Party that solves his problems and serves to introduce a vaudeville show featuring most of Paramount's stars. The sketches and specialty numbers are of considerable variety and carry generally a tone of broad comedy. Although production values are fairly lavish, some of the numbers have a casual, impromptu quality that is almost in the parlor theatricals class. Outstanding in the long line-up are a Western burlesque with Eddie Bracken, a song by Betty Hutton, a short, short skit with Bing Crosby and Barry Fitzgerald and the finale in which Bing parodies his "Swinging on a Star" number, using other big names in the cast as his choir.

FALCON IN SAN FRANCISCO, THE

Tom Conway, Rita Corday. Based on the character created by Michael Arlen. Directed by Joseph H. Lewis. RKO Radio. Family.

Taking a strayed little girl home, the Falcon is arrested and charged with attempted kidnapping. Mysteriously bailed out, he finds himself in the power of a woman and a couple of thugs who ask him questions for which he has no answer and beat him up a bit. When he gets free of them he tries to find out what it's all about and stumbles on a clever smuggling ring. Of course, the Falcon comes out on top in the finale. The film is good of its kind. Conway is suave and competent with Edward Brophy to provide a few laughs on the side.

GEORGE WHITE'S SCANDALS

Joan Davis, Jack Haley, Phillip Terry. Screen play by Hugh Wedlock, Howard Snyder, Parke Levy and Howard Green. Directed by Felix E. Feist. RKO Radio. Family.

Putting on a new Scandals and what happens on and off stage is the basis for this musical. The show has Joan Davis and Jack Haley as comedians, Gene Krupa and his band to make music and the usual George White assortment of shapely girls for many well-staged production numbers. The back-stage sequences don't fare so well, being liberally stuffed with outworn slapstick gags that slow things up considerably, as does the trite love story of an English dancer of high degree and the stage manager. The romance of Miss Davis and Mr. Haley has more dash, though their material, too, is often disappointing. An interesting bit is a song and dance by the comedienne's little daughter, who does a startlingly good imitation of her mother.

GREAT JOHN L, THE

Greg McClure, Linda Darnell, Barbara Britton. Screenplay by James Edward Grant. Directed by Frank Tuttle. United Artists. Family.

A film biography of John L. Sullivan that, in spite of its length and leisurely pace, has several exciting ring sequences and some good characterizations. Starting in the '80s it follows John's rise in the fight world when fighting was tough, takes him through an unhappy love affair and an unsatisfying marriage, traces his gradual moral and physical breakdown through drink, and leaves him finally reformed and lecturing on temperance. The film has good period background and is well cast. Particularly fine is the playing of J. M. Kerrigan as the parish priest. And there's a wild sequence when John fights with a French champion of the savate who nearly kicks him into unconsciousness.

HIDDEN EYE, THE

Edward Arnold, Frances Rafferty. Screen play by

George Harmon Cox and Harry Ruskin from a story by George Harmon Cox; based on the characters created by Baynard Kendrick. Directed by Richard Whorf. Metro-Goldwyn-Mayer. Family: S MPC 12-14.

The only clue to four murders in a wealthy family is a strange, perfumed note beside each victim. It doesn't remain a mystery long, however, when blind detective Edward Arnold and his fine Seeing Eye dog Friday get together on it. Since Arnold and the audience know the murderer fairly early in the proceedings, it's more a matter of bringing him to justice than sleuthing. In both jobs Friday is interesting, as is his master, who does some tricky deducting with the trained senses that must take the place of his sight.

JOHNNY ANGEL

George Raft, Claire Trevor, Signe Hasso. Based on the novel "Mr. Angel Comes Aboard" by Charles Gordon Booth. Directed by Edwin L. Marin. RKO Radio. Family.

Captain Angel finds his father's ship abandoned at sea and evidence that a mutiny has taken place. Investigating on his own he runs across a mysterious French girl who somehow is mixed up with the crime. Through her and a strong arm he breaks the case. The film has good atmosphere and photography. Raft does well as Johnny Angel and is well supported by the cast. The film is rather long and leisurely paced but it has a strong enough plot and sufficiently adroit direction to hold the interest.

LADY ON A TRAIN

Deanna Durbin, Ralph Bellamy. Original story by Leslie Charteris. Directed by Charles David. Universal. Family.

A girl sees a murder committed from a train window as the train pulls into Grand Central Station. She tells the police but they don't believe her. So she sets out to solve the crime herself with the help of a detective-story writer. This leads into some sinister complications involving a night club, the disinherited heirs of the murdered man, and a series of murders. For comic relief Edward Everett Horton comes in for several nice glimpses and so does Allen Jenkins. The film has an overall gay tone, Miss Durbin trying her hand at comedy too as well as rendering a few songs. Better direction would have tightened up the film more but there are enough talents and incidents to keep the interest pleasantly alert.

LOST WEEKEND, THE

Jane Wyman, Ray Milland. Based on the book by Charles R. Jackson. Original screenplay by Charles Brackett and Billy Wilder. Directed by Billy Wilder. Paramount. Mature.

The weekend drunk of a dipsomaniac, remarkable for its realistic and hardboiled approach, may prove strong meat for some people. It is well off the beaten path of screen fare. But the film is so well directed and acted that even the squeamish will find it something of a movie event. Milland who carries the burden of thirst through the inglorious three days gives a performance that is rich in character and subtle insight. Other members of the cast with much slimmer parts are equally adroit in their readings. "The Lost Weekend" is a distinguished film in all departments. It has excellent writing and top flight camera work, sets and production.

LOVE LETTERS

Joseph Cotten, Jennifer Jones. Screenplay by Ayn Rand from the novel by Chris Massie. Directed by William Dieterle. Paramount. Mature.

The love letters written by an English captain for a fellow officer win the girl to whom they are sent but the ensuing marriage, built on a lie, ends

tragically. The bride serves a prison term for the murder of her husband and the shock of the whole experience causes her to lose her memory and her identity. By clearing up her clouded past the captain restores her to normalcy and happiness. The psychoneurotic angle heightens interest in the unfolding of the mystery, which is somewhat bookishly told. The competence of a hard-working cast, the atmosphere built up by fine camerawork and settings of somber English countryside, veil a good many implausibilities in the plot. Incidentally, the film throws light on the wrong and right treatment of the returned soldier.

NOB HILL

George Raft, Joan Bennett, Vivian Blaine. Screen play by Wanda Tuschek and Norman Reilly Raine; story by Eleanor Griffin. Directed by Henry Hathaway. Twentieth Century-Fox. Family.

The fortunes of a dance hall owner in San Francisco's Barbary Coast fifty years ago are tied up with two charmers who battle over him—one his loyal warm-hearted star entertainer, the other an impetuous aristocrat from Nob Hill. The obvious story is a natural setting for the honky-tonk entertainment that keeps things in a constant, handsome, lavishly colored hubbub. Quantities of active, attractive girls accentuate Vivian Blaine's charms in good-looking production numbers. The diverting customs and surroundings of the period are a further pleasure to the eye. The cast fits the situation except for Peggy Ann Garner, George Raft's little Irish protegee, who for the first time seems out of character.

OVER 21

Irene Dunne, Alexander Knox, Charles Coburn. Screen play by Sidney Buchman; adapted from the play by Ruth Gordon as produced on the stage by Max Gordon. Directed by Charles Vidor. Columbia. Family.

An urge for first-hand information causes the editor of a great daily to give up his job to join the army. His wife, a Hollywood writer, moves into makeshift quarters to be near him. Their difficulties—his with army regulations and examinations, hers with housekeeping and the frantic owner of her husband's paper—reach a solution when he graduates from Officers Training School and she takes to writing nation-inspiring editorials that keep the paper going. Handled for the most part as high comedy, the situation affords some memorably funny scenes. The story's implausibilities become apparent only in several disconcerting shifts into serious consideration of world problems. Although handicapped by the indecisive point of view, performances by the three stars are extremely good—amusing and intelligent.

PARIS-UNDERGROUND

Constance Bennett, Gracie Fields. Based on the book by Etta Shiber. Directed by Gregory Ratoff. United Artists. Family.

An American woman who is married to a French official attempts to leave Paris with an English woman before the Germans take the city. They fail and are further endangered by taking into their apartment a British flyer who has been shot down. After a good many dodges to fool the Gestapo, they manage to get the pilot back to friendly territory. With this success, they resolve to stay in France and continue the work of saving Allied airmen with the help of the Underground. Squeezing from one narrow escape to another, they do very well in their enterprise until the infuriated Nazis finally catch up with them. This kind of war melodrama is not new but is handled in a sprightly way by director and cast.

★ RHAPSODY IN BLUE

Robert Alda, Joan Leslie. Screen play by Howard Koch and Elliot Paul; original story by Sonya Levien. Directed by Irving Rapper. Warner Bros. Family: SMPC 12-14.

Following the general outline of George Gershwin's life, the film moves from his lower East Side boyhood through his brilliant career to his early death. Two fictional love affairs are given unmerited time and consideration but are useful in establishing his colorful and varied background. Paul Whiteman, Al Jolson, George White and Oscar Levant appear as themselves in the parts they filled in his development. Although story and characterizations are of uneven quality there is no question as to the picture's musical importance. The Gershwin music is introduced with unforced effectiveness—bits as he composes them, a song here and there at parties, numbers from his shows, concert performances of his big works. And whatever or wherever it may be, it's played with the excellence that is its due.

★ STATE FAIR

Jeanne Crain, Dana Andrews, Charles Winninger. Screen play by Oscar Hammerstein II from a novel by Phil Stong. Directed by Walter Lang. Twentieth Century-Fox. Family: SMPC 12-14.

Into their three days at the State Fair the Frake family packs a year's emotions. Father is entering his big boar, Mother her pickles and mincemeat, pretty daughter Jeanne Crain has met a fascinating newspaperman and son Dick Haymes has fallen for the Fair's star entertainer. By the time they're home again, everyone, including the audience, agrees it's been worthwhile. There is a lively sense of the Fair's importance and bustle and goings on, all swinging along to six good Rodgers and Hammerstein tunes, a little reminiscent perhaps, but thoroughly catching nevertheless, and sung with plenty of infectious spirit. The casting has been careful and many bit parts—the Congressman, the side-show girls, Henry Morgan as the shooting-gallery man—are excellent. It makes a delightful musical comedy, gently romantic, quietly humorous and full of colorful American abundance.

★ STORY OF G. I. JOE

United Artists. Family: SMPC 12-14. (See page 4)

STRANGE AFFAIR OF UNCLE HARRY, THE

George Sanders, Geraldine Fitzgerald, Ella Raines. Screen play by Stephen Longstreet from the play by Thomas Job, as produced on the stage by Clifford Hayman. Directed by Robert Siodmak. Universal. Mature.

The last of a once important family, Harry Quincy and his sisters, silly soft-hearted Hester and neurotic Letty, drag out their existence in their shabby mansion which the women make even more hideous with their appalling quarrels. Into Harry's frustrated life comes a fresh lovely girl, and when Letty's scheming separates them Harry conceives a murderous hatred for her. The story's weak ending—abrupt, unexplained—comes as a shock after an almost too careful building up of personalities and mental conflicts in an atmosphere of family pride and half-mad jealousy. It is the sort of setting for which producer Joan Harrison and director Robert Siodmak are distinguished and with fine performances it produces scenes of real power.

THOUSAND AND ONE NIGHTS, A

Cornell Wilde, Evelyn Keyes, Phil Silvers. Original story by Wilfrid H. Pettit. Directed by Alfred E. Green. Columbia. Family.

The fabulous East is with us again in a lavish Technicolor production with music and comedy that comes off rather well. The hero is Aladdin who falls in love with the princess and when he

gets his lamp, all works out nicely for him. The genie is a coveting young lady who is rather jealous of Aladdin's attentions to the princess, but in the end she works out a fairly pleasant situation for herself. Aladdin besides being an attractive vagabond sings a good deal. The music is tuneful but unimportant. To this is added a court intrigue, an ogre and beves of pretty dancing girls.

WAGON WHEELS WESTWARD

Wild Bill Elliott. Original story by Gerald Geraghty. Directed by R. G. Springsteen. Republic. Family.

A party of pioneers moving west have the good fortune to be led by Red Ryder because a band of villains have taken possession of a deserted town and are planning on swindling the homesteaders. A murder, a phony arrest and a few other legal oddities get Red to suspect the worst. Then he goes to work and it all ends in a happy and orderly manner. The film is one of the better of the series. The plot is well knit, the acting adequate and the pace good.

*WEEK-END AT THE WALDORF

Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson. Screen play by Sam and Bella Spewack; suggested by a story by Vicki Baum. Directed by Robert Z. Leonard. Metro-Goldwyn-Mayer. Family.

Two romances—a movie star and a war correspondent, a public stenographer and a wounded officer—and a tale of high finance come out of a Friday to Monday stay at the big hotel. They are fitted smoothly into an amazingly faithful reproduction of the Waldorf and its life, its back-stage workings, its services and luxuries, its patrons and their glamorous activities. The tone is light, built up by smart lines, nice sharp observations on several social functions, the humor of Robert Benchley and Keenan Wynn. Although slowed down at times with its lavishness and a tendency to talkiness, the film ranks high in its sophisticated comedy class. In the showy cast Walter Pidgeon gives the outstanding performance, casual, assured and amusing.

YOU CAME ALONG

Robert Cummings, Elizabeth Scott. Screen play by Robert M. Smith and Ayn Rand. Directed by John Farrow. Paramount. Family.

Although a flier has an incurable illness, he and his sweetheart marry so that they may enjoy together every moment he has left. This decision is reached at the end of a war bond selling tour, whose intermissions are filled with constant eating, drinking and merrymaking by the doomed aviator and his two hero buddies, in an attempt to make him forget his condition. So sustained is the gaiety that it builds up a tone of romantic comedy and the change in the end to the serious note seems abrupt. Good production and performances help smooth this over. There is a pleasant picture of the comradeship of the three young fliers and the girl concerned. She is played by photogenic, rich-voiced Elizabeth Scott, who makes here a promising screen debut.

RECOMMENDED SHORTS

INFORMATIONALS

ANNAPOLIS—An interesting visit via camera to the Naval Academy that includes shots of the buildings, the studies, the traditions, and ends with the graduation celebrations of the midshipmen. (This Is America: RKO Radio) Family: SMPC 8-14.

BAHAMA SEA SPORTS—Opening with some routine views of Nassau and nearby islands, the rest of the film is devoted to catching a bone fish, a devil fish and a giant turtle. Several shots of the natives fishing are strikingly beautiful. In

Technicolor. (Sports Parade: Vitaphone) Family: SMPC 12-14.

CAMPUS MERMAID—A bevy of girls do some plain and fancy swimming in a striking series of water ballets. (Sportlight: Paramount) Family.

CHINA LIFE-LINE—The tremendous difficulties of supplying the China-Burma-India theatre of war with oil and gas and of building the present pipeline system are shown in this unusually well made and informative film. (This Is America: RKO Radio) Family: SMPC 12-14.

COLORADO RAINBOW—With handsome scenery for a setting, several flycasters visit the streams and lakes of Colorado in search of rainbow trout. Some good technical shots of this phase of the art of fishing. (Sportscope: RKO Radio) Family.

CONEY ISLAND HONEYMOON—A sailor and his bride go for a day at Coney Island and try out everything that the place offers. Although handicapped by poor color, the film is entertaining in its inventory of the big playground's attractions. (Technicolor Special: Warner Bros.) Family.

DOWN THE FAIRWAYS—Ed Thorgeren gets several golf champions to demonstrate the secrets of their form. Some trick playing by Joe Kirkwood is included. In Technicolor. (Sports Review: Twentieth Century-Fox) Family: SMPC 12-14.

EMPIRE STATE, THE—Widely scattered glimpses of New York moving from New York City's harbor and East Side up to Niagara Falls. In Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family.

FLIVVER FLYING—A demonstration of the little two-seated planes, inexpensive and easily controlled, that will speed up travel and relieve traffic troubles after the war. Somewhat on the saletalk side, with glib commentary and a pretty girl as operator but sensibly interesting nevertheless. In Technicolor. (Sports Parade: Vitaphone) Family.

FOOD, SECRET OF THE PEACE—A short explanation of the reason for food shortage at home and the appalling want abroad with some sobering camera shots of the final devastation of the war. (World in Action: United Artists) Family: SMPC 12-14.

ISLE OF ROMANCE—Odds and ends of information in color about Cuba, particularly Havana: public buildings, the police force, monuments, historic landmarks. (Movietone Adventure: Twentieth Century-Fox) Family.

MARCH OF TIME No. 10 (11th series)—"Spotlight on Congress"—The need for reorganization to increase the efficiency of Congress, illustrated by a congressman's typical working day. Proposed modernizing measures are touched upon, particularly those of industrial engineer Robert Heller. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME No. 11 (11th series)—"Teen-Age Girls"—Somewhat out of the March of Time's run of topics, the film makes an attempt to explain the phenomenon of those mass produced young misses who wear bobby socks, cram themselves with sweets, speak a cryptic language, swoon and squeal at male crooners, show their individuality and desire to lead an unhampered life by doing, wearing and saying exactly what everyone else in their set does, wears and says. The picture presents the situation (at least in its more photogenic aspect) well and touches on its social and economic implications. It is not clear whether it is presented as a problem or a fact. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME No. 12 (11th series)—"Where's the Meat?"—Aspects of the meat shortage—its causes, its differences in various parts of the country, the problems of the OPA, black market operations, and the remedies that are being set up in Washington to ease the situation. (Twentieth Century-Fox) Family.

MEXICAN PLAYLAND—The attractions that make Acapulco a popular shore resort. Striking shots of the native high divers are featured. (Sportscope: RKO Radio) Family.

MEXICAN SEA SPORTS—Sailing, diving and other water sports in Acapulco, the Mexican Riviera. The accent is on deep-sea fishing and much is made of the catching of two sailfish. In Technicolor. (Sports Parade: Vitaphone) Family.

OVERSEAS ROUNDUP No. 2—These shots of American soldiers include scenes aboard a convoy, the work of a negro battalion of fighting engineers making an airfield in the jungle, and a G.I. rodeo in Australia. (Vitaphone Variety: Vitaphone) Family.

OVERSEAS ROUNDUP No. 3—Some of our fighting men's activities abroad, among them horse training in Australia, American experts showing Chinese the ways of modern warfare and the Fifth Army's mobile American Expeditionary Station broadcasting entertainment at the front. (Vitaphone Variety; Vitaphone) Family; SMPC 12-14.

PHANTOMS INC.—An expose of the spiritualists who are trading on the longing of anxious relatives for news of their fighting men. The melodramatic ending weakens a timely and informative short. (Crime Does Not Pay; Metro-Goldwyn-Mayer) Family.

POLICING GERMANY—A very good documentation of the problems that faced the Military Government when Germany was occupied and how the army solved them. The film shows it at work in Cologne clearing debris, screening citizens, organizing police and fire departments, rationing food and other necessities and attempting to get the people back to something like civilized living purged of Nazism. (This Is America; RKO Radio) Family; SMPC 12-14.

POPULAR SCIENCE No. 6—An interesting issue showing the postwar uses of the jeep on farms and ranches, the comfortable guest room that the modern house can produce at five-minutes' notice, the wartime uses of DDT, the wonder insecticide. (Paramount) Family; SMPC 12-14.

SCREEN SNAPSHOTS No. 9—An album of famous movie comedians from the days of Ford Sterling, Chaplin and Arbuckle down to Abbott and Costello. (Columbia) Family.

SCREEN SNAPSHOTS No. 10—Shots of Eddie Cantor singing for soldiers at a General Hospital and of Ginny Simms introducing ex-soldier talent on her radio program. (Columbia) Family.

SEEING EL SALVADOR—A description of local sights and customs, of the hemp and coffee growing and of the people—hardworking women and lazily fishing men. (FitzPatrick Traveltalk; Metro-Goldwyn-Mayer) Family; SMPC 8-14.

SHRINES OF YUCATAN—Ruins of Mayan palaces, temples and monuments that show the high degree of culture in that ancient civilization. (FitzPatrick Traveltalk; Metro-Goldwyn-Mayer) Family.

STRANGE DESTINY—In a discussion of destiny, Carey Wilson offers a well-handled account of an obscure Y.M.C.A. worker, Asa K. Jennings, who survived a fatal illness to become fifteen years later the savior of helpless thousands in a foreign land, when he persuaded Mustafa Kemal to permit the evacuation of Greek civilians from Smyrna. (Miniature; Metro-Goldwyn-Mayer) Family; SMPC 12-14.

TEE TRICKS—Golf enthusiasts will find some very tricky playing in this film. (Sportscope; RKO Radio) Family; SMPC 12-14.

VICTORY BOUND—Shows a new LST boat with its Coast Guard crew being navigated down the Ohio and Mississippi, first lap on its victory-bound journey. (Universal) Family.

WATER BABIES—In Cypress Gardens, Florida, thirteen year old Dick Pope takes classes of children through many kinds of sea sports—aquaplaning, water skiing and tobogganing—and does some difficult stunts alone. In Technicolor. (Sports Parade; Vitaphone) Family; SMPC 8-14.

MUSICALS

BANDS ACROSS THE SEA—U.S. bands and G.I. musicians entertaining all sorts of audiences in the C.B.I. and Mediterranean theatres of war, in liberated Europe, in India. An appealing film of more human than musical interest. Photographed by the U.S. Armed Forces, (Melody Masters Band; Vitaphone) Family; SMPC 8-14.

COMMUNITY SING No. 10—Don Baker and the Song Spinners play and sing for audience participation popular songs among which are "I Dream of You", "Oh Moxley" and "Rum and Coca Cola". (Columbia) Family.

COMMUNITY SING No. 11—Patriotic ballads sung for audience participation with Dick Leibert at the organ and the vocals by the Song Spinners. (Columbia) Family.

COMMUNITY SING No. 12—Dick Leibert at the organ and the Song Spinners render popular ditties such as "You're Not Foolin'", "Just a Prayer Away" and "Bell Bottom Trousers" for the audience to sing with them. (Columbia) Family.

YOU HIT THE SPOT—A handsome musical

short that takes Johnny Coy and his dynamic dancing up to Olympus and back again to his nightclub job on earth. In Technicolor. (Musical Parade; Paramount) Family; SMPC 12-14.

CARTOONS AND COMEDIES

CANINE PATROL—Pluto as a Coast Guard has trouble with a trespassing turtle but they become fast friends when the little fellow saves his life. In Technicolor. (Disney cartoon; RKO Radio) Family; SMPC 8-14.

DO YOU REMEMBER—Amusing shots of early films with a commentary by Lew Lehr. (Dribble Puss Parade; Twentieth Century-Fox) Family.

FOR BETTER OR NURSE—Popeye and Bluto dare a charging bull, lie in front of an oncoming locomotive and make every effort to become patients in the hospital where Olyve Oyl is nurse, only to find out it's restricted to dogs and cats. In Technicolor. (Popeye cartoon; Paramount) Family.

FRESH AIREDALE—How a virtuous cat gets all the blame for the misdeeds of a scheming dog and how he snatches all the glory that belongs to her makes a sad, cynical but interesting tale. (Looney Tune; Warner Bros.) Family.

MIGHTY MOUSE IN GYPSY LIFE—An amusingly operatic account of how big bats menaced a happy song-filled camp of gypsy mice until the soprano shrieks of their queen brought Mighty Mouse to the rescue. In Technicolor. (Terrytoon Cartoon; Twentieth Century-Fox) Family; SMPC 8-14.

MOTHER GOOSE NIGHTMARE—A gay burlesque on the Mother Goose jingles. A cat and his pal, a duck, share a nightmare in which the nursery rhymes give them a rough time. (Terrytoon cartoon; Twentieth Century-Fox) Family.

MOUSE COMES TO DINNER, THE—Cook has a table all set for a party, and Tom Cat with a lady friend and Jerry Mouse find it an ideal spot to carry on their feuding. (Technicolor cartoon; Metro-Goldwyn-Mayer) Family.

POET AND PEASANT—Andy Panda conducts his orchestra in his final appearance in the Wash-bowl. They play "Poet and Peasant" with several noisy interruptions. In Technicolor. (Lantz Cartoon; Universal) Family.

RIPPLING ROMANCE—A black swan courts a white one with the unwanted aid of a little duck. Definitely on the pretty side. In Technicolor. (Color Rhapsody cartoon; Columbia) Family.

SILVER STREAK, THE—Mighty Mouse flies to the rescue when besieging cats lure away Rover, the chief ally of a hard-pressed band of mice. In Technicolor. (Terrytoon; Twentieth Century-Fox) Family.

SMOKY JOE—Joe the firehorse is temporarily deposed by the new engine but his gallant work in an emergency restores him to his old job. A fresh and funny cartoon. In Technicolor. (Terrytoon; Twentieth Century-Fox) Family; SMPC 8-14.

TEE FOR TWO—Jerry Mouse discovers that a golf-course holds plenty of the ingenious tortures he needs to carry on his war with Tom Cat. In Technicolor. (Cartoon; Metro-Goldwyn-Mayer) Family.

TREASURE JEST—Fox is on the high seas searching for a treasure island. Crow runs one just for the tourists and charges them a fee to dig on it, doing a good business allowing chumps to dig up gold-painted bricks. A lively number. In Technicolor. (Fox & Crow cartoon; Columbia) Family.

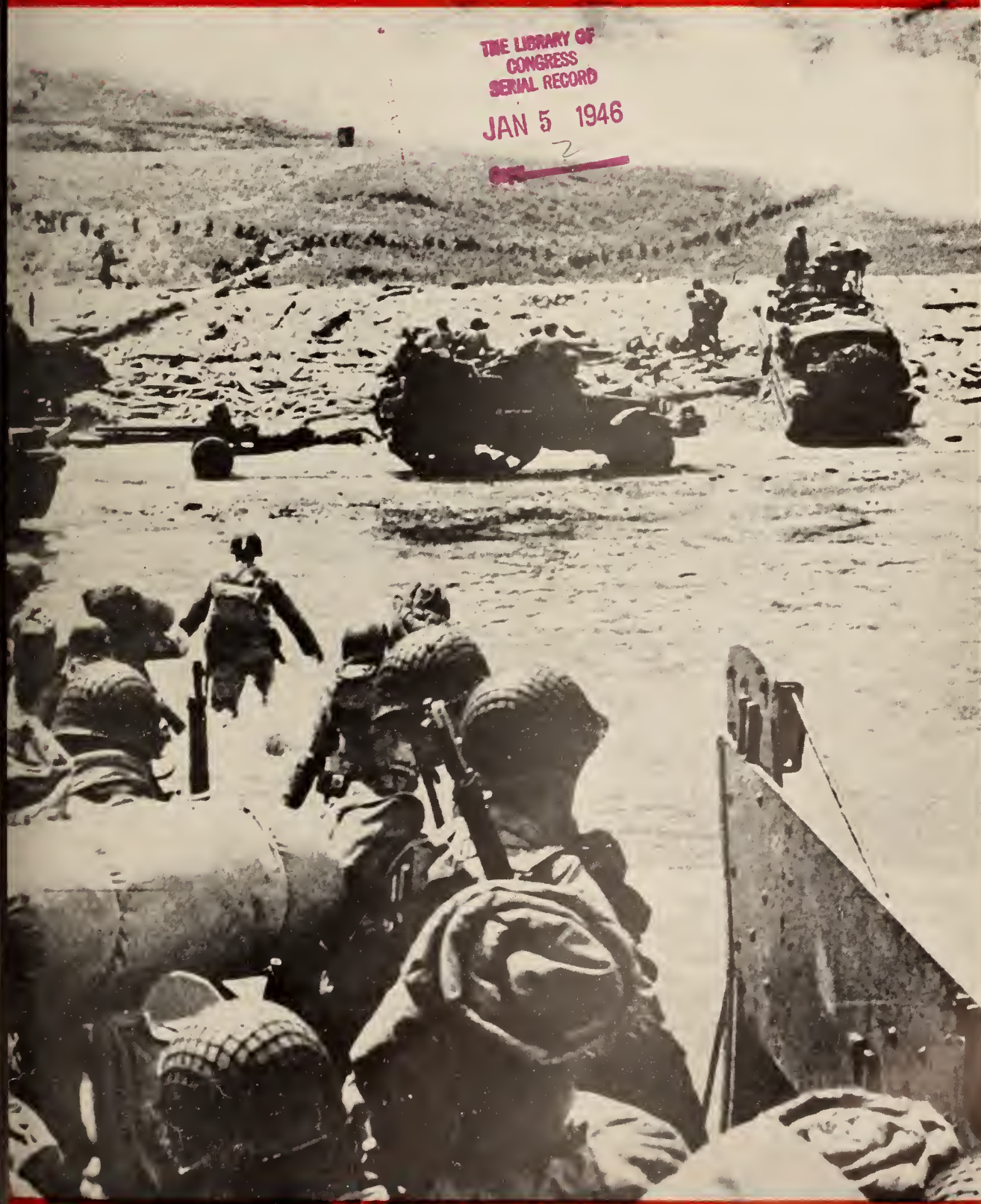
SERIAL

SECRET AGENT X-9—Lloyd Bridges, Jan Wiley. Screen play by Joseph O'Donnell and Patricia Harper; original story by Joseph O'Donnell and Harold C. Wire. Directed by Ray Taylor and Lewis D. Collins. Nos. 1-2-3-4-5-6-7-8-9-10. The Japanese are seeking an American chemical formula which makes a substitute for aviation gasoline. On Shadow Island, a sinister spot in the Pacific, a struggle for the secret is taking place between two groups—American Secret Agent X-9 with an Australian counter-spy and a Chinese agent against Nabura, leader of the Black Dragon Intelligence Service and her Axis partners. (Universal.)

NEW MOVIES

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Cover—*The True Glory* — Columbia release reviewed on page 5

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Editorially Speaking - - -

NOW that the word "propaganda" is beginning to take on its old costume of horns and cloven hoof perhaps it may not be out of place here to give the devil his due and recall the fine job the movies have done in propaganda films in the late war.

The enemy had stolen a good march on us where the camera was concerned. Being government controlled it did not have to pull punches. The glory of the Reich and its destiny to dominate the world had the green light over the celluloid. In America the producers were not so sure of what to do about it all. The evil thing had to be weighed and gauged—the politic course had to be consulted. So 1933 grew to 1939 before an adult cinematic comment was made by the American film on the dreadful philosophy and gangster tactic that ravaged Europe and later bled the States.

AFTER *Confessions of a Nazi Spy* the American camera took heart. With war it grew thews and sinews and produced a splendid array of films to hearten and invigorate the mind and soul of the Republic. Many of them, to see today, would seem pretty flat. The movies have progressed a long way since then. But in their time they hit the bull's eye. In spite of slight plots and tear-evoking episodes they acquainted the public with the enemy's ways, with war, with the growing services—planes, tanks, navy—and with the Allies with whom we were going to win the war. Taken into the armed forces they were used to orient the troops on why they were wearing uniforms and sweating under packs. To that slight agony they showed the alternative.

And all this was propaganda—not in the sense of selling a poor line of goods but in its proper sense of putting first things first and reminding the Nation of the things it had and the things that were at stake.

FOR the skill and honesty that went into these films we owe a great debt of gratitude. They made vital issues clear as only the movie camera could do. They perked up our jaded complacency and strengthened our pride and morale. They told us in unforgettable terms what democracy means.

Now it is over, but for its ardor in the visual reaffirmation of American ideals the film industry has made the country richer and more vividly aware of its enormous heritage of virtue and strength. And that same road lies ahead of it in the days of peace. We may hope that henceforth the movies will take strong hold on its new role of reflecting the destiny of these United States.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

THE LOST WEEKEND

YOU hear complaints fairly often about how much drinking is done in the movies, but surely never has so much liquor flowed out of bottles on the screen as in this film. Anyone who has read Charles Jackson's painful and frightening novel about a man's weekend drunk might wonder how Hollywood came to be interested in it at all—Hollywood, which customarily either makes drinking as casual a social habit amid its moneyed characters as taking a cup of tea in an English setting, or uses it as a comic element, here suddenly letting its hero be a dipsomaniac with no comic intent whatever. The reader of the novel, surprised that the picture should have been made at all, will be even more amazed at how faithfully the novel has been followed—right up to but not including the end. And no one need fear that Don Birnam and his weekend bout will lead others along his alcoholic path.

Charles Brackett and Billy Wilder, working together as producer and director and collaborating on the script, have gone at their material seriously and with understanding, as well as with their special gifts as a producing team, and they have done a stunning job—in any sense of that word. Also, the photography and the musical score with which they are assisted are both notably effective.

The story is an almost clinical study of an alcoholic, a writer who has never lived up to what his friends have expected of him, and who is always running away from his typewriter to escape from reality and hard work in bemused, drink-nourished fantasies. Were anyone but Ray Milland playing this part it might easily have turned out an utterly unsympathetic character: why bother about such a weakling, why do his brother and his girl want so earnestly, even so passionately, to save him, what is there worth-while about him that an audience should care whether he lands permanently in the gutter or not?

What, after all, was that early promise whose unfulfillment we are asked to believe so tragic? Was his contemplated novel, to be called "The Bottle", so important?

What we see of this young man, mostly, are his efforts to get by himself and get drunk, during a weekend which his brother and his fiancée want him to spend healthily in the country. To accomplish

THE LOST WEEKEND

Screenplay by Charles Brackett and Billy Wilder from Charles R. Jackson's novel, directed by Billy Wilder, musical score by Miklos Rozsa, camera John F. Seitz. Produced by Charles Brackett for Paramount release.

The Cast

Don Birnam	Ray Milland
Wick Birnam	Philip Terry
Helen St. James	Jane Wyman
Nat, the bartender	Howard da Sylva
Gloria	Doris Dowling
Bim	Frank Faylen
Mrs. Deveridge	Mary Young
Mrs. Foley	Anita Bolster
Mrs. St. James	Lilian Fontaine
Mr. St. James	Lewis S. Russell
Attendant at opera	Frank Orth

this he uses up enough ingenuity and energy to win a minor battle, and with a ruthless lack of scruples. He lies, steals, begs abjectly, wears himself out completely, solely to get a few dollars to buy himself another bottle or two, to land eventually in a terrifying attack of DTs.

YET, from the way the part is written and acted, this man is made a sympathetic and even pitiable person. In one scene he tries to explain himself to his sweetheart and convince her he is not worth her devotion and care, and it's a scene of deeply stirring power which somehow justifies the girl, in spite of all it reveals about himself, and anyone who has at all experienced a similar case will be wracked with sympathy for them both.

For this is a man with a sickness, psychic, physical—whatever it might be called—which involves far more than good resolves and will-power. Ray Milland has illuminated the presentation of such a character with countless bits of expression, voice and gesture that convince as both outer and inner truth.

No cure is suggested, though few knowing people will believe that something outside himself isn't needed for the reformation of such a man. Merely, in the utter exhaustion at the bout's end, to say "Never again!" is usual enough, but there is always an "again." The book was more truthful in its ending—the man was left slyly hiding away ammunition for the next attack which he knew perfectly well would come eventually. The picture — rather half-heartedly, as if it didn't really believe in its solution—tries to leave the impression that the "Never again!" is emphatically final, and that Don Birnam will live soberly, work hard, marry happily, and sublimate all his inner chaos in a fine and successful novel — to be called, still, "The Bottle." Thus, on the screen, ultimate tragedy is shoved out of sight.

In spite of this lapse from truth for the illusion of a happy ending, the film is singularly powerful as well as unusual. The plight of the alcoholic may not seem one of the most important of the world's problems, but there are plenty of people who have encountered it, and here it is presented not only with surprising force and understanding, but with expert cinematic skill. The leading actors—Jane Wyman, Philip Terry, Howard da Silva, Doris Dowling, Frank Faylen — back up Ray Milland's incomparable performance splendidly, and there is an almost documentary background of New York scenes and population. Someone made the playful crack, "Isn't it just like Hollywood, always enlarging things, to change Second Avenue to Third Avenue?" But that is about the only amusing thing that can be said of *The Lost Weekend*. It is stern stuff, and far from unimportant.

J. S. H.

THE TRUE GLORY

Directed by Capt. Garson Kanin and Carol Reed, photographed by cameramen accompanying all the Allied forces on the campaign, music by William Alwyn. An Anglo-American Film Planning Committee production, distributed by Columbia.

SIR Francis Drake, on the eve of the Armada, is credited with the prayer: "O Lord God, when Thou givest to Thy servants to endeavor any great matter, grant to us also to know that it is not the beginning but the continuing of the same until it is thoroughly finished which yieldeth the true glory."

From this prayer the film gets its name, for it is the story of the soldiers who began the great matter and continued the same until it was thoroughly finished. The great matter was the European War. General Eisenhower introduces *The True Glory* with a short commentary that stresses its theme of teamwork—teamwork not among the Army, Navy and Air Corps only, but among the allied nations and all the echelons within the structure of that mighty array—from general to private—that bore down upon the German enemy and within a year left his country a rubble, his military broken and the leaders of his evil ideology dead or jailed. The force of men of good will from among many races and nations is the hero of the film.

The True Glory runs 84 minutes during which it traces the campaign from its planning and D-Day, June 6, 1944, to the final capitulation of the enemy, May 9, 1945. It was made out of about ten million feet of film photographed by British and American units. The tremendous work involved under the direction of Captain Garson Kanin and Carol Reed was brought to a brilliant completion with the help of writers and commentators most of whom were military men. The evocative musical score was made by William Alwyn

and performed by the London Symphony Orchestra under the direction of Muir Matheson.

A film of such scope posed alarming problems in technique. Its makers attacked the problems with such success that all major engagements are dramatically projected, all arms and services are handsomely credited and the exploits of each ally celebrated. The incidental things are not overlooked either. The joy of liberated cities, of prisoners released from camps, the nauseous glimpse of the Nazi torture factories, the German prisoners—some relieved, some morose, some still cocky—the enemy civilians dazed and speechless before the Allied might, the Junker officers vainly attempting to introduce military niceties into their surrender—all these are spotted with commentary ranging from the witty and triumphant to the disgusted and grim. In each short sequence the commentary is spoken by a different person, English, French, Canadian or American, a device that not only gives a rhythmic variety to the sound track but brings home vividly the theme of teamwork. On its completion *The True Glory* makes it clear there is glory for all, the soldier, the sailor, the airman, black and white and shades between, no matter how he prays or what tongue he speaks or what rank he wears; and there is glory too for the homefront who implemented and fed the victorious arms under Eisenhower.

It is a good thing that the Joint Anglo-American Planning Committee, who produced the film, has done. Memories are short and intolerance and sectional vanities have a way of infecting people in short order. *The True Glory* shows only too well the cost when people forget their common fellowship and ask the impious question: Am I my brother's keeper? From Europe to the Antipodes men have joined hands and shed blood to give us this victory. If we fall into old ways again *The True Glory* will be a wry comment upon us all.

A. B.

THE HOUSE ON 92nd STREET

IF it has no other effect *The House on 92nd Street* will reassure a lot of people by its smooth presentation of the excellent kind of job the FBI did in protecting the nation against enemy agents in the late war. Bill Dietrich, an American of German descent and a brilliant varsity lad in

THE HOUSE ON 92nd STREET

Screenplay by Barre Lyndon, Charles G. Booth, John Monks, Jr., based on a story by Charles G. Booth, directed by Henry Hathaway, photographed by Norbert Brodine, music by David Buttolph. A Louis de Rochemont production, distributed by 20th Century-Fox.

The Cast

Bill Dietrich William Eythe
 Inspector George A. Briggs ... Lloyd Nolan
 Elsa Gebhardt Signe Hasso
 Charles Ogden Roper Gene Lockhart
 Colonel Hammersohn Leo G. Carroll
 Johanna Schmidt Lydia St. Clair
 Walker William Post, Jr.
 Max Coburg Harry Bellaver
 Adolphe Lange Bruno Wick
 Conrad Arnulf Harro Meller

an Ohio college, is approached by agents who have their eye out for likely young men who may be trained for espionage, and offered a scholarship to Germany for travel and study. He reports the offer to Inspector Briggs of the FBI who urges him to accept so that on his return he can do counterspying for the United States. Bill goes to Hamburg where he gets a thorough course in the tricks of Nazi espionage. He returns to New York with forged credentials, money and a set of identification papers on microfilm to introduce him to a ring operating on 92nd Street. These agents working under a mysterious Mr. Christopher are attempting to get information on an American invention called "Process 97". It is Bill's job to set up a short wave station and get the material to Germany as quickly as possible. The FBI neatly doctors his identifications giving him such enlarged instructions that the agents on 92nd Street get suspicious of him. But the work they are doing is urgent and they are forced to accept him until they

can get confirmation of his instructions from the Fatherland. Meanwhile all information given him for transmission is scrutinized by the FBI and negated before it reaches Hamburg and he is introduced to all other alien operatives working on the project except Mr. Christopher. It's a smooth setup until the real instructions come from Germany then fur begins to fly and the picture races to a bangup finish.

THE plot of the film is based on case histories taken from the files of the Federal Bureau of Investigation. We are assured by the producer that all the material in it is authentic. We are further informed that aside from the top players the cast is made up of members of the FBI itself. The case histories, of course, have been telescoped to make a usable movie story and hyped to give it melodramatic snap. But skillfully interpolated into the studio footage is a clever documentation of the actual machinery of the Bureau and films actually taken by its members in pursuit of evidence of enemy activity. Not since the *Confessions of a Nazi Spy* back in 1939 has a film quite like the *House on 92nd Street* come to the screen. Like the *Confessions* it is a clever mixture of document and fictionalized fact, though it has many flaws that the earlier picture avoided, and its subject matter, though interesting and informative, has not the significance of that first important cinematic break with the forces that later levied war on the Nation. From the movie point of view little can be said for the acting of the Hollywood cast. Lloyd Nolan does a competent but uninspired job as the official in charge of the investigation that is the core of the plot. William Eythe is represented as a brilliant young man who has been planted among the Nazis by the Bureau but if one hadn't been told about his talents one would never guess them from Mr. Eythe's interpretation. The enemy agents themselves, a sleek dress designer who never seems to have any customers, a female Gestapo operative who could promenade the Bowery without drawing any

comment, and a pair of truculent bruisers, all seem to have come out of a fifteen-episode serial, where their histrionics would be acceptable. In plot details, too, there are times when you say to yourself "That seems rather careless of the FBI" or "For top-flight Nazi agents that seems a rather silly thing for them to do". But in spite of these defects the film makes a rousing adventure of the kind we associate with the better movies of Alfred Hitchcock.

THE note of authenticity created by the serious presentation of FBI technique, the behind-the-scenes views of the Bureau in action, breaking down codes, analyzing lipstick smudges in the spectrograph, photographing suspect persons from parked trucks, from adjacent buildings, through trick mirrors, tabulating data and fingerprints in files that cover the area of Pennsylvania Station, and a solemn commentary in the manner of the *March of Time*, all give the feeling that maybe the melodrama that grows out of this vast activity is not so exaggerated after all. Only a person who has played the game in real life could give a very authoritative opinion. But for a person who still remains skeptical the reaction may be one of shock that so august an institution as the FBI should be decked out in the trappings of a yarn from the Sunday Supplement. The film has a sensational color; it even rings in the atomic bomb as the object of the Nazis' activity. Obviously this was an after-thought because the film was in the process of making before that dreadful contrivance had appeared to scare the wits out of us. Anyway "Process 97", the secret that kept the house on 92nd Street a frenzied nest of intrigue, turns out to be the cosmic explosive. Should, after all, such a portentous invention be made a prime ingredient of what really is a cops-and-robbers story?

But whatever the faults in cast, plot or taste, you come away impressed with the mighty organization that plays the undercover watchdog of the Nation and with a record of work smoothly, brilliantly and effectively done.

A. B.

MOVIES AND PUBLIC OPINION

AFTER the tremendous job done by the movies during the war in interpreting the American cause and the American way of living, there is more and more discussion about whether the motion picture producers haven't discovered and taken on a responsibility which they should continue into the post-war times. In other words, whether they shouldn't add to their function of providing pure entertainment by assuming, deliberately, a certain part in the countrywide forum of ideas through which the American people can be helped to clarify their attitudes toward the crucial peace problems that confront us. The National Board of Review has asked some of its review members, as constant moviegoers and movie-lovers, to set down their personal views on this subject—they are personal views, and not to be taken as necessarily representing the attitude of the Board. These are herewith presented, in answer to the general question: *Has the purpose of shaping public opinion any place in the entertainment film?*

THE "entertainment" film must be considered in the light of the broadest possible interpretation of the word "entertainment". To divert, to distract, to hold one's interest, to make one forget carking cares, is surely to entertain. Considered in that light, the subject matter which can be used for such films may be varied in the extreme. Even controversial subjects can be employed if skillfully and adroitly handled. Propaganda too can play a certain part, but it must be very good propaganda.

The "Four Freedoms" viz. Freedom of Press, of Stage, of Screen and of Radio, should rank in that order—the rating being based upon the availability and accessibility of each to immature minds e.g. children. The subsequent limitation of the motion picture therefore proscribes this field, as some subjects are necessarily unsuitable for consideration by the aforesaid children. Subjects dealing with so-

cial evils, for example, should be left to the documentaries. The immature mind would not be entertained by such matters and no good could be gained.

It would seem unnecessary for motion pictures to editorialize on their subject matter. Surely something can be left to the human intelligence of the average movie goer! Who knows? People may have begun to think for themselves! And this would apply to controversial subjects, for surely such films might possibly start arguments and arouse the Average Movie Goer from his habitual torpor.

Gladys Hurd

EVERY movie, no matter how trivial, has characters in conflict either with one another or with some outside force, and the spectator's emotions are directed to sympathize with some and against the others. The screen medium is inherently vivid and very life-like, and the audience correspondingly finds it easy to identify itself with the people portrayed. Thus every film, in the sense that it explores a different angle of human relationships can be said to affect public opinion; the effect is obviously made greater or lesser according to the seriousness of the subject and even more so by the effectiveness of presentation.

Producers have two obligations to the public in the making of motion pictures. First to uphold, in what is actually presented on the screen, the basic principles of human behavior. This is not a limitation in subject matter, except for a very few topics so sordid in themselves as to be self-evidently unsuited for the entertainment theatre, but rather a limitation in treatment so that wrong-doing is neither made attractive nor emphasized beyond plot requirements. Secondly to present nothing which violates the objective truth of real life. A film which purported to show that the German-American Bund was simply a social organization with no political affiliations, or a dramatization of

a new cure for a disease when medical science knows of none would be gravely remiss on this point.

The press is no more free than the screen to degrade or mislead. However, while a newspaper merely presents facts as they have happened, to a small audience of generally similar background, the screen reenacts events vividly and with apparent reality for a great mass of people of all types and classes. Many things, that a newspaper can report and be properly fulfilling its function, would be grossly objectionable when dramatized for screen purposes.

SERIOUS themes have a definite place in films providing they are so written as to entertain in the sense of arousing the emotions and holding the interest of the spectator. A serious movie that is purely fictional justifies itself simply by succeeding in its dramatic impact, but a film which takes a current problem for background material must combine drama with an adequate discussion of the social question. If it fails dramatically it fails to impress its audience, and if in striving to meet the conventional requirements of drama it does not face its problem squarely its instructional value is negated. In appraising the suitability of bitterly disputed controversial subjects another factor must be considered, namely will the screen's necessarily far-reaching discussion have the desired effect of making for greater understanding and ultimately easier solution; or, as might well be the case, will it merely magnify its difficulties and divergences of opinion, so as to produce the opposite effect.

Films by their very nature influence their audience. That influence will be largely lost and they will be compromising their unique contribution to their audience if they sell their birth-right, entertainment, for "a pot of message". However if they accept the challenge of combining the two with intelligence and skill their potentialities for doing public service are great indeed.

Moira Walsh

IS the public ready for films with a point of view? According to facts and figures quoted on the air recently by a reputable producer, "Box Office Digest", a trade journal, listed among the ten top grossing pictures of 1945 *Going My Way*, *Wilson*, *Since You Went Away*, *Song of Bernadette*, *Story of Dr. Wassell* and *Winged Victory*. All these films preach on subjects ranging from Catholicism to Wilsonian internationalism, and all are leading moneymakers. It is obviously nonsensical to say that people, 95,000,000 of them a week, go to the movies to be "entertained" with the implication that pictures with a definite viewpoint are not entertaining.

As the screen matures, it tends more and more to slough off the bonds represented by any form of organized censorship, benign or otherwise. If recent events on the international scene have taught us anything, it is the fact that the march of civilization is measured by the diffusion of freedom among the peoples of the world. The right to produce pictures with a point of view is an important step in civilization's itinerary.

Morris Epstein

CONTROVERSIAL subjects have certainly a place in pictures but only if the subject is honestly chosen and treated honestly. And no pulling of punches even at the risk that not everyone agrees. That is healthy in a country with free speech. It would make for good discussion and the public would realize there are two sides to each story. The great problem of different races, religions and nationalities, if sensitively handled and carefully worked out (not slapped together), could do a world of good for all of us. Our propaganda was badly handled. What about pictures concerning other nations? It would be nice if the movies would show things about real people, not the Hungarian princess, the funny Italian cook or barkeeper, the grinning, sly Chinaman and the busted Russian prince. There must be some real Toms, Dicks and Harrys in

all nations, so why not tell about them and show us their life and thus bring all people a little closer in understanding one another. A free movie industry, free like a free press, is essential in doing all these things. I believe it is an insult to the producers, directors and writers of Hollywood not to trust them and give them a chance to prove they know how to behave in public without someone to watch over them. The papers do not curse and use dirty language and they are free to write as they think. The audience will do the watching over films. Movies have a great place in our future and civilization. They can do a lot of good, bring joy and pleasure, understanding and tolerance to us all, but only if the movie maker and the audience get together, respect each other's dignity and intelligence, and work together by exchange of ideas and with more in mind than just money on the one side and time-consumption, any old way, on the other.

Gerde Lambert

FILMS are good entertainment in the same way that plays are good entertainment. The subject matter may be anything, serious or comic. If there is a moral purpose, it is admissible only to the extent that it helps develop the story. I feel that there is room in films for all types of story. The restriction is that the matter be treated in good taste.

I, therefore, approve of controversial subjects in films. You don't have to attend if you prefer not to. The greatest literature springs from conflicting points of view.

Propaganda in itself, is, however, another story. When propaganda is the reason for the film, not artistry itself, the propaganda should be clearly and honestly admitted at the beginning. It has no place, in my opinion, in an entertainment film. I have no opinion as to what is good or bad propaganda. That is in the eye of the beholder.

I do feel that films should have the same freedom of expression as the press.

I think that age groups should limit this freedom, but not religious or racial pressures. There is far too much of this. Groups interested in good taste and fair play should help mould public opinion. It follows from this that, given the right age audience, almost any subject is film material.

As to the question of how truthfully films should portray real life, I confess I am puzzled. The movies seem so dreadfully true, being photographic. We know foreign countries have been sadly misinformed by our films. And yet, it is good theatre to heighten and exaggerate for the required punch. One reason I like Technicolor is because it doesn't seem quite real.

Pictures should editorialize on their subject matter when the subject deals with apparently real people or events. I think some producers are very remiss in this.

Of course public opinion is shaped by the entertainment film. Any good work of art has an impact, the extent of which is measured by its own excellence. But the entertainment film as such should not be subordinated to isms. It should shape opinion by presenting excitingly, a slice of real stuff.

Emily B. Washburn

THERE is little question that the ordinary motion picture does influence the lives of millions of movie-goers. It influences the food they eat, the songs they sing and the clothes they wear. Certainly, when films can do all that, they are capable of a strong pull on the more serious thoughts in our lives.

It is my opinion that the motion picture today should play a great part in the forming of public opinion. Serious films truthfully and well produced are as important as good radio shows, fine plays and truthful newspapers. No limitations should be set on how serious or how controversial a subject may be—so long as the motion picture industry realizes its responsibility to its audience and reveals its subject completely and well and with the least amount of bias.

Certainly the movies are as powerful an opinion-maker as the newspapers and radio. Its limits should be the same as these mediums—good taste, all sides of controversial issues and the complete truth.

Reality about serious matters on the screen is a most important item. Sugar coating what should be stark realism, or giving the "Hollywood ending" to a picture that should end sadly is a commercial mistake that audiences have been taught to expect. Some of our most successful war pictures in the past few years, *Wake Island*, *Air Force*, and now *G. I. Joe* are completely serious in their portrayals of army life. They are absorbing and powerful pictures; stark and true as camera and man can make them.

THE movies can do a great job in combating bigotry and stupidity in this country. They are an educational force

that has become a habit with millions of people. More truth and realism (*Pride of the Marines*) and less cheap editorializing (*Captain Eddie*) and the motion picture industry will find itself highly respected not only because pictures will be of a higher calibre but because people will realize that a serious subject well-treated is as entertaining and as stimulating as Donald Duck.

Our movie industry is very commercial. So many millions have the "movie-habit" that almost no picture can lose money. If the proper treatment of serious films conflicts with their commercial value, then the public must be educated to accept only the better films for its movie fare.

No art can isolate itself from the problems of the day. The purpose of shaping public opinion definitely has a very important place in the entertainment film.

Joshua Shelley

COMMUNITY ACTIVITIES

THE Better Films Council of Grand Rapids at its annual dinner meeting elected Donald Kohlstedt as its new president. In Mr. Kohlstedt, who is librarian of the Grand Rapids Public Library, the Council has a leader with a national, as well as a local, motion picture interest shown by his service as chairman of the Audio-Visual Committee of the American Library Association. Speakers at this meeting were the mayor of East Grand Rapids and a representative of the American Red Cross Home Service.

THE year's theme chosen by the Greater Seattle Motion Picture Council is "The Role of the Movies in a Coordinated Community Program for Youth Service". A luncheon meeting opened the year with the first program under this theme on the topic, "What Young People Are Thinking About the Movies". A teacher of literature and public-speaking from one of Seattle's High Schools was the speaker,

and a group of pupils from the school took part in a round-table discussion. Mrs. Charles G. Miller has been elected for the fifth time to serve as president of this growing Council, which welcomes into its membership representatives of educational, patriotic, religious, social welfare, cultural or civic organizations, including municipal, county, state or federal government departments.

THE Springfield, Mass., Motion Picture Council held its first meeting of the season in September at the Springfield Women's Club at which Mrs. Henry B. Dow, newly elected president, presided. The superintendent of schools in West Springfield spoke on the topic, "For What Do Children Use Movies". The next meeting will have as speaker Glendon Allvine, motion picture writer, who will talk on the "Role of the Motion Picture in Achieving Universal Lasting Peace". A "Men and Movies" panel will be held in Nov-

ember with twelve prominent men of the community taking part.

MRS. Joseph R. Chesser, president of the Better Films Council of Chicago, spoke at a meeting of the Illinois Federation of Women's Clubs' Motion Picture Department last month on the topic, "General Trends in Motion Picture Work". This Council, too, is planning a program designated as "Men's Night" in November with a panel discussion on "Men and Movies". The participants will include the acting director of Science and Visual Instruction in the Chicago schools, several other educators and a minister. (We hope that other Councils will make the "Men and Movies" questionnaire, suggested by the National Council last spring, the subject of one of their 1945-46 programs through a panel or other means. It is stimulating and makes for wider interest, we are told by those who have had such programs. The Cleveland Council reported "a most successful meeting, enjoyed by the men taking part and a very responsive audience." If you haven't the questionnaire at hand, please write for another copy and you will have a lively session and will help to make more inclusive the findings, which are to be compiled later in the year. Ed.)

A list of recommended pictures is prepared each month by the Columbus, Ohio, Motion Picture Council. It contains short reviews of the newest releases and lists, with audience suitability, those showing in neighborhood houses. About four hundred copies are sent to P-T.A. and other organizations. The new president for the Council is Mrs. L. P. Weiss.

The annual conference of the National Board of Review of Motion Pictures has been changed from November to the spring.

MOTION Picture Councils and other organizations through their motion picture chairmen are planning to use films in discussion programs considering the timely-interest subject of religious and racial relations. In answer to a request for suggestions we offer the following list of 16mm films which can be booked for non-theatrical showings.

The World We Want to Live In, 10 minutes, film on understanding.

The Army Chaplain, 20 minutes, training and combat duty of typical chaplain.

Getting Acquainted with our Jewish Neighbors, slides, projector, narrator's script.

The above titles are available from the National Conference of Christians and Jews, 733 Southern Building, Washington 5, D. C., or 381 Fourth Ave., N. Y. C.

Americans All, 18 minutes, on America's diverse groups. For rental from March of Time, 369 Lexington Ave., N. Y. C.

The Challenge to Democracy, 20 minutes. Japanese-American relocation centers and the program of resettlement. Free from War Relocation Authority, Washington, D. C., or local offices.

The Navy Chaplain, 17 minutes. Free from Chaplains' Division, Bureau of Naval Personnel, Navy Dept., Washington, D. C.

All Men Are Brothers, film strip, 35mm pictures. For rental from Public Affairs Committee, 30 Rockefeller Plaza, N. Y. C.

Weapon of War, 5 minutes. Cartoon film based on the Nazi divide-and-conquer propaganda methods. For rental from New York University Film Library, 71 Washington Square So., N. Y. C.

Black Legion, 20 minutes, Human Relations Series excerpt. Bitterness against foreign born. For rental from New York University Film Library.

A Better Tomorrow (see below under OWI Films)

Conference at Yellow Springs (see below under OWI Films)

Negro Soldier, 45 minutes. The role of the negro in the war and in the development of the United States.

Common Cause, 11 minutes. Servicemen of various countries discover behind their surface differences a common outlook and purpose. For loan from British Information Services, 30 Rockefeller Plaza, N. Y. C.

Towards Unity, 11 minutes. Documentary compilation based on the theme all men have mutual needs, emotions, thoughts and problems. For rental from Brandon Films, 1600 Broadway, N. Y. C.

The attention of all interested in this subject is directed to a film to be shown in the theatres early in November, the RKO short *The House I Live In*. It is reviewed according to the Board's Review Committee opinion under Recommended Shorts on page 20. Some teachers in the field of human relations who saw it with the Committee agreed it presented its important message in the most effective way. We suggest checking with your theatre manager about when it will come to local theatres and then making certain it is publicized so that it may be widely seen.

OWI FILMS

People at home who would like to see themselves as others have seen them in the OWI Overseas films may now do so. A number of subjects have been made available on a purchase basis, and probably they will be in many of the non-theatrical film libraries. They include these films about America.

Autobiography of A Jeep—1 reel. The humorous and exciting "life story" of the jeep from drafting table and testing ground to far-flung battle fronts.

Better Tomorrow—2 reels. Progressive education systems in three New York schools show how learning is connected with everyday experiences in children's lives.

City Harvest—1 reel. A "look in" on the people of Chicago as they pause in their war jobs to make festival of their victory garden harvest.

Conference at Yellow Springs—1 reel. Impromptu reactions of individuals to such post-war problems as unemployment, education, public works, racial understand-

ing and business enterprise.

The Cowboy—2 reels. A documentary of the American cattle-raising industry which shows that the cowboy is a hard-working, skillful producer of food whose efforts helped to win the war.

Oswego—2 reels. Shows how the people of Oswego, New York, celebrated United Nations Week by inviting a group of visiting Allied soldiers and sailors to their city and homes.

Paratroops—2 reels. Describes the training of "paratroops" in parachute jumping and skiing skills.

Pipeline—1 reel. The story of the building of "Big Inch", the huge oil pipeline which goes across America from Texas to the ports of the Atlantic.

Steel Town—2 reels. Modern methods of steel making in Youngstown, Ohio, and the way-of-life of the steel makers there.

Swedes In America—2 reels. America, and the contribution and way-of-life of Americans of Swedish descent, seen through the eyes of Ingrid Bergman in a report to her friends in Sweden.

The Town—2 reels. A film visit to Madison, Indiana, which shows how America is related to the world by many little traditions of varied national origin and by the town-way-of-life.

The Journey—2 reels. A trip behind the lines of America's production front. Norfolk children needed schools; Mobile had no homes for the ship builders; Detroit children needed a recreation center; Ogden, Utah, had a war material transport problem—solutions were found by ordinary citizens all working together.

Others of these wartime films with a postwar interest are:

Abruzzo Devastato—1 reel. An appeal for everyone to share in contributing clothing and money to help the children in the Abruzzi mountains of Italy where many towns were completely destroyed by the war.

Salute to France—4 reels. A tribute to the French people's resistance to this war.

Sons of Ibn Saud—2 reels. Newsreel coverage of the visit of Ibn Saud's sons to the United States.

THE first Annual Report of the Educational Film Library Association contains many facts, figures and opinions from authoritative sources in the field of education.

"General Marshall has been quoted as having said that the Second World War has seen the development of two new weapons—the airplane and the motion picture. Because of the recognition of the film as a powerful medium for the communication of ideas, the federal government during the post-war period will undoubtedly be interested in the use of the film for the dissemination of information within this nation and for the improvement of communications with other nations."

Reference is made to The National Resources Development Report for 1943, on Post-War Plan and Program, which points out that "the expenditure for education in the United States in 1940 was a little less than three billion and proposes a justified minimum annual expenditure of over six billion dollars in the post-war period. The proposed programs include plans for a more effective use of instructional materials in all educational levels. If we believe that teachers should have an opportunity to use one film per course per week in formal education, then we should plan for a comparable use of other types of aids to learning, such as radio and radio transcriptions, still pictures and lantern slides, museum materials and school trips. On the basis of a rough analysis of the costs of providing a well-rounded program of audio-visual aids including both classroom and reference use, each school must plan for an annual budget, exclusive of staff, of approximately \$150 per elementary teacher, around \$225 per secondary teacher and over \$300 per college teacher."

REGARDING those whose responsibility it is to see that films do their job of education, we read: "One of our most important problems is the recruitment, training and placement of professional workers in the audio-visual field. Because of the successful use of these aids in the training of military personnel and indus-

trial workers, a number of educational institutions and agencies can be expected to embark on ambitious programs of audio-visual instruction immediately following the conclusion of the war. The most pressing problem, therefore, is the one of effective use of available personnel with ability, experience, and interest in the production, marketing, distribution and utilization of films and other audio-visual aids in education. The film and other audio-visual aids are only means to ends. They are effective only as they are used successfully by directors of training, teachers in our schools and program chairmen of adult groups."

Also films cannot adequately do their job of teaching unless they are properly shown, so it is encouraging to read: "There will be a substantial increase in the modernization of old buildings and construction of new buildings for educational use after the war. Architects and administrators are usually eager to incorporate suggestions that will add to the educational effectiveness of school buildings."

Another point of interest is the statement that: "The motion picture and other audio-visual aids as media for the transmission of ideas, facts, and judgment, should be free from all restrictions which would interfere with freedom of expression or freedom to learn."

LOOKING to the less immediate future there is this statement: "Developments which accelerate the transmission of ideas have far-reaching consequences. For 500 years our civilization has been shaped by the influence of print. Two new media for the communication of ideas have merged during the last two decades. While many believe that the film and the radio may become even more powerful than print, few have made any detailed analysis of the effectiveness of the film and the radio in modifying human behavior and of the ways and means of improving the effectiveness of these media . . . We must also encourage systematic studies of the selection, organization and treatment of

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JUNIOR ACTIVITIES

MY WORK WITH THE MOVIES

by Jack Bush

Film Editor, *The March of Time*

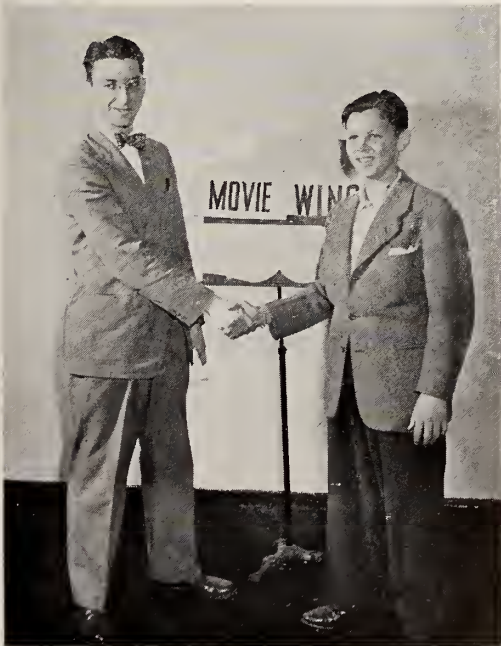
AS I listened to Allen Weisse, a Young Reviewer of the National Board of Review, tell a meeting of the recently-formed Metropolitan Youth Council about the activities of the National Board's junior group, I recalled some of the things I did when I was a member ten years ago. Going to previews was always fun. Not only was seeing the picture before its release part of the attraction, but the opportunity to talk over its merits and faults with the other Young Reviewers taught me then to have a keener appreciation of good films. I have often thought, since, what a calamity it would be to the producer of a grade "D" picture if the lights in the theatre went up and the paid audience was allowed to tear his visual horror apart.

I also recalled one of the National Board's Annual Conferences at the Hotel Pennsylvania when the Young Reviewers put on a demonstration of their work for the delegates. We young people lunched on the roof garden after the meeting and were thrilled by the appearance of several movie stars, including Edward G. Robinson. As he signed the autograph albums and odd shaped pieces of paper that were thrust at him, he said he supposed we Young Reviewers would all grow up to be film critics. Mr. Robinson's supposition didn't prove true in all cases. At least not in mine. Instead, I become one of those who, as a worker in the motion picture industry, is more often a target of the critics.

Since 1937 I've been fortunate to be working at the March of Time. My job as film editor has never ceased to be interesting to me. When the foreign correspondents and cameramen send in their material, we of the March of Time staff, from our vantage point in the projection room, cover the fronts in Europe and in the Pacific. We travel to China, Guam, South America, Australia, India, Palestine, Syria, Sweden and England, as well as to every section of the United States—and all the time never once budge from the plush seats. Such a continuous variety of material doesn't make for a boring work-day.

SIMPLY stated, the film editor's job is to select the best of the thousands of feet of film photographed and then to arrange it in pictorial continuity. While doing this he works closely with the editorial board which consists of the producer, the associate producer, the script writers, the researcher and the directors. The editorial board collectively decides what facts are to be presented, which ones are to be emphasized, and how they are to be illustrated.

Not always does the March of Time concern itself with worldly foreign affairs



Allen Weisse, of the National Board of Review's Young Reviewers, greets Jack Bush, a former Young Reviewer and now film editor of the March of Time, at a meeting of the Metropolitan Youth Council.

or national crises. There is, for example, the recent release called *Teen Age Girls*. This picture was world premiered by the Metropolitan Youth Council and the Young Reviewers on June 16th at Town Hall in New York City. It is a story about the so-called peculiarities of those girls not yet twenty. But we tried to dramatize the fact that these 6,000,000 young women just want to enjoy their youth and are glad to leave serious thoughts to adults. Since it was decided that the authoritative Voice of Time wouldn't create the desirable feminine mood while describing such things as a slumber party or a sorority initiation, a teen-age commentator was substituted for those sequences which required a girl's point of view. She relates most of the story.

OFTEN when producing a March of Time, the editorial board will call in an authority to get the facts on the subject. So, too, with *Teen Age Girls*. The "authorities" were five girls from various high schools in New York. They were shown a rough cut of the film and then asked for criticisms. And, like the Young Reviewers at a preview discussion, they had quite a few to offer. One criticism concerned a sequence about a bathroom hog. The scene: a girl reading a magazine while taking a bubble bath and completely ignoring her brother's frantic hammering on the door. The critics suggested we re-do the scene showing the girl wearing cold cream—nice and thick—and having her hair piled on top of her head. The scene now appears in the picture with this added touch of authenticity. From my point of view, the most amusing sequence is the one illustrating how necessary a telephone is to a girl's social life. The girl on the phone, talking interminably, uses modern slang that was a revelation to me, and obviously to her father who was futilely waiting to use the instrument. Her colorful way of sizing up a poor two-some was to put it as: "he's too steady a Joe for that dish of TNT". Long hours

and hard work were naturally put into the picture before it was finished. But with young girls as the subject matter, I found it enjoyable work.

As a Young Reviewer I enjoyed picking apart the efforts of professional movie makers. Now I'm on the other side of the screen, putting pictures together. Although my activity as a Young Reviewer wasn't a requisite for film editing, the pleasure I derived from it has found a continuation in my enjoyment of my present job.

SOMETHING FOR THE GIRLS

THE age-old quest for beauty is the fascinating subject of a new 16mm sound film entitled *Good Grooming*, prepared by Pond's for teen-age girls. Emphasis is placed on proper diet, sufficient sleep, good posture, etc. The right and wrong ways of make-up, hair-do, and dress are illustrated. Annoying mannerisms and careless habits are also touched upon. Done in rather too bright color, the film, designed for the average school girl, should fulfill its mission successfully and pleasantly. It is 30 minutes long and is available free, except for transportation charges, for junior and senior high schools from Castle Distributing Corp., 30 Rockefeller Plaza, New York 20, N. Y.

(Continued from page 14)

subject matter for visual and auditory depiction by the different media in order to take full advantage of the potentialities of the motion picture, radio and television for the diffusion of knowledge."

All of these considerations and many more contained in the report of L. C. Larson, Chairman of the Board of Directors of the Educational Film Library Association, are the basis of proposed action by that organization. Those interested in the full report may obtain copies at \$1.00 from the Association, 45 Rockefeller Center, New York 20, N.Y.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

AND THEN THERE WERE NONE

Barry Fitzgerald, Walter Huston. Screen play by Dudley Nichols from the story by Agatha Christie. Directed by Rene Clair. Twentieth Century-Fox. Family: SMPC 12-14.

Eight guests and a couple of servants, each with an unpunished crime in his past, are gathered for a weekend in an isolated house. As one by one they meet the fates of the nursery rhyme's unfortunate "Ten Little Indians", they realize that a member of their company has appointed himself to bring the guilty lot to justice. The star cast is disappointing, playing either with subdued apathy or a knowing friskiness. Rene Clair lets his sly humor dominate the telling of the entertaining mystery and only as the group dwindles to its last 2 or 3 survivors does the tension mount, finally culminating in an unsuspected solution. In all of its technical aspects the film is excellent.

*BLITHE SPIRIT

Rev Harrison, Constance Cummings, Kay Hammond. Adapted by Havelock Allen, David Lean and Ronald Leame from the stage play by Noel Coward. Directed by David Lean. British Production in Technicolor. United Artists. Mature.

In his need for material a novelist stages a seance that brings the ghost of his dead first wife into his charming home to the distraction of wife II. The pranks of the lovely, wilful spirit—who is only apparent to her widower—and the efforts of her lively rival to exorcise her, make sophisticated English comedy of the best sort, handsomely fitted, gay, worldly and witty. Faithfulness to the play puts the emphasis on the clever Noel Coward conversation rather than action, with a consequent lagging of pace here and there. Performances are beautifully smooth and sure, but even in this excellent cast Margaret Rutherford is outstanding. As the medium her performance is a flawlessly funny mixture of wholesomeness and hokum that alone would make the film unforgettable.

CALIFORNIA GOLD RUSH

Bill Elliott, Bobby Blake. Original screen play by Bob Williams. Directed by R. G. Springsteen. Republic. Family: SMPC 8-14.

By impersonating a desperado Red Ryder brings about the downfall of a villainous hotel-owner and his harmonica-playing gun-man, who are stopping at nothing to get hold of the town's stage-line. The film is about average for the series, well-directed, lively, and full of effective camera work. Little Beaver, galloping madly on his pony, does a number of hard and interesting jobs for Red and in between times enjoys himself imitating the peppery old stage-line owner.

*COLONEL EFFINGHAM'S RAID

Charles Coburn, Joan Bennett, William Eythe. Screen play by Kathryn Scola, based on the novel by Berry Fleming. Directed by Irving Pichel. Twentieth Century-Fox. Family: SMPC 12-14.

Retired from military duty, Colonel Effingham returns to his Georgia home town and turns his attention to its fairly common political situation. His campaign against the shady group in city hall is described by his cousin, a reporter on a local newspaper to which the Colonel contributes a col-

umn calling his timid or indifferent fellow-townsmen to arms. They rally round him but it takes the first departure of their boys for war—the time is 1940—to get action. In spite of its serious theme of the rights and responsibilities of citizenship, the film is anything but solemn and the Colonel's advance against corruption is as funny as it is thought-provoking. The script is neat and although there is a tendency to speechifying, the lines are excellent. Charles Coburn has never been better and most of the other actors are equally satisfying.

CRIMSON CANARY, THE

Noah Berry, Jr., John Litel, Steve Geray. Screen play by Henry Blankfort and Peggy Phillips. Directed by John Hoffman. Universal. Family.

When the cheap singer with a five-man band is murdered two of the boys are suspected, but with the help of a jazz enthusiast detective and a recording of one of the band's numbers made on the fatal night, the real killer is discovered. Story and cast are adequate, if undistinguished. But the picture is noteworthy in that it catches the atmosphere of the typical small simple nightclub, and camera work and music are above average. Coleman Hawkins and his orchestra have a special number and Josh White sings his famous "Joshua Fit de Battle ob Jericho" and "One Meatball".

DOLLY SISTERS, THE

Betty Grable, John Payne, June Haver. Original screenplay by John Larkin and Marian Spitzer. Directed by Irving Cummings. Twentieth Century-Fox. Family.

A fairy tale version of the career and emotional struggles of the Dolly Sisters that carries them through tough days hoofing it in places like Elmira, their first success with Oscar Hammerstein, big parts with Ziegfeld, then Paris and London and Monte Carlo and finally back to New York. The Technicolor and productions a la Ziegfeld and the Folies Bergere are eye-enticing and tuneful. The story of how love, marriage and a stage career don't mix happily is strong enough to carry the burden of song and dance, iced over with the charms of Grable and Haver, through to a happy and nostalgic ending. S. Z. Sakall gives the little humor there is in the film and Reginald Gardiner plays a duke who adds social lustre to the sisters' days abroad. John Payne is the big heart interest who is Jenny's first love, fights in World War I, and loses her right up to the big finale.

ENCHANTED FOREST, THE

Edmund Lowe, Brenda Joyce, Billy Severn, Harry Davenport. Based on the story by John Lebar. Directed by Lew Landers. PRC Pictures. Family: SMPC 8-14.

A little boy who has been rescued from a swollen flood by a hermit, is brought up by the old man in a forest with all sorts of animals for his playmates. Meanwhile the boy's mother has suffered mentally as a result of the loss of her son. Her doctor suggests she return to the forest to dispel the fixation. There she finds the lad and all ends happily. The film is photographed in Cinecolor with fine scenic sequences of redwood forests and

studies of birds and beasts. Jim, the crow, is rather the star among the animals, a strong personality and remarkable actor. The others include a puma, a frog, a fox, a squirrel and a shepherd dog. The tone is that of a fairy tale. The plot is simple giving ample range to the camera and the score to create idyllic moods.

GAME OF DEATH, A

John Loder, Audrey Long. Based on the short story "The Most Dangerous Game" by Richard Connell. Directed by Robert Wise. RKO Radio. Family.

A famous big game hunter, the sole survivor of a shipwreck, is cast ashore on a tropic island. There he finds a mysterious recluse who lives in refined splendor and a brother and sister, victims of shipwreck too, who are the guests of the strange man. It develops that the owner of the menage is a big game hunter also who has grown bored with the usual stuff. To get a fillip out of life he has moved the buoys off his shore to wreck ships and goes hunting the survivors with bow and arrow in his preserve. Naturally everyone is rather jittery about prospects until the maniac pits his skill against that of his latest guest. It's one bag he doesn't get. All rather grim and a bit on the slow side until the big hunt begins. The performances are good and the plot has both strangeness and suspense to make it click.

HER HIGHNESS AND THE BELLBOY

Hedy Lamarr, Robert Walker, June Allyson. Original screen play by Richard Connell and Gladys Lehman. Directed by Richard Thorpe. Metro-Goldwyn-Mayer. Family.

Royal duty and true love struggle again when a lovely, lonely princess comes to America for a last look at the columnist she doesn't dare to marry. The bellboy at her hotel, however, shows her the light and in the end romance and democracy stand triumphant. All's well, too, with crippled June Allyson, deserted for the princess by the infatuated bellboy and left with only bungling, devoted Rags Ragland to comfort her. Although told with painful whimsy and sentimentality, the long story has good comedy bits and several high moments, notably a dream sequence in which June dances and a fine fight when Princess Hedy goes slumming. Both stars are charming throughout the well-produced film and the cast generally does its best with the uncertain material.

*HOUSE ON 92ND STREET, THE

Twentieth Century-Fox. Family: SMPC 12-14. (See page 6).

KISS AND TELL

Shirley Temple, Jerome Courtland. Play by F. Hugh Herbert. Directed by Richard Wallace. Columbia. Mature.

A farce comedy revolving around the complications caused by Shirley's solemn promise not to tell about her elder brother's secret marriage to the girl next door. A visit with the young bride to an obstetrician sets the gossip tongues going, and a lot of hullabaloo follows among the three neighboring families involved, till a telegram from the absent soldier-husband clears things up. Teenage crushes and natural human foibles make a lot of laughable situations, some of them depending on double meanings.

MAN FROM OKLAHOMA

Roy Rogers, George (Gabby) Hayes. Original screen play by John K. Butler. Directed by Frank McDonald. Republic. Family.

In Roy's town they have a yearly celebration of the race for the Cherokee Strip. Principal event is a wagon race. This year the prize is a deed to a valley in the Strip, half of which is offered by Gabby and the other half by his feud-

ing neighbor Grandma Lane. The land proves to have oil on it. A parcel of rascals plan to win the race and use all the foul means in the book to do it: fixed axles, fires and trickery on the course. But Roy comes through, besides entertaining with a song on almost any occasion: he saves the land and patches up the feud. A lively film, quite tuneful and somewhat above the usual Western in plot and production.

*MILDRED PIERCE

Joan Crawford, Jack Carson, Zachary Scott. Based on the novel by James M. Cain. Directed by Michael Curtiz. Warner Bros. Mature.

Miss Crawford returns to the screen after an all-too-long absence playing, with polish and restraint, a mother who lavishes love and indulgences on a revoltingly selfish daughter. Her first marriage has been a failure so she sets out to make a way for her two children after shedding her feckless husband, and does famously with a string of restaurants that she establishes. But money doesn't satisfy her unscrupulous kid. She wants social standing, so the mother marries a bounder with plenty of blue blood and no money. Things grow rather sticky from then out, until someone murders the second husband and Mildred finds herself explaining things to the district attorney. In the film Miss Crawford shows an increasingly mature and subtle technique in her acting and insight into character. Jack Carson plays an earthy real estate agent with style and force. Zachary Scott does a fine job with the broken-down socialite. And Ann Blyth interprets the role of the nasty daughter with a brattishness that would get up anyone's dander. The production of this study in fulsome maternalism is smooth and handsome and very movie-wise.

*OUR VINES HAVE TENDER GRAPES

Edward G. Robinson, Margaret O'Brien. Screen play by Dalton Trumbo; based on the book "For Our Vines Have Tender Grapes" by George Victor Martin. Directed by Roy Rowland. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

This simple account of life in a Wisconsin village is given mainly from the viewpoint of one man and his wife and small daughter, who, like the other townsmen, are farming people of Norwegian stock. The calm of every-day happenings is broken by a fire and a flood, emergencies that point up the strong bond of neighborliness and the place of the church as the community's center. A tendency to over-sweetness in the loosely tied episodes is offset by the humor in the down-to-earth thinking of the little girl and a five year old boy, her cousin. The casting could be better but performances are sympathetic and often moving. With its fine, carefully sustained feeling for the look and ways of the country and its vein of homely philosophizing, the film has the quiet comfort of an essay on contentment.

PARDON MY PAST

Fred MacMurray, William Demarest. Original story by Patterson McNutt and Harlan Ware. Directed by Leslie Fenton. Columbia. Family: SMPC 12-14.

Two discharged soldiers are planning to start a milk farm with the money they have saved. A bookmaker mistakes one of them for a man who had welched on a \$9,000 bet two years before and has his boys bring them in to pay up. He takes the money they have and says he'll call on them the next day for the balance. They locate the house where the real welcher lives and again Ed is mistaken for the ne'er-do-well. Thus the com-

edy of errors prances merrily through its reelage with wit, good situations and top flight acting on the part of the cast. MacMurray plays both parts with rare skill and Demarest, his pal, handles the broader comedy with high verve.

*PRIDE OF THE MARINES

John Garfield, Eleanor Parker, Dane Clark, John Ridgely. Based on the book by Roger Butterfield. Directed by Delmer Daves. Warner Bros. Family: SMPC 12-14.

The story of a boy who joins the marines after Pearl Harbor and who is blinded in the heroic campaign on Guadalcanal. Unsuccessful operations to repair his sight embitter him. He breaks off with his sweetheart and avoids his friends. Only direct orders bring him back to his home town where he is to receive the Navy Cross. There, thanks to his buddies and his girl, he is made to shoulder his sufferings and take up a normal attitude toward life. A timely film that touches on much that may make life a burden for wounded men returning home, their fears and sense of not belonging any more. Garfield does himself proud in the role aided by a good cast. The direction and camera work are first rate.

ROUGH RIDERS OF CHEYENNE

Sunset Carson, Peggy Stewart. Original screen play by Elizabeth Beecher. Directed by Thomas Carr. Republic. Family.

A band of organized rustlers is keeping up the feud between the Carsons and the Sterlings, planning to take over their rich ranches when they have killed each other off. The rabid hatred of Mrs. Sterling for all Carsons—a type of emotion somewhat out of place in a Western—makes working out this project fairly easy, but Sunset Carson wins over the young Sterlings and crashes through to the villain at the bottom of the skullduggery, putting an end to considerable bloodshed. The well made Western carries a heavy load of oldish plot competently and is freshened up by good touches in direction.

SHADY LADY

Ginny Simms, Charles Coburn, Robert Paige. Screen play by Curt Siodmak, Gerald Craghty and M. M. Muselman. Directed by George Wagner. Universal. Family.

Ginny Simms sings in a Chicago nightclub whose racketeer owner uses the place as a front for his gambling set-up. Ginny has her hands full, what with her job, her attempts to reform uncle Charles Coburn, a card sharp, and her stumbling love affair with the assistant to the state's attorney. It all furnishes the makings for an entertaining fairly well-produced little story, giving plenty of chances for Ginny to put over her songs and for Charles Coburn to be amusing. The rest of the cast is sufficiently comic or melodramatic as the occasion requires. Two performances stand out from the others—Kathleen Howard as an elderly but far from decrepit millionairess and Joe Frisco as a park-bench tramp who helps along the pair of shy lovers.

SPANISH MAIN, THE

Paul Henreid, Maureen O'Hara, Walter Slezak. Based on the story by Aencas MacKensie. Directed by Frank Borzage. RKO Radio. Family.

The Barracuda is a pirate with strong feelings about the rights of man. He has made it his mission in life to harry the wicked viceroy of Cartagena for personal as well as altruistic reasons. His chief method is to take all Spanish ships bound for his foe's territory. On one he captures the beautiful daughter of the viceroy of

Mexico en route to wed the lord of Cartagena. At the price of letting another Spanish ship escape, this lady consents to marry him. In all the swashbuckling and sea fighting love blooms between the high born lady and her pirate, intrigue delivers her back to the viceroy, her lover follows and after much sword play all ends on a happy note. Produced on the lavish scale with good Technicolor and rich trappings, the film carries on an obvious tale of adventure.

STORK CLUB, THE

Betty Hutton, Barry Fitzgerald, Don DeFore. Screenplay by B. G. DeSylva and John McGowan. Directed by Hal Walker. Paramount. Family.

Betty Hutton, hat check girl at the Stork Club, saves the life of eccentric millionaire Barry Fitzgerald, and then adopts him thinking that he is the penniless old man he seems to be. In return he becomes her secret benefactor. She gets an expensive apartment, a bank balance, a mink coat and a car, but no happiness because she doesn't know the answers to her jealous band-leader finance's questions about all this. The way the Cinderella situation works out is generally funny, characteristically played by a popular and amusing cast in colorful, highly plushy settings. The Stork Club is reproduced with painstaking exactness, Bill Goodwin acting as its well-known host. In her usual infectious spirits Betty puts over four songs that are undistinguished except for the gaily rendered "Doctor, Lawyer, Indian Chief".

*TRUE GLORY, THE

Columbia. Family: SMPC 12-14 (See page 5).

WANDERER OF THE WASTELAND

James Warren, Audrey Long. Screen play by Norman Houston from the novel by Zane Grey. Directed by Edward Killy and Wallace Grissell. RKO Radio. Family.

After years of search for his father's murderer, with a brand-mark as his only clue, a sheep-herder tracks down the guilty man but finds that he cannot go through with the long-planned revenge. The many complications that come up to change his purpose weigh down rather than enliven the weak story. The picture is a pleasant one to watch, filled with splendid Western scenery and effective stretches of desert, in which the film's more dramatic moments take place. Chief attraction, however, is James Warren, new Western hero of the strong, silent type, impressively handsome either on horseback or afoot.

RECOMMENDED SHORTS

INFORMATIONALS

ATHLETIC ITEMS—A series of shots that take in new beach games, fishing for the giant ray, driving in PT boats and a spirited game of baseball with professional girl teams. (Sportscope: RKO Radio) Family: SMPC 12-14.

CALIFORNIA BOOM TOWN—This is a visit to Los Angeles that covers a bit of the town's history from its founding as a Franciscan mission, the monumental work that made it a garden in the desert, its social life today and its many industries including Hollywood, airplane factories and the citrus industry. It is a good and interesting tour of a fabulous city. (This Is America: RKO Radio) Family: SMPC 12-14.

CHAMPION OF THE CUE—Straight and trick shots in billiards performed by champion Willy Masconi. (World of Sports: Columbia) Family.

CHIPS AND PUTTS—Byron Nelson and Harold (Jug) McSpaden demonstrate "explosion shots" and fancy putting with emphasis on holds and stances. Bill Stern provides the commentary. (World of Sports: Columbia) Family.

***DOCTOR OF PAINTINGS**—A clearly told, interesting account of the restoration of damaged valuable paintings and of the occasional discovery of a masterpiece under an inferior work of art. (Variety Views: Universal) Family: SMPC 12-14.

FLICKER FLASHBACKS NO. 1—With a gay and amusing commentary the film offers two Biograph movies dated from 1905: "The Revolutionist's Revenge" and "The Goddess of Sagebrush Guleh" the latter starring Blanche Sweet. (RKO Radio) Family.

FRONTIER DAYS—Although credited with a long list of crimes, there is no evidence against the Stacey Gang and they keep a Kansas town of the 70's in terror until Marshal Bob Shayne brings them in to the lady sheriff. The foolish disjointed story is swallowed up in the handsome Western settings and the excitement of a train-robbery and hurly-burly fights. (Technicolor Special: Vitaphone) Family.

GABRIEL HEATTER REPORTING—In which Mr. Heatter is visited, as well as a woman who collects pitchers, the Ginkgo Petrified Forest and a museum of Indian relics. (Person-Oddities: Universal) Family.

GO NORTH—Alaska and the great Northwest shown in striking pictures of the terrain and the progress of civilization in taming that magnificent country. (Variety Views: Universal) Family.

HI-HO RODEO—Bill Stern comments on the great Pendleton Roundup in our Northwest. There are Indians, feats of roping, bulldogging, and horse riding with plenty of thrills and spills. (World of Sports: Columbia) Family: SMPC 8-14.

HILL BILLY ARTIST—P. Webb draws his Hill Billies as well as showing off his large collection of hats. (Person-Oddities: Universal) Family.

***HOUSE I LIVE IN, THE**—Frank Sinatra teaches a neat and moving lesson in being a good American to a gang of little boys who are persecuting one of their classmates because they don't like his religion. The problem is presented simply and with no hedging. It is also presented charmingly. Frank sings two songs in the film, the last giving it its title. The film is a worthy effort that speaks well for Mr. Sinatra's heart and head as well as his talents. (RKO Radio) Family: SMPC 8-14.

LEARN AND LIVE—The part played by the training film in transforming civilians into soldiers; its history in this war, a survey of its scope, and the application of its lessons in actual situations. The commentary is out-of-date but this does not affect the value of the film as a record. (Featurette: Warner Bros.) Family: SMPC 12-14.

MAESTRO OF THE COMICS—Wherein you meet the cartoonists of the more famous strips in the N. Y. News, see them work and see how their drawings are prepared for publication. (Person-Oddities: Universal) Family.

MARCH OF TIME NO. 13 (11th series)—"The New U. S. Frontier"—Taking Guam as an example of the job our men are doing on the newly taken Pacific islands that have fallen to our arms, the film gives an instructive documentation of the problems that we faced and how we have solved them. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME NO. 1 (12th series)—"Palestine Problem"—A well-edited study of the situation in Palestine as Jewish refugees seek to enter it as their homeland and the Arabs demand that the British White Paper of 1939 restricting Jewish immigration be upheld. The film emphasizes the impressive progress made by the Jews in changing former desert into a flourishing modern country. (Twentieth Century-Fox) Family: SMPC 12-14.

MEMORIES OF COLUMBUS—A travelogue around the Dominican Republic with references to its historical past, its social and economic life. Lowell Thomas gives the commentary on this beautiful country. But the film has almost nothing to do with Columbus. In Technicolor. (Movie-tone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

QUEER BIRDS—Good camera shots of pelicans,

barn owls and hawks with emphasis on their nestlings. (Variety Views: Universal) Family.

SALMON FISHING—A fish trip up the Columbia River when the salmon are struggling to their spawning grounds. There are good shots of the fish leaping the rapids, ascending the government fish ladders and being caught by Indians, sportsmen and commercial fishers. Bill Stern gives the over-cute commentary. (World of Sports: Columbia) Family.

SPORTS GO TO WAR—Canada's strenuous sports program and the application of this training in teamwork and physical skills when the men entered the armed forces. In Technicolor. (Sports Parade: Vitaphone) Family.

UNUSUAL OCCUPATIONS L4-6—Bright spots in the film are shots of the heraldic section of the government where war medals and decorations are designed and tested, a man in Holland, Michigan, who makes wooden shoes, and a fellow in Orlando who forges fine fighting knives. In Magnacolor. (Paramount) Family.

WHAT A PICNIC!—In this entertaining short on underwater swimming a group of young people hold a picnic on the bottom of a lagoon and have the usual picnic fun, games, dancing and lunch-eating. (Sportlight: Paramount) Family: SMPC 8-14.

MUSICALS

BARBERSHOP BALLADS—In old-fashioned singing centers—barbershop, saloon, beerhall, a minstrel show—the Lady Killers Quartet and the Main Street Melody Makers harmonize in fourteen favorite songs, "Moonlight Bay", "Sweet Adeline", "The Band Played On" and the like. Included also are a couple of soldier songs and Cliff Edwards' version of "My Little Buckaroo". (Featurette: Vitaphone) Family: SMPC 8-14.

COMMUNITY SING NO. 1—Dick Leibert and the Song Spinners sing a group of popular cowboy songs for audience participation. (Columbia) Family: SMPC 8-14.

CUBAN MADNESS—Carlos Molina leads his orchestra and a group of entertainers that include Armida and the dancers Iris and Pierre, in a collection of lively Latin tunes. (Name Band Musical: Universal) Family: SMPC 12-14.

CARTOONS AND COMEDIES

FOX AND THE DUCK, THE—Based on Aesop's fable about the duck who went to all of his friends to help him when the fox attacked his chicken coop. Bright, fast and colorful. In Technicolor. (Terrytoon cartoon: Twentieth Century-Fox) Family: SMPC 8-14.

GRAVE LAUGHTER—A collection of the quaint epitaphs to be found on eighteenth century tombstones in old New England graveyards. (Variety Views: Universal) Family.

HARE TONIC—To make hissing Elmer forget that he wants a rabbit stew, Bugs convinces him that he's a victim of rabbititis and too sick to eat. In Technicolor. (Bugs Bunny Special: Vitaphone) Family.

KNIGHT FOR A DAY—Goofy gets his chance to fight the champion in knightly combat for the princess's hand. When his boss, the challenger, comes to grief, he takes his place in the lists. With a remarkably life-life commentary such as you hear at a prize fight, our hero goes violently on to victory. In Technicolor. (Disney cartoon: RKO Radio) Family: SMPC 12-14.

MIGHTY MOUSE IN GYPSY LIFE—An amusing operatic account of how big bats menaced a happy song-filled camp of gypsy mice until the soprano shrieks of their queen brought Mighty Mouse to the rescue. In Technicolor. (Terrytoon cartoon: Twentieth Century-Fox) Family: SMPC 8-14.

SPEAKING OF ANIMALS—FROM A TO ZOO—A visit to the zoo with good shots of the animals and the usual superimposed quips. (Paramount) Family.

SERIAL

SECRET AGENT X-9—Nos. 11-12. X-9 and his friends find themselves somewhat worsted by the Jap agents on Shadow Island but after several more hairbreadth escapes, they finally destroy the Jap and Nazi agents on Shadow Island. (Universal)

NEW MOVIES

THE NATIONAL
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MAGAZINE



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NEW MOVIES

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

*A Welcome
to Eric Johnston*

THE National Board of Review has many reasons to congratulate the Motion Picture Producers and Distributors of America for their selection of Eric Johnston as their new president.

MR. Johnston belongs to the younger generation of successful Americans who made their way to the top during the inter-war years. He has fresh and first-hand contacts with the working people of America in all walks of life. He also knows how to work through organizations for causes affecting the general public welfare. This has given him an over-all point of view that should prove of inestimable value to him in his new position. It is the point of view of an American businessman who has shown understanding for the interests of labor; it is the point of view of an American citizen who has shown an understanding for the interests of other countries. And always Mr. Johnston has sought to compose and reconcile these different points of view with which he has familiarized himself.

THE Motion Picture Producers and Distributors of America represents the motion picture industry. The National Board of Review of Motion Pictures is the only independent organization representing the great American audience. The National Board therefore welcomes Mr. Johnston's new association with the motion picture industry because we believe that he will see many of its problems from our point of view: that is to say, from the point of view of the audience and of the public. The more that point of view can be represented in places of high influence, the better off all of us shall be.

Quincy Howe, *President*

NATIONAL BOARD OF REVIEW

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

PRIDE OF THE MARINES

Directed by Delmer Daves; screenplay by Albert Maltz; adapted by Marvin Borowsky from a story by Roger Butterfield; photographed by Peyerell Marley and L. Robert Burks; music by Franz Waxman. A Jerry Wald production distributed by Warner Bros.

The Cast

*Al Schmid John Garfield
Ruth Hartley Eleanor Parker
Lee Diamond Dane Clark
Jim Merchant John Ridgely
Virginia Pfeiffer Rosemary DeCamp
Ella Merchant Ann Doran
Lucy Merchant Ann Todd
Kebabian Warren Douglas
Irish Don McGuire
Tom Tom D'Andrea
Doctor Rory Mallinson
Ainslee Stephen Richards
Johnny Rivers Anthony Caruso
Capt. Burroughs Moroni Olsen
Red Dave Willock
Second Marine John Sheridan
Lieutenant John Miles
Corporal John Compton
Lenny Lennie Bremen
Corpsman Michael Brown*

THIS picture forestalls most of the obvious objections that can be raised against it—that it is concerned through a lot of footage with a love story, like so many fictitious movies, and comes to a romantically satisfying happy ending—by being admittedly based on fact. If that makes any real difference. Al Schmid actually did come back practically blind from Guadalcanal and settled down to wedded life with the girl who had been waiting for him. No scenario writer thought him up—he is an authentic person, with reasonably typical resemblances to any number of young men who got into the armed forces (the Marines in this case) in a burst of adventurous patriotism and with only the vaguest notion of what it was all about, and came out physically maimed and still vague. Even his heroic feat, at the time he did it, was no conscious act of heroism—he was just doing his job and incidentally fighting for his life. How it fitted into the pattern of the battle, what

importance it had in a crucial part of the defense of Henderson Field before its capture from the Japanese, he knew no more about that than did the gun he was shooting with. When it was over and he began to realize he had lost his sight, he still was no hero: he was a bitter civilian, deprived, for no better reason than tough luck, of one of the most important means of enjoying life and earning his living, and fiercely determined not to be a burden to his friends, or to be married to his girl because she now pitied him. His ego had been hurt even more than his eyes, and there was no glory about it at all.

With an occasional trace of self-consciousness, but on the whole warmly and intelligently, this first of what might be called post-war pictures tackles some of the problems of the returned soldier to whom the war has made life something radically different from anything he had imagined before. It is particularly effective because it takes for a central figure a very ordinary kind of fellow—a care-free, cocky mechanic with no especially fine traits or feelings, content to do his week's work, get away for a bit of hunting on vacations, and kid around. Maybe he'll settle down when he gets ready — meantime he's enjoying all the trite, commonplace things that fill the leisure of so many millions like him: enjoying them with his vitality, not with his mind. Likeable, ordinary, and with the rather arrogant self-satisfaction of a fellow who's never been up against anything he couldn't handle.

The threat of blindness threw him back on himself, and there wasn't much to fall back on, so far as he was aware, except the ruins of his self-confidence. About all left for him was to pity himself and be stubborn about letting anyone help him. The things in him that won him the devotion of his friends and his girl were instinctive, part of his natural decency, and not a part of his consciousness. He just didn't know what a good guy he really

was, though he had plenty of vanity about his fancied virtues—his independence, his bowling, his shooting, his general ability to take care of himself.

THE film takes a good deal of time to get Al really caught in a love affair, and that is dramatically necessary to build up for the stubborn refusal to go back home, and to his girl, when he feels he is going to be only a burden to them. In all of this the story is the story of Al Schmid, individual. Then there is battle in the jungle, where Al killed so many Japs and had a grenade explode in his face, and won the Navy cross. After that, the period in the hospital, his slow realization that he was probably blinded for life, and his almost neurotic resistance to all the sympathetic attempts to help him readjust himself to what lies ahead of him.

This is where the picture takes a look—incidental but not superficial—at some of the faiths and doubts that assail other returned soldiers as they face a future so changed by the uprooting they have undergone. As they argue together they have a little the air of taking part in a debating society, but their talk, so far as it goes, is significant and challenging.

Al Schmid did get readjusted—he is living in Philadelphia to prove it—and so the tale has a happy ending. There may be tragic instances of others who failed where he succeeded. But the film does go about as far as one could expect a movie made, inevitably, in the American tradition, to go in exploring a vital and insistent problem and yet remain, for boxoffice purposes, a popular attraction.

The picture has been written sincerely and punchily, with people talking and acting like real people, and the direction matches the writing. The casting of it is excellent—John Garfield and Dane Clark at their best, Eleanor Parker proving that a girl can be lovely to look at and more than nice to be with, Rosemary DeCamp symbolizing with beautiful naturalness the ideal Red Cross nurse, and all the minor people fitting unobtrusively—and therefore effectively—into their places.

J. S. H.

SPELLBOUND

Directed by Alfred Hitchcock; screenplay by Ben Hecht; based on the novel "The House of Dr. Edwardes" by Francis Beeding; photographed by George Barnes; Music by Miklos Rosza, dream sequence by Salvador Dali. A David O. Selznick production distributed by United Artists.

The Cast

<i>Dr. Constance Peterson</i>	<i>Ingrid Bergman</i>
<i>J. B.</i>	<i>Gregory Peck</i>
<i>Matron</i>	<i>Jean Acker</i>
<i>Harry</i>	<i>Donald Curtis</i>
<i>Miss Carmichael</i>	<i>Rhonda Fleming</i>
<i>Dr. Fleuret</i>	<i>John Emery</i>
<i>Dr. Murchison</i>	<i>Leo G. Carroll</i>
<i>Garmes</i>	<i>Norman Lloyd</i>
<i>Dr. Graff</i>	<i>Steven Geray</i>
<i>Dr. Hanish</i>	<i>Paul Harvey</i>
<i>Dr. Galt</i>	<i>Erskine Sanford</i>
<i>Norma</i>	<i>Janet Scott</i>
<i>Sheriff</i>	<i>Victor Killan</i>
<i>Stranger (Hotel Lobby)</i>	<i>Wallace Ford</i>
<i>House Detective</i>	<i>Bill Goodwin</i>
<i>Bellboy</i>	<i>Dave Willock</i>
<i>Railroad Clerk</i>	<i>George Meader</i>
<i>Policeman (R.R. Station)</i>	<i>Matt Moore</i>
<i>Gateman</i>	<i>Harry Brown</i>
<i>Lt. Cooley</i>	<i>Art Baker</i>
<i>Sgt. Gillespie</i>	<i>Regis Toomey</i>
<i>Dr. Alex Brulov</i>	<i>Michael Chekhov</i>
<i>Secretary (Police Station)</i>	<i>Clarence Straight</i>
<i>J. B. (as a boy)</i>	<i>Joel Davis</i>
<i>J. B.'s Brother</i>	<i>Teddy Infuhr</i>
<i>Police Captain</i>	<i>Addison Richards</i>
<i>Ticket Taker</i>	<i>Richard Bartell</i>
<i>Dr. Edwardes</i>	<i>Edward Fieldina</i>

A frantic chase through hospitals, hotels, stations, trains and consulting rooms, culminating on a ski run, is the route Alfred Hitchcock takes, armed with Ben Hecht's Freud-slanted script. It is a very simplified Freud, to be sure—simplified to the point of being rather incredible if you can stop long enough to think about it. But Hitchcock doesn't give much time for critical contemplation what with his dazzling use of pace, mood, camera and detail. Psychoanalysis is not exactly a new ingredient for a movie. In 1937 a Swiss film called *The Eternal Mask* made it the solution in its plot of a doctor who suffered from a split personality brought about by a guilt complex. And as in *Spellbound* the treatment was simplified to a point where according to practitioners it would not have been effective as a cure.

In the February 1937 number of the National Board of Review Magazine, Dr. A. A. Brill, a famous American psychiatrist, discussed the professional aspects of *The Eternal Mask* and several things that he said are applicable to *Spellbound*.

"I think that the picture was overdone in one place and underdone in another. The authors put everything that one sees in such mental cases into this one picture. . . . The treatment as depicted here is the worse part of the presentation judging it psychiatrically. The average onlooker gets the impression that it took about a half an hour or so to cure Dumartin. The fact of the matter is that it takes months and sometimes longer to cure such a case. To unite the split off elements is not so simple as the authors would make one believe. I feel they could have shown in some way that in actual practice such treatment consumes more time than is here shown."

Both these objections apply rather neatly to *Spellbound* as a study of a mental malady and a demonstration of psychiatric treatment. The hero of the film suffers from amnesia, a guilt complex, split personality and a form of paranoia that not only makes him believe he killed a man but on several occasions gives the impression he intends to commit murder again. With all that the matter with him, his psychiatrist sweetheart, who takes on herself to cure him, snaps him out of it in what appears to be little more than three days. In behalf of dramatic clarity perhaps the author could tell his story in no other fashion. Certainly no other picture in the class known as fiction film so far made has overcome the difficulties mentioned by Dr. Brill in the above extract. If psychiatric material is to be used in movies perhaps we must accept its oversimplification as a necessary dramatic form and cease worrying about clinical accuracy.

ESSENTIALLY *Spellbound* is melodrama with a strong and luminous love element in it. When the false Dr. Ed-

wardes arrives to take over as chief in the sanitarium, he and Dr. Constance Peterson, a woman member of the staff, fall deeply in love with each other. It soon becomes apparent to her that he is not only an impostor but that he is very sick mentally. Suspicion also grows among the other doctors that the new chief is not Dr. Edwardes and that he may be criminally involved in Edwardes' disappearance. Constance, banking on the instinct of her love, believes him innocent and determines to save him. Just a lick ahead of the police the impostor takes flight to New York whither Constance pursues him and tries to initiate his cure. From there they fly to Rochester where her old teacher is persuaded to help her dig into the sick man's subconscious and save him from the chair or the mad house. A dream sequence (constructed by Salvador Dali in his well-known cliché) gives them the essential clue that saves the man's mind. But he is not out of the woods yet. The real Dr. Edwardes has been found murdered and the hero is accused of the crime. The climax of the film takes up the warm devotion that keeps Constance on the trail of the murderer to clear her lover.

To those who recall Hitchcock at his best—even the fabulous pre-Hollywood Hitchcock—*Spellbound* offers much to please and excite in its adventure, in the virtuosity of its passages of tensity. But more than in his earlier films he has woven into *Spellbound* an entrancing love story. Through the hectic sequences Ingrid Bergman and Gregory Peck carry it with maturity, delicate insight and even moments of what may be called poetry. Objections that the romantic elements slow the melodrama can be sustained but they do enrich the whole picture with a warmth and humanness somewhat rare in Hitchcock. The other characters are well realized too, especially that of Constance's teacher played with humorous subtlety by Michael Chekhov and that of a persistent masher played by Wallace Ford. All make for drama rich in flesh and blood.

A. B.

FILMS AND FOOD

by Mary Losey

NON-theatrical films are going to play a major role in fashioning the peace. Anyone who questions so categoric a statement need only examine the staggering records piled up by the Treasury Department's 16mm campaigns during the War Loan Drives to make the obvious inference.

One recent and exciting example is worth reporting. Early in October the Secretariat of the Interim Commission of the Food and Agriculture Organization was preparing for its first general meeting in Quebec. It recognized that film should be present at these historic proceedings on exactly the same basis as radio and press, both to record the formation of the first permanent international body brought into being under the United Nations Organizations, and to provide reference, background, research materials to the Conferencees themselves. As the meeting was taking place in Quebec —Canada, as the host nation, provided the Conference Secretariat and the Canadian Film Board was requested to handle the actual production and exhibition of film at the Conference. To my knowledge this was the fourth international Conference on the North American continent at which film had been exhibited as well as shot. The first instance occurred less than two years ago at the International Labor Organization Conference in Philadelphia where, although unofficial and outside the walls, films on subjects of interest to labor were shown and attended by many delegates. The second such attempt was made at the UNRRA meeting in Montreal last fall where one more degree of respectability was achieved and the film office was actually permitted to operate as a recognized part of the machinery of the Conference. San Francisco was, of course, the biggest step forward. There the undeniable importance of film both as record and as source was dramatically demonstrated.

WE have just taken another forward step in the evolution of non-theatrical films in the international scene. The Food and Agriculture Organization has finished its first session. One of the delegates was heard to remark before the end of the meetings that at times it was hard to tell whether it was a food or a film conference. Our theater was the foyer of the main ball room of the Chateau Frontenac where all the plenary sessions were held. No one could go in or out of a plenary meeting without having to pick his way through the cables, projectors and odd bits of equipment installed for the film shows. No one could read his daily Journal without noting the day's film program. No one could ride in an elevator without seeing a poster. In fact even diners in the elegant Salle a Manger, whenever the chamber music ensemble rested from its labors, heard the roar of our loud speaker booming across the foyer. It may have been showmanship of a rather insistent type, but the important fact is that it worked.

THE Secretary of Agriculture Clinton P. Anderson with the President of the United States had called the representatives of all the media of communication to a meeting in Washington a few weeks before the opening of the FAO Quebec meeting. These representatives of press, magazines, radio, and the motion picture were invited to participate in the Quebec meeting as unofficial observers and to supply ways and means of helping this first permanent international body to become one of the firm foundation stones upon which the peace will be built.

On behalf of the distributors and users of non-theatrical films, Tom Brandon, chairman of the U. S. National 16mm Film Committee and C. R. Reagan, coordinator, responded to this request and journeyed to Quebec where they put themselves at

the disposal of the Film Office of the Secretariat and became its official advisors.

Aside from the lobbying required to build up our first few audiences they spent many hours in interviews with delegates from the various nations as did the international distribution coordinator of the Canadian Film Board. And at the suggestion of the Secretary General they organized a questionnaire which was answered by over 30 of the nations present concerning the present and future use of non-theatrical films and specific needs in the food and agricultural fields. Returns from the questionnaire showed that 54% of the nations represented wanted more films on agricultural production, 27% were most anxious for films on nutrition, 12% felt the greatest need for films on agricultural subjects in their respective nations, 50% were also already using some foreign films.

DIRECT interviews, however, yielded the unmistakable answer: the world needs audio-visual aids in the urgent and continuing fight against hunger. Nations that have a film program under way know its value and want international assistance; nations without a program at present most emphatically are in need of international assistance.

Interest in the showings began to mount after the very first day, and by the end of the first week we felt reasonably safe in announcing a "workshop" for interested delegates to come and get a few hours schooling in some of the visual techniques of education and information which are at the disposal of countries and international agencies which choose to use them. The audience numbered about 60 people most of whom were primarily concerned with agricultural extension and whose needs were very specific indeed. Being educators, they showed great interest in films of the "how to do it" type and in the "discussion trailer" technique developed by the Film Board for use in rural and industrial circuits. There was unanimous demand for a further workshop on filmstrips and their various techniques and uses.

MEANWHILE some delegations were a step ahead. They wanted to buy, rent, borrow or steal a number of the films which were being shown at the Conference and wanted to know how to get at more. Since our function was purely temporary it became obvious that the permanent organization on Food and Agriculture should establish a permanent films division. Proposals for such a division were drafted and given to delegates to include in the original recommendations of the Organization. What this means is that the first permanent international organization will have a visual aids section. In the very broad and yet highly specialized field of food and agriculture it will be able to act as international catalytic agent for production, distribution and utilization of such films. It will be, in fact, one of the keys to the whole pattern of international film production and use for it will be dealing with the basic problem of the peace, freedom from want.

All of these signs point a way to a new purpose which carries what we know about film far beyond limited war goals to the ever-expanding campaign of enlightenment on which peace must rest.

LISTED below are some of the most timely and available non-theatrical food and agriculture films on which to build forum meetings.

SOME FILMS ON FOOD

Cowboy—2 reels. Produced for the Office of War Information, Overseas Branch, to show in foreign countries one aspect of American agriculture—cattle raising. This film is now available in U. S. and may be borrowed or purchased by applying to Film Section, International Information Division, State Department.

Curing Pork—1 reel. This is a straight educational film on how to perform a specific operation on the farm. Might be of interest to rural audiences. It may be borrowed from the U. S. Department of Agriculture.

Food—Secret Of The Peace—1 reel. Produced by the National Film Board of Canada, this subject presents an analysis of the chief problem facing the Allies in the liberated areas—food. It shows the food riots, the flourishing black markets and the tide of ruin in the different cities. North America can help by lending men and equipment to re-establish distribution channels, by supplying farm machinery and by sending food to the stricken peoples. The picture points out that we must send this help in order to insure friendship and therefore future trade abroad in the postwar era. A discussion trailer relating the contents of this film to recent developments such as the organization of FAO is also available from Brandon Films Inc., 1600 Broadway, New York.

Fundo In Chile—2 reels. Produced in 1944 for the Co-ordinator of Inter-American Affairs. This film contrasts new farming methods with old on the large fundos (ranches) of Chile. Available through the Film Section, International Information Division, State Department.

High Plain—2 reels. Presents a discussion of the agricultural system employed by Indians living on the high plain of Bolivia. Produced by the Co-ordinator of Inter-American Affairs, the film can be obtained through the Film Section, International Information Division, State Department.

In The Wake Of The Armies—2 reels. This is a discussion of the problem of rehabilitation and relief with which UNRRA is faced in the war-torn areas of the world. It was produced by the Canadian Film Board and is distributed in the U. S. by UNRRA (Visual Media Branch) Washington. There is a discussion trailer available with the film which shows a representative audience discussing some of the problems which it raises.

Lessons In Living—2 reels. A rural community project to revitalize the school and its curriculum to meet the needs of contemporary times. Produced by Can-

adian Film Board. Available from Brandon Films.

Now The Peace—2 reels. Basically an analysis of the structure of the United Nations Organization, this picture uses animation and live action to create a powerful statement of the great challenge of our times—the building of a peace that is real and indivisible. The film contrasts the powers and plans of UNO, with the failure of the League of Nations and shows how by joint action to solve relief, food and money problems we are helping to rid the world of conditions that breed war. Prints can be obtained from Brandon Films.

Power And The Land—4 reels. Produced for the U. S. Department of Agriculture in 1940. The film discusses rural electrification program and shows improvements in the daily life and the economic position which can be brought about by supplying electric power to the farm. The film can be secured on loan from the U. S. Department of Agriculture, or purchased from Castle Films Inc.

Something You Didn't Eat—1 reel. A cartoon produced for the U. S. Department of Agriculture discussing the importance of the various food groups and vitamins in the diet. A color film in popular style suitable for all ages. May be borrowed from the U. S. Department of Agriculture.

The New Earth—2 reels. This is a Dutch film dealing with the epic story of the 10-year construction job done by the Dutch government to build up new farm land dredged from the bottom of the Zuyder Zee. It is a beautifully photographed documentary which bears a relationship to the problem of reconstruction which faces Netherlands agriculture specifically.

The River—3 reels. A famous documentary produced for the U. S. Department of Agriculture in 1937 showing the devastation and erosion of large areas of the Mississippi River Basin, and government

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BOOK REVIEWS

HOLLYWOOD QUARTERLY

THE Hollywood Writers Mobilization and the University of California are joint sponsors of a new magazine devoted to the serious study of films. The initial issue of "Hollywood Quarterly" editorializes that "the purpose of the magazine will be to present the record of research and exploration in motion pictures and radio in order to provide a basis for evaluation of economic, social, aesthetic, educational and technological trends." This number indicates that the field embraced will be unlimited, that writers will be free to express and discuss all shades of opinion, and that the contributors may be both evocative writers and provocative thinkers. While covering both motion pictures and the radio, there is sufficient overlapping of the two fields to make all contributions seem facets of one subject.

The first issue includes papers on movie writing, acting, production, music, comments on the legal aspects of the author's moral rights, reports from abroad, and reviews of recent books and a few notable movies. The writing varies in calibre and the degree of specialization may limit the non-professional reader's interest but even the casual movie-goer will enjoy such an article as Lester Cole's explanation of how good intentions were sacrificed for something of lesser value in making James Cagney's recent *Blood on the Sun*. With an eye to timeliness, there are contributions by servicemen, an analysis and appraisal of the trend of films during the war years, and even a cheering report on the returning serviceman's mental state by a psychologist closely associated with filmdom. That the editors intend to remain free, objective and probing is attested to by the selection of authorities writing on the given subjects and by the absence of illustration or advertisement.

There is every reason to believe that the need for such a journal as this will assure

its continued success and the initial issue promises much for future numbers. Its lively, fact-facing content recommends it highly.

Hollywood Quarterly, Vol. 1, No. 1, 129 pages, October, 1945. Published by University of California Press, Berkeley 4, California. Subscription price: \$4.00 per year, \$1.25 per single copy.

MAKING THE MOVIES

AN illustrated primer on Hollywood film production from story-writing through to exhibition is found in Jeanne Bendick's "Making the Movies." In 166 pages of simple, concise story-telling, the reader acquires a working knowledge of the varied professions used in making a movie, learns a bit of the history and nature of motion picture making and animation, and obtains an understanding of those movies made for other than entertainment purposes. Even the basic mechanics of photography and sound recording are explained in simple terms. One appreciates more fully the skill and labor required of every participant in making a successful film.

While the book does not pretend to be over-serious, it is nonetheless complete and it seems especially suitable for early teenagers of either sex who are becoming frequent movie-goers. Amusing two-tone drawings by the author on every page make the book very attractive, beguile the interest of the reader, and support the verbal descriptions admirably. Mrs. Bendick's writing is light and informal, disguising the purely factual matter being covered. In addition, for the student who wishes to use the book as a spring-board to further reading, she has appended a glossary of movie terms and a bibliography of more serious studies on the subject.

Making the Movies, written and illustrated by Jeanne Bendick. 190 pages. Published by Whittlesey House, a division of the McGraw-Hill Book Company. Price \$2.00.

MUSIC

THE Music Publisher's Journal, dedicated to the advancement of music in America, gave over its entire September-October issue to music of the motion picture. Franz Waxman, a foremost composer of film music scores; Sigmund Spaeth, co-chairman of the Motion Picture Music Committee of the National Federation of Music Clubs; Gail Kubik, composer of outstanding scores for documentary films; Erich Leinsdorf, conductor of the Cleveland Symphony Orchestra; Bernard Herrmann, conductor of the Columbia Broadcasting Symphony Orchestra and composer of many important film music scores; Mortimer Browning, lecturer on film music at Hunter College in New York City; Lenard Quinto, music educator; Werner Janssen, noted conductor; Virgil Thomson, music critic of the New York Herald Tribune and composer of music scores for films, are among the 18 authors contributing to this issue. Those Councils and chairmen preparing papers on film music will find valuable material here. It is published at 1270 Avenue of the Americas, New York 20, N. Y. The price for a single copy is 35c.

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control measures taken to arrest them. Prints may be purchased from Castle Films Inc., or borrowed from the U. S. Department of Agriculture.

What's Happened To Sugar?—1 reel. Produced by the Sugar Research Institute for the Office of Price Administration. The film answers graphically the major questions raised in letters from the public about the sugar shortage and sugar rationing. It

contains excellent photography of both cane and beet sugar raising and refining, and describes the uses of sugar in war and peace. The film is being released currently by OPA and 16mm prints will be available from all distributors who have been regularly handling the U. S. government's Office of War Information films.

World Of Plenty—4 reels. This is a pertinent film released in 1943 by the British Information Service. It shows the whole problem of world food production and distribution in its chaotic prewar state, the planned war management of food among the United Nations, and discusses postwar possibilities. Sir John Orr, Director General of FAO appears in the film as spokesman for a planned distribution of the world's food. It can be secured by contacting any British Information Service office or British Consulate.

NOTE: Many other films of agricultural subjects are available through all of the sources mentioned above. This is simply a representative list of the more general subjects available.

FROM the office of J. R. Bingham, Director of the Y.M.C.A. Motion Picture Bureau, comes the 32nd edition of their Selected Motion Pictures catalog. It lists both educational and entertainment films available for rental and some free. The educationals are arranged under subject headings, for example Agriculture, Global Geography, Character Education, Social Sciences. Eight discussion guides for film forums are listed. It is a useful catalog to have at hand. Available from the Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York 17, N. Y., or 19 South La Salle St., Chicago 3, Ill.

THE United Nations In Films, listing 16 and 35 mm. films from 22 countries, is the title of the third annual catalog issued by the United Nations Information Office, 610 Fifth Ave., New York 20, N. Y.

COMMUNITY ACTIVITIES

WE thank Mrs. C. M. Stewart, president of the Lincoln, Neb., Better Films Council, for telling us, "The Council found your News and Comment, used as a regular report feature, very worthwhile." Of their activities she writes, "We have had two regular Council meetings and have experienced increased enthusiasm. The September program was a report on "Motion Pictures at the San Francisco Conference" and the October an illustrated talk on "Visual Education in the Church". Our first project of the year will be the sponsorship of a series of films for youth to be shown in the city library auditorium. All, or as many as possible, will be feature length films. The local motion picture editor is giving the Council's selections a prominent spot on his page."

THE value of visual education was stressed at the October meeting of the Jacksonville, Fla., Motion Picture Council by Major W. Daniel Boyd, superintendent of the County Board of Public Instruction. He told from his Army experience how valuable films had proved for instruction in many branches of the service. In the schools, in addition to serving as an aid to instruction, films help to establish discipline, and it is planned to have a film library in every school in the county, as well as an adequate number of projectors for classroom use. The Council, of which Mrs. C. F. Johnston is president, adopted a resolution opposing the proposed city tax on amusements. Mrs. Mary I. Baker, review committee chairman, reported *The Story of G. I. Joe* rated as outstanding by the committee, with *A Medal for Benny* second choice for the month.

LAST spring Mrs. Howard Thwaites, president of the Wisconsin State Motion Picture Clinic and co-chairman of motion pictures of the State Federation of Women's Clubs, wrote to us about the interest of a group of men and women in Shorewood, and two other suburbs of Milwaukee, in a Saturday matinee plan for children at the local theatre in Shorewood. These

interested parents realized they couldn't keep children away from the movies and their object was to get shows that were good for children, or at least not harmful. The president of the Shorewood Mother's Club and the chairman of the Better Movies for Children Committee were instrumental in organizing a committee which worked with the theatre manager, and as a result, good programs for children were made available every Saturday afternoon at this neighborhood theatre. They would like movies made expressly for children, but until these are obtainable, they want only the best of the films shown Saturday afternoon. School boards, men's clubs, women's clubs and school organizations all united on this project. It was the subject of a fifteen minute program over WTMJ, the Milwaukee Journal station. So successful did the experiment prove that other Milwaukee suburbs and surrounding villages have adopted the plan.

THE executive and program committees and the Board of Directors of the Reading, Pa., Motion Picture Forum held meetings during the summer and planned an interesting program for the year. For their first meeting, writes Mrs. Kathryn A. Kline the president, "we had several South American films: *Amazon Awakens*, a four-reel color film produced by Walt Disney telling the story of the Amazon basin, its rich natural resources and possibilities for the future, *Gracias Amigos* featuring the contributions made by the Republics of South America toward winning the war, and *Bolivia*. A short business meeting preceded the program, including announcement of all standing committees for the year, and following it a social hour at which members of our fourteen affiliated clubs greeted each other informally."

PREVIEWING motion pictures by the National Board of Review was the subject of a talk at the Larchmont-Mamaroneck, N. Y., Motion Picture Council by Mrs. Marie L. Hamilton, review secretary of the Board. She explained the work of

the Board's 250 trained volunteer members who preview and discuss forthcoming pictures, and described the methods of selecting the recommended pictures listed in the Board's "Weekly Guide to Selected Pictures" and the monthly "New Movies."

IN response to a call for help from Crile General Hospital in Cleveland, Mrs. C. W. Conrad, president of the Cleveland Cinema Club, organized a committee to raise funds for 16mm films to be shown to neuropsychiatric patients. Many clubs, civilian defense organizations, churches, schools, veterans' groups, etc., contributed to the fund. Even a group of children 9 to 14 years old helped, organizing a street carnival which ran two days and brought in \$95. The Club held a large bridge tea to add to the fund. Patients and staff of the hospital were guests of the Club at a party at which the films were presented to the psychiatric division. These included selected educational, industrial and sports films and travelogs. The Club's youth program is under the leadership of Mrs. William R. Thomas. A recent program was turned over to teen-age theatre-goers who discussed such varied subjects as theatre behavior, motion pictures in schools, musical background of films and film reviews. Awards were presented to the students who best presented their discussion subjects.

MRS. Walter L. Gilbert, Motion Picture Chairman of the Schoharie County, N. Y., Federation of Women's Clubs, helps in the planning of motion picture programs for many organizations in her community. She had asked us for a list of suggested films with various special interests and now tells us she has booked for one meeting of the New Century Club *Our Neighbors Down the Road* and *Alaska and Yukon*, and for another *Our Empire of the Air*. For a church meeting on the subject of Negroes in education at which the book "Dr. Carver" is to be reviewed, the film selected was *The Negro Soldier*, and some slides Mrs. Gilbert made at Bethune College in Daytona, Fla., will also be shown. *The Forgotten Village* is to be used for a

welfare group. This chairman works in a very friendly way with her theatre manager and gets fine cooperation from him. For example, he was showing *Week-End At The Waldorf* for the Hallowe'en week and through his interest and the support of the community around \$100 was cleared for the local Youth Center.

MEMBERS of Motion Picture Councils and Forums are urged to present motion picture programs at their various clubs. One who recently reported doing this was Mme. K. B. Brooke-Haley, motion picture chairman of the Women's Club of the Philadelphia College of Pharmacy and Science. She gave a resume of the activities of the National Board of Review. A representative of the Philadelphia Motion Picture Forum told of the aims and activities of that organization. The motion picture chairman of the Philadelphia Federation of Women's Clubs spoke on "Who Goes to the Movies", and an interesting review was given of the current M-G-M film *Our Vines Have Tender Grapes*.

THE season's first meeting of the Motion Picture Division of the Allegheny County Federation of Women's Clubs was held October 1st in Warner's Screen Room in Pittsburgh with Mrs. Albert J. Cupps, motion picture chairman, presiding. After outlining the year's work and hearing reports from club chairmen the group saw a preview of *Rhapsody in Blue*.

THE Skouras Roosevelt Theatre in Flushing, N. Y., gave a party for its young patrons the Saturday afternoon before Hallowe'en. There were about 1800 children present and 950 of them were in costume. Neighborhood merchants donated 24 prizes to be given to the boys and girls with the most original costumes. Mr. Vincent Trotta of the Atlantic City beauty contests was one of the judges and your editor was another with the responsibility of selecting the winners. The theatre has a Birthday Club with 2650 members, indicating an interest in the young people the year around, not just at holiday times. Continuing the good work done in

all the War Loan Drives, Miss Mildred A. FitzGibbons, manager of the Roosevelt, is now working on the Victory Loan with a goal of \$500,000. At the close of the drive there will be a Gala Stage and Screen Show for all Bond Purchasers.

ALL of the activities of a community motion picture group are outlined in "Our Town and the Movies" prepared by the National Motion Picture Council. Those who would like a copy can order it by blank on page 19, the price is 10c.

JUNIOR ACTIVITIES

TWO former members of the 4-Star Clubs—the National Board of Review's motion picture study clubs in junior and senior high schools—have written recently about the movies from their Army posts in the Pacific. One tells of his film making with the Signal Corps, and the other describes soldier preferences among the entertainment films they see.

Pfc. William Kling writes: "I've been sent to Japan to photograph the activities here. Thus far, it's been a very interesting and educational experience. My assignment is to cover prisoner of war camps and bombed areas, also pictorial shots to encourage enlistments for the occupation. I am with a photographic team which consists of five men. All of us appreciate the opportunity to be assigned to this mission."

It was Bill Kling's membership in the motion picture club at Clark Junior High School, New York City, which gave him his first enthusiasm for films. He enjoyed exchanging opinions with the members about current movies, and later working with other 4-Star Clubs in the actual making of a picture. At Roosevelt High School he obtained further experience in movie production when he joined a club composed of amateur photographers, writers, artists and actors. They put on a show to raise money with which they bought a motion picture camera and accessories, and then they made a movie. In his recent letter Bill says: "I receive letters every now and then from former members who through their present positions recognize their past mistakes. I'll never forget Al

Gaines who made a miniature Hollywood set; he is now with Paramount Pictures in Hollywood. Muriel Smith who was in our show was the star of 'Carmen Jones' during its performance on Broadway. One of our photographers, Milton Freier, is now employed by the American Red Cross as their chief photographer. Many others have succeeded in the professions they chose."

After graduation, Bill took motion picture courses at New York University and Columbia, then hunted until he found the



Pfc. William Kling, former member of the Board's junior 4-Star Clubs, now taking pictures for the Army in the Pacific.

kind of job he wanted—apprentice with a commercial movie firm where he learned the proper operation and care of motion picture and still equipment. Work with microfilm followed, and experience with a cameraman who taught him much about color, lighting, chemical formulas and darkroom tricks such as “montage”. Before entering the army, Bill worked with Republic Pictures Consolidated Film Industries, and the Twentieth Century-Fox De Luxe Laboratories. Because of this experience, he was assigned to the Signal Corps and, after taking the cameramen’s course, he was sent throughout the states where he helped make training films, newsreels and film bulletins, prior to his present assignment.

FROM Hawaii, Pfc. Marvin Bodenstein writes: “The favorite pastime here is, naturally, the movies and I’ve learned a lot about preferences of various people for different types of pictures. There is no one general rule because I find that a difference in previous environment, employment, upbringing, and even political views will tend to create a thousand and one likes and dislikes. There are some general opinions but even they are general only because they express the desires of the men in the service, and were those same men civilians, their feelings would be different. For example, we all liked *G. I. Joe*, because it was a true picture of what the army has to offer; it didn’t try to appease the public into believing that army life is full of romantic furloughs and comical incidents. It was *true* and that’s the way the *G. I.* wants to see it and wants the public to see it. With the war over, none of us want to see *any* army picture again. The industry would be wise to forget about all their war scripts that they plan to produce.

“The next question is, what does the serviceman want now? Well, first of all, the picture must be relaxing. The average *G. I.* has enough to think about without seeing a morbid, distressing, or second-rate movie. He’s taking all his problems

and thoughts to the movies and, just as he would take an aspirin for a headache, he expects relief and a smile. One of the best films we’ve seen here was *A Thousand and One Nights*. It was really entertaining and put us all in a jovial mood. The boys like light mysteries and good Westerns and occasionally something fantastic; but a good musical with a pleasant story is tops. *Rhapsody In Blue* is one of our ten best.

“It may be of interest to know that out of our company, about 70% of the men visit the movies at least four times a week and about 20% go almost every night. The other 10% just don’t care for motion pictures.”

It is always interesting to hear from former members of the Board’s junior groups and to know they have carried into adult life their enthusiasm for making films or analyzing them.

THE ninth annual Junior Conference of the National Board of Review was held recently in New York City. Members of the Board’s 4-Star Clubs and Young Reviewers gathered for the morning session at the American Museum of Natural History to learn about the Museum’s film programs for schools, and to hear reports of activities from 4-Star Club representatives. These talks will appear in later issues of the magazine. In the afternoon the boys and girls attended a special showing of *Rhapsody in Blue* in the Warner Bros. projection room. They found the picture completely absorbing both from entertainment and technical angles, a discussion of the film bringing out such remarks as: “It had enough music and drama to make it interesting.” “The dialogue was very good and Oscar Levant’s wit added to the picture.” “The cinematography was excellent and the lighting was the best I’ve ever seen.” “You learned a lot about George Gershwin and to appreciate his music.” “The singing was very good and it had a lot of humor.” “It’s one of the best pictures I’ve seen.”

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

FEATURE PICTURES

★BELLS OF ST. MARY'S, THE

Bing Crosby, Ingrid Bergman. Screen play by Dudley Nichols; story by Leo McCarey. Directed by Leo McCarey. RKO Radio. Family; SMPC 12-14.

The flavor of convent life, unworldly yet thoroughly human, is caught in this story of tumble-down St. Mary's parochial school, where the new pastor and the Mother Superior, in spite of their little differences, join forces to get the fine building next door for the children. Bing as the priest and Miss Bergman as the Reverend Mother belong in their parts. He handles the wide range of school problems with his winning understanding and good humor, and she, whether heading her nuns or giving a boxing lesson, is efficient, strong-willed and charming. Breaking the leisurely proceedings are five songs sung with Crosby appeal, and a Nativity play put on by the 1st grade. It all makes a gentle tale, with a thoughtful moment here and there, much pleasant laughter and just a few tears.

CONFIDENTIAL AGENT

Charles Boyer, Lauren Bacall. Based on the book by Grahame Green. Directed by Herman Shumlin. Warner Bros. Mature.

Mr. Boyer comes to Engand as the agent of the Spanish Republican Government to prevent coal being shipped to the fascist forces in his own country. Beseet by enemy agents and two of his fellow agents who have sold out to the fascists, he finds the going tough in spite of the help given him by a young woman who is the daughter of a wealthy peer. Charles Boyer is well cast as the fumbling amateur trying to fulfill his mission. The supporting roles are colorful and very well played. The film itself is not too well co-ordinated and has a tendency to drag. But it has moments of grim suspense and almost brutal realism.

DALTONS RIDE AGAIN, THE

Alan Curtis, Lon Chaney, Kent Taylor, Noah Beery, Jr. Original story by Roy Chaudler and Paul Gangelin. Directed by Ray Taylor. Universal. Family.

The four Dalton boys on their way to the Argentine to start a new life stop over for a rest at the ranch of an old friend of their father's. There they find a bad state of affairs: a land company is forcing the ranchers to sell their property practically at the point of a gun. The boys lend a hand to clear up the matter in their own way. With gunplay aplenty, a touch of romance and all the fixings of the regular Western, they rout out the villains but three lose their own lives and the last pays his debt to society. A fast, eventful movie, well acted and directed and the time-honored plot material imaginatively freshened up.

DANNY BOY

Robert "Buzzy" Henry. Original story by Taylor Caven. Directed by Terry Morse. PRC Pictures. Family.

A very simple story about the trials of a little boy and his dog just returned from war service in the South Pacific with the Marines. A mean neighbor spreads gossip that the animal is vicious, conspires to have the dog stolen and abused by a farmer. When the dog escapes he does attack both his enemies and is sentenced to death by the court. It's a touching and tear-flecked tale with moments that are rather too painful. Ace who plays the part of Danny Boy is a handsome and well-trained animal and his young master, played by Robert "Buzzy" Henry, gives an unaffected and moving performance.

DON'T FENCE ME IN

Roy Rogers, George "Gabby" Hayes. Original screen play by Dorrell McGowan and Stuart E. McGowan. Directed by John English. Republic. Family.

When a magazine reporter writes up a notorious outlaw thought to have been dead for forty years and discloses that he is Gabby Hayes, dude ranch hand and reformed character, she makes a lot of trouble. A big reward, a crooked sheriff and a vicious gunman are all involved and Gabby's friend and fellow-employee at the dude ranch, Roy Rogers, has to work fast to settle matters. There is little Western action, and the time not used in solving the mystery is given over to mild romancing between Dale Evans and Roy, and his many tuneful numbers with the Sons of the Pioneers.

FALLEN ANGEL

Alice Faye, Dana Andrews, Linda Darnell. Based on the novel by Marty Holland. Directed by Otto Preminger. Twentieth Century-Fox. Family.

Amorous double-dealing and murder figure largely in this story of a vagrant stranded in a small town. In order to get money to marry one girl, he marries another who is rich with the intention of divorcing her after he has gotten a piece of her money. Meanwhile the other lass is murdered and he is accused of the crime. His wife sticks by him and eventually he gets out of the scrape. A good cast and taut direction, carefully handled, invest the sombre story with life and suspense.

KITTY

Paulette Goddard, Ray Milland. Screen play by Karl Tunberg and Darrell Ware from the novel by Rosamond Marshall. Directed by Mitchell Leisen. Paramount. Mature.

A colorful, racy and almost Hogarthian costume picture of England in the time of Gainsborough, the painter. A girl he picks out of the gutter for a model is taken up by a charming rake, who uses her to further his own interests after teaching her the manners and graces of a fine lady. Loving him, she submits to two rich marriages to help him along, ending as a duchess. For all the deceit and chicanery involved in this rise in life, Paulette Goddard keeps your liking and trust in a

charming performance. Ray Milland also, manages to be likable for all his apparent caddishness. Ethics do not figure very much. 18th century London is presented in most impressive detail, which sometimes slows down the story. Mitchell Leisen has directed the large and efficient cast with his usual smoothness and bravura, which is what this magnificently produced period piece demands.

*LAST CHANCE, THE

E. G. Morrison, John Hoy, Ray Reagan. Book and screen play by Richard Schweizer. Directed by Leopold Lindtberg. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Hunted down by the Nazis, three escaped Allied prisoners lead a group of international refugees from northern Italy through the Alps into neutral Switzerland. The situation's constant danger keeps up a mood both tense and moving, all the more vivid by its lack of melodramatics. With the exception of three actors the cast consists of non-professionals, refugees who have known similar suffering. Although most of the dialogue is in English, an easy, natural use of the languages of the several nations represented adds to reality. There are plentiful subtitles in such sequences. The local color of the little Italian villages and their people, the magnificent mountain settings are caught with a poetic beauty that in no way weakens the general semi-documentary atmosphere. In its sincerely made picture of human beings disregarding personal and national feelings in the face of a common peril, this Swiss film presents war with a seldom-achieved actuality.

LOST TRAIL, THE

Johnny Mack Brown, Raymond Hatton, Jennifer Holt. Original screen play by Jess Bowwers. Directed by Lambert Hillyer. Monogram. Family.

United States Marshals Nevada and Sandy, called in to get rid of the stagecoach robbers and killers who are keeping the miners from getting out their gold shipments, find the town's leading business man, eager for the express company franchise, responsible for all the trouble. The old story gets livened up by good comedy, competent playing, smooth fast action and a couple of songs, pleasantly in character.

MY NAME IS JULIA ROSS

Nina Foch, Dame May Whitty. Based on the novel, "The Woman in Red", by Anthony Gilbert. Directed by Joseph H. Lewis. Columbia. Family.

A girl without any connections is hired as a lady's secretary on very attractive terms only to find herself drugged and moved to a great country place. There she is told she is the wife of a strange young man and that she had been very ill. In terror she is held prisoner and palmed off on the local people as the young gentleman's very sick wife. She tries all sorts of ruses to escape and fails. How it turns out is for the film to tell. The movie has good suspense, a neat story and a fine cast.

PILLOW OF DEATH, THE

Lon Chaney, Brenda Joyce, J. Edward Bromberg. Original story by Dwight V. Babcock. Directed by Wallace Fox. Universal. Family.

A man, under suspicion of murdering his wife because of love for his secretary, is staunchly de-

fended by the girl despite the opposition of her two elderly aunts, their spiritualist friend, and the jealous boy next door. Two murders occur in the large ghostly house where she lives before the case is solved. Good atmosphere and suspense are maintained throughout.

PURSUIT TO ALGIERS

Basil Rathbone, Nigel Bruce. Screen play by Leonard Lee, based on stories by A. Conan Doyle. Directed by William Roy Neill. Universal. Family: SMPC 12-14.

Sherlock Holmes and Watson undertake to get a youthful king, brought up incognito in England, safely back to take his assassinated father's throne in a small European country. Holmes' cleverness saves the boy from death in an airplane and gets him on a small ocean liner, where most of the action takes place. There is a bit of mystery about who the villains are, a good deal of excitement about accomplishing the mission successfully. One of the milder Holmes numbers, but consistently interesting with some colorful characters.

SKEPPAR JONSSON

Sigurd Wallen. Original story by Sigurd Wallen and Sven Gustafson. Directed by Sigurd Wallen. Scandia. Family.

A leisurely and folksy tale set in the gorgeous scenery of Sweden's Thousand Islands about a feud over farm land between two families, and the Romeo-Juliet love affair of their two children. An old sea captain who is related to both families comes back and sets everything right. Humorous and warm-hearted in tone and lovingly photographed, the film should please Swedish speaking audiences, and for those who don't know the language there are good English titles.

SNAFU

Robert Benchley, Nanette Parks. Based on the play by Louis Solomon and Samuel Buchman. Directed by Jack Moss. Columbia. Family.

The readjustment of a Pacific veteran is the topic in "Snafu" but the accent is on farce, inasmuch as the bemedalled soldier is a fifteen-year-old boy who had run away from home to join the Army. The well-meaning parents force his return home only to discover that their boy has indeed grown up and would be far more happy in a foxhole than in a school room. The film is a welter of circumstantial and character confusions which may not contribute many helpful suggestions on the rehabilitation of returned soldiers but which do offer some easy laughs.

*SPELLBOUND

United Artists. Mature. (See page 5).

THIS LOVE OF OURS

Merle Oberon, Charles Korvin, Claude Rains. Screen play by Bruce Manning, John Klorer and Leonard Lee based on the Luigi Pirandello play "As Before, Better than Before." Directed by William Dieterle. Universal. Family.

Suspecting his wife of infidelity, a French physician does not discover his mistake until after he has deserted her. He encourages a fanatical love in their adolescent daughter for the mother she thinks dead, and when he brings back the estranged lady as his second wife there is a highly emotional period of readjustment for all concerned.

The story is dependent on prolonged misunderstandings that simple explanations would either have prevented or cleared up immediately. Nevertheless, it's an absorbing tale, filled with secrets and colorful characters in colorful situations—the shadowy man who breaks up the bright Paris household, the mysterious lady in the Chicago cafe, the strange caricaturist who guards her—all played with customary glamor by a big name cast.

YOLANDA AND THE THIEF

Fred Astaire, Lucille Bremer, Frank Morgan. Screen play by Irving Brecher, based on a story by Jacques Thery and Ludwig Bemelmans. Directed by Vincente Minelli. Metro-Goldwyn-Mayer. Family.

By pretending to be her guardian angel, confidence man Fred Astaire gets control of the fortune of a Latin American heiress, just emerged from the convent where she has spent her eighteen years. But her real guardian angel steps in to help the innocent and puts things on a basis that is satisfactory to all concerned. It is a fantasy that doesn't quite come off and its humor and playfulness are frequently forced. It has beauty and imagination, however, particularly in the production numbers that dot it. Sets and costumes are lavish and lovely, occasionally of a character as yet unfamiliar on the screen, showing strongly the influence of modern ballet, as does most of the dancing. The score is noteworthy — pretty songs and clever dance accompaniments.

RECOMMENDED SHORTS

INFORMATIONALS

AMERICANS IN PARIS—Where G. I. Joe goes and what he does on his three-day leave in Paris, whose beauty and gaiety, little changed by the war, divert the visitor from noticing the scarcity of physical comforts. (This Is America: RKO Radio) Family: SMPC 12-14.

BATTLING BASS—Sequences showing the various casts made by expert fishermen in quest of the small-mouth bass. (Sportscope: RKO Radio) Family.

BOUNTIFUL ALASKA—One of the best of the Father Hubbard series of films on Alaska. Here he takes his color camera through the rich valleys and farm lands with their enormous crops and magnificent flowers. In Cinecolor. (Movietone Adventure: Twentieth Century-Fox) Family SMPC 8-14.

CHINA CARRIES ON—In spite of muddy photography and spotty editing, these shots of Chinese customs and of craftsmen working with traditional care hold considerable interest. In Cinecolor. (Movietone Adventures: Twentieth Century-Fox) Family.

FLICKER FLASHBACKS NO. 2—"Curfew Must Not Ring Tonight," a 1906 production in which a lady swings from a bell rope to save her cavalier from Cromwell's soldiers; and a 1908 Biograph film wherein second-story man Owen Moore is turned over to justice by his brother, a policeman with high principles. (RKO Radio) Family.

FRONT LINE ARTISTS—A glimpse of some Canadian artists and the exhibition of their work pictures, to which are added some other collections—of guns, bird-houses, dolls and collars. (Universal) Family.

JUNGLE CAPERS—Various primates, from spider monkeys through apes to gorillas, shown in the San Diego Zoo. Useful for learning about the different varieties. (Universal) Family.

MAGIC STONE, THE—An interesting history of the diamond from its early discovery in India, the development of stone cutting and the process of mining the gems. (Columbia) Family.

MARCH OF TIME NO. 2 (12th series)—"American Beauty"—a lightly handled but comprehensive survey of the ways in which American women spend a billion dollars a year to become and stay attractive. (Twentieth Century-Fox) Family.

PADDLE YOUR OWN—Ted Husing describes canoeing in Canada—padding techniques, activities in a big children's camp, unusual races. (Sportlight: Paramount) Family: SMPC 8-14.

PAPER MAGIC—This issue shows how Harrison Elliott produces his hand-made paper, the three-dimensional pin-up girl that is the work of a refugee sculptress, the Humpty-Dumpty restaurant in Connecticut where diners cook their own food, and a professional golfer's trick shots. (Person-Oddities: Universal) Family.

POPULAR SCIENCE J5-1—After showing the labor-saving devices used in a colonial kitchen, the marvels of the modern kitchen are demonstrated. Also presented is the Stratocruiser Boeing B-29, with accommodations for one hundred passengers that provide them with every comfort on their global air trips. (Paramount) Family: SMPC 8-14.

SCREEN SNAPSHOTS NO. 1—This film celebrates the 25th anniversary of Screen Snapshots with pictures of famous old stars of the movies and with sad moments, remembering those who have died. An interesting and nostalgic album of those who glorified the screen when it was young. (Columbia) Family.

MUSICALS

LITTLE WITCH—The romance of a dancer in a Mexican nightclub and the heir of a proud Spanish family holds together a handsome, well set up little musical, starring Olga San Juan and Bob Graham. In Technicolor. (Musical Parade-Paramount) Family: SMPC 12-14.

MELODY STAMPEDE—Spade Cooley's orchestra and a number of entertainers in cowboy costume provide pleasant songs and music. (Universal) Family.

SWING HIGH, SWING SWEET—Jan Savitt and his orchestra provide hot and sweet music and feature several songs sung by soloists and a quartet. (Universal) Family.

CARTOONS AND COMEDIES

ANIMAL-ODOLOGY—A striking dance by a group of ostriches brings variety to this series' usual shots of wild and domestic animals mouthing common sayings. (Speaking of Animals: Paramount) Family.

CATNIPPED—A cat comes to grief in attempting to catch a canary who is protected by a sleepy dog. Fast and colorful. In Technicolor. (Flippy Cartoon: Columbia) Family.

JASPER AND THE BEANSTALK—In a jazzed-up version of the old story, the Scarecrow's black magic beans grow a beanstalk for Jasper that lets him carry away the giant's blues singer, attached to her golden harp. In Technicolor. (Puppetoon: Paramount) Family.

SERIALS

PHANTOM RIDER, THE—Nos. 1-5. The inability of federal sleuths to trespass on the Indian Reservation makes it a haven for criminals. To correct this inequity, the Indians team with a teacher and a doctor of a near Western town to petition Washington for permission to maintain an Indian police force. Thus the opposing forces are formed in this pleasant serial with a Western background. (Republic) Family.

ROYAL MOUNTED RIDES AGAIN, THE—Nos. 1-4. A mine in Alaska is discovered by its owner to have an unexpected new vein of gold in it, but he is murdered before he tells its exact location. A big business man, with a reputation for harsh methods, is suspected of at least instigating this crime. His son, who has quarreled with him over these methods, has joined the Royal Mounted, using his middle name, and finds himself assigned to the case in which his father is involved. Most of the early action revolves around some nuggets from the new vein, by which it is expected to establish just where the gold is to be found. (Universal) Family.

OUR TOWN AND THE MOVIES
Community Motion Picture Plan 1915-1945

A restatement of the activities of a Community Motion Picture Council,
prepared by the National Motion Picture Council. Price 10c.



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AFFILIATION



NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



EDITORS—James Shelley Hamilton, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.

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Cover—*They Were Expendable*—M-G-M production reviewed on page 4

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Our Problem in These Days - - -

IN 1941 we were plunged into war. With the sudden advent of V-J Day we find ourselves facing the problems of peace. The war proved that we could mobilize our total resources under a great emotional appeal. We quickly became a huge integrated community.

Peace cannot provide the same urge toward unity. Again, as before the war, we are motivated by our individual interests and drives. Many of the former antagonisms, selfish desires, failure to face the broader social needs, are with us again. That should not discourage us. These are the natural outcome of the kind of culture we have, our form of government, our belief in a maximum opportunity for the individual.

WE have profited by these four past years. Never can we be quite as disunited, never again quite as oblivious to the needs of our neighbors. Progress in social relations occurs in such crises. Humanity, however, does not undergo revolutionary changes in four years, in a generation, in a century.

Our problem in these days when the idealist may find much that is discouraging, is to make sure that certain goals are kept before us. These will not be attained in our lifetime, indeed will never be fully achieved. We need to make sure that our leadership in education, in government, in industry, in the church, and in motion pictures, keeps them in mind.

This isn't the place to enumerate all of these ideals which are inherent in our history, our religion and our form of government. Perhaps they could be best summarized in the dignity of the individual. National antagonisms, racial intolerance, exploitation of man by man, are illustrations of failure to recognize the inherent value of human personality.

THE motion picture cannot, should not, rise far beyond the interests of the audience. The motion picture, however, with its enormous influence should set before itself the goals of human progress, and continue to aid in the efforts to make our country a better place in which to live.

Walter W. Pettit, *Board of Directors*

NATIONAL BOARD OF REVIEW

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

THEY WERE EXPENDABLE

Produced and directed by John Ford, Captain, U.S.N.R.; screenplay by Frank Wead, Commander, U.S.N. (Ret.), based on the book by William L. White; photographed by Joseph H. Angnst, Lt. Commander, U.S.-N.R.; musical score by Herbert Stothart. Distributed by Metro-Goldwyn-Mayer.

The Cast

Lt. John Brickley Robert Montgomery
(Commander, U.S.N.R.)
Lt. (j.g.) "Rnsty" Ryan John Wayne
Lt. Sandy Davyss Donna Reed
General Martin Jack Holt
"Boats" Mulcahey, C.B.M. Ward Bond
Ens. "Snake" Gardner Marshall Thompson
Ens. "Andy" Andrews Paul Langton
Major James Morton Leon Ames
Seaman Jones Arthur Walsh
Lt. (j.g.) "Shorty" Long Donald Curtis
Ens. George Cross Cameron Mitchell
Ens. Tony Aiken Jeff York
"Slng" Mahan, T.M. 1c Murray Alper
"Sqnarehead" Larsen, SC 2c
Harry Tenbrook
"Doc" Jack Pennick
"Benny" Lecoco, ST 3c Alex Havier
Admiral Blackwell Charles Trowbridge
The General Robert Barrat
Elder Tompkins, M.M. 2c . . Bruce Kellogg
Ens. Brant Tim Murdock
"Ohio" Lonis Jean Heydt
"Dad" Knowland Russell Simpson
Army Doctor Vernon Steele

THEY WERE EXPENDABLE

NO good purpose is served in calling a halt to the showing, in films, of action by the different services in the various war theatres simply because the action phases of the war are terminated, unless it be a short-sighted public that clamors for escape. There are undoubtedly thousands of feet of official film still to be edited into units which tell a story. There must remain many good ideas, more or less developed, in the field of entertainment film which would bring to public attention further demonstration of how the war was conducted by men of all nations on all fronts. True, the exhibitor has a harder task selling these films now than before V-J Day, yet every thoughtful person must realize that it will take us years, perhaps decades, to properly assimilate the war's lessons, with the war pictures passing from the first stage of mere reportage through a period of interpretive editorial-

izing to the final summary of the War as a whole. Hollywood's *The Big Parade* was made in 1925, seven years after last war's Armistice. *All Quiet on the Western Front* came in 1930. *Grand Illusion* was not made until 1937.

We have had many fine films reporting on the war, but so vast was the scope of action that the file will never be complete. One hopes that the public will not forget too soon that there is lasting value in seeing each of these films. They help eliminate the gulf between serviceman and civilian, correcting misunderstandings by bringing the experience of the former to the latter. This is one key to proper readjustment of soldier to civilian life. The better war films acquaint the younger generation with some of the cost of the mistakes committed by us of the older generation in our collective capacities as nations. These movies reveal the limits of human capacity through tests which are but rarely possible in peace-time experience. And even if Atom-Age wars prove utterly new in technique and depravity, there is still considerable to be learned by us as citizens concerning the nature of war itself—the learning of which may serve to prevent that future war.

FALLING in line with the other film reports, and related very directly to its predecessors by filling another blank in the long history of the war, comes *They Were Expendable*, Captain John Ford's movie version of the widely acclaimed book by W. L. White. So well read is the book that most audiences will know beforehand that the film memorializes the extreme utility in defensive naval warfare of the lethal "soap-boxes in a bathtub," or Patrol Torpedo boats. These PTs were considered toys, even by an officer commanding one of them, until they proved their devilish versatility at Manila Bay and the adjacent waters during the fall of the Philippines. The picture opens with this officer disparaging the plywood craft just prior to the announcement in a Manila officers' club of the Pearl Harbor debacle and then

shows how ships and crew were threaded into the major actions around Bataan, Corregidor, Cavite. The studio-made battle sequences convey a brilliant sense of the terror undergone by the men on their boats—things which must have seemed targets designed especially for drawing enemy-fire to the men themselves. The overall strategy of our retreat is not shown, into which a defeated force injected as much order as seems possible. Few moments are as despairing as this from the Allied point of view, yet in retrospect there is satisfaction in seeing imagination and inventiveness so well displayed in the use of these small craft, and as in most of our war films we have the rather special kind of brassy bravery which is typically American. All this is well done in *They Were Expendable*. In addition, there is the unique feature of Ford's direction which recommends the film beyond the simple fact that it is one of the best of the how-it-happened reconstructions.

Ford loves the seas in all moods and he loves the civilization that crops up where sea and land meet, as evidenced by the saturation of authentic mood in his *Long Voyage Home*. His joining the Navy during the war expresses this fondness of his. Ford also has a telling directorial style which relates the film images one to another in a way which heightens the dramatic elements and intensifies the mood. This enhanced such superior films of his as *The Grapes of Wrath* and *How Green Was My Valley*. Style and latent predilection are combined in this, his first industry-made film since the end of hostilities.

TELLING Mr. White's story is more of an abstract problem than Ford's previous films. The events did not fall into a cumulative unity. The interplay of personalities has little to do with the chronology. It is pure reportage. To compensate for this missing factor and make the visual sensations a joy for his audience to experience, Ford has reverently photographed his material and then compiled it with a view to the relation of light and shade, the juxtaposition of an on-the-spot, energy-filled seascape with its

complement in the shambles of a harbor. This arranging of shots from the turbulent to the still, from a scene of long horizontals to a disorganized one of lines like gashes, is used to replace the rise and fall of dramatic action. The values are subtle and difficult to single out for proper evaluation. The best test of their worth is in the powerful effect they have on holding the viewer's attention at times when the more familiar tricks of narration are missing.

It is true that the picture is written from an officer's standpoint and that nothing new is said about the men themselves. A loosely-constructed romance between one of the officers and a nurse is included as in the book, though Ford has reduced its romantic flavor and intensified some of the unwritten values by retarding the tempo. Donna Reed gives meaning to this role of the Army nurse by a formality and dignity. One anticipates a few snide reactions to the over-reverent treatment of General MacArthur midway through the film, especially from servicemen who chafed in the yoke of the Brass. Possibly, too, the interest in the minutiae of caring for the ships may not hold the attention of everyone throughout such a long film. But these are small deterrents when balanced with the rich fabric of the documentation.

Incidentally, some will be drawn to the film just because it brings Robert Montgomery back from his service in the Navy. Fans who liked him as a playboy will be disappointed. Those who enjoyed his intimation of psychological disturbances in parts which combined boyish attractiveness with gross evil will also be unsatisfied. But those who permit a matinee idol to broaden, deepen and mature his characterization will be magnificently rewarded. Devoid of any affectation, Montgomery fits his role with what amounts to anonymity. He falls back until he is just another link in the overall incident, which was of course drawn from life. The actor was undoubtedly touched with the same reverence for *They Were Expendable* that made the director present it with such integrity and lasting beauty.

S. P. B.

THE LAST CHANCE

THE tragedy of the refugee, fleeing the hand of the defeated, desperate German, comes to the screen in moving, if somewhat simple and symbolic, terms in *The Last Chance*. It is a Swiss film implemented with a deep pity for suffering and injustice brought upon the innocent caught in the toils of war and with a deep revulsion for the philosophy that cynically rejected in its pursuit of power all sentiments of humanity. Though made in a neutral country *The Last Chance* does not blink at the German crimes, the cattle cars of civilians hauled off into the Reich as forced labor, the brutal destruction of family units, the savage vengeance wreaked on helpless villages on the road of retreat out of Italy. But only by way of background and motivation is the Nazi indicted. The focus is on the people so uprooted and harried, desperately seeking some spot under the sun where they might find safety and peace. The refugees in the film are but a handful, come from all parts of Europe. They are types and symbols of the devastation. The ancient Jew from Poland and his little niece, the Serb peasant, the Viennese professor, the French family, the Italian children orphaned by the war. They come to a small Italian village in the Alps where the local priest tries to arrange for their passage over the mountains into Switzerland. A storm holds up their journey. That night the Germans attack the village. The priest persuades three Allied soldiers who had escaped from prison camps to lead the frantic group to another village where the guide who is to take care of them lives. When they arrive the Germans have been there before them and all the men of the place have been murdered. Much against his will the British major consents to lead them the rest of the way to the border, armed with a map and a pistol with five rounds. How they scale the Alps in fierce weather, avoiding German ski patrols, with death and agony dogging every step is an heroic, tense and terrifying adventure. Most of them do get through, even through the heart-breaking rules that a small country like Switzerland must lay down to

limit those crossing its frontiers. The film ends on a note of exaltation and hope.

FROM several points of view *The Last Chance* is an unusual picture. Its cast is drawn from people who were refugees and only several of them professional actors. The British major and lieutenant and the American sergeant served in those capacities during the war. Under the skill of director Leopold Lindtberg these amateurs bring their experience of flight and terror to artful reality on the screen in a manner that is at once fresh and convincing. Realism is further intensified by the many tongues that are spoken, English, American, French, German, Italian, Serb, Yiddish. A babel unified by the common terror and interdependence. Again a sym-

THE LAST CHANCE

Directed by Leopold Lindtberg; book and screenplay by Richard Schweizer; photographed by Emil Berna; music by Robert Blum. An L. Wechsler production distributed by Metro-Goldwyn-Mayer International Films.

The Cast

Major Telford.....	E. G. Morrison
Lieutenant Halliday.....	John Hoy
Sergeant Braddock.....	Ray Reagan
Tonina	Luisa Rossi
An Innkeeper	Odeardo Mosini
A Carrier	Giuseppe Galeati
Priest	Romano Calo
Muzio	Tino Erler
A Swiss Lieutenant	Leopold Biberti
A Military Doctor	Sigfrid Steiner
A Frontier Guard	Emil Gerber
Frau Wittels	Therese Giehse
Bernard, her son	Robert Schwarz
Madame Monnier	Germaine Tournier
Hillel Sokolowski	M. Sakhnowsky
Chanele, his niece	Berthe Sakhnowsky
The Professor	Rudolf Kampf
A Dutchman	Jean Martin
A Dutchwoman	Gertrudten Cate
A Yugoslav Worker	Carlo Romatko

bol of that moral unity that men of good will can achieve in spite of the barriers of language and culture when basic human rights are respected. There is a strong sequence in an Alpine cabin where the weary refugees take shelter out of the storm. Up to that point they have been held together by fear. In the cabin they

get to know something of one another. The Serb fixes the shoe of one of the youngsters; the sergeant kids the German lad back into good humor when he discovers that his reference to the refugees as "a bunch of jerks" wounded the boy's sensibilities; the crowd gets discussing among themselves as best they can the need for mutual understanding and trust, how a country like Switzerland with its French, Italian and German speaking populations can live peacefully together. It ends on another symbolic note when they sing "Frere Jacques" together, each in his own language.

Much of the photography of the film is unusually beautiful, especially those shots of the Italian lakes and the Alps and

the little mountain villages. In other places it falls down somewhat, particularly in contrived settings like the interiors of boxcars. There is one whole sequence, where the two soldiers are concealed on a train, that falls flat, visually as well as dramatically. In the individual acting there are things that don't come off. The three English-speaking soldiers often are unsatisfactory, caught between their non-professionalism and their attempts to act. The American, in spite of the fact that he is an American, is almost a European caricature of an American. But these are small objections to an otherwise beautiful and moving document of a tragic phase of the late war.

A. B.

THE BEST OF 1945

THE documentary film, distinguished this year by such examples as *The True Glory*, *The Fighting Lady* and *San Pietro*, has attained its full stature beside the fiction film, not only in the theatre program but in the estimation and applause of the movie-going audience. In recognition of this fact, the documentary has not been placed in a separate category by the Board's committees in their votes on the best films of the year. Both the Committee on Exceptional Photoplays and the Review Committee have included *The True Glory* and *The Fighting Lady* in their choices of the Ten Best Films, for their artistic distinction and their popularity. *San Pietro*, which was less widely shown, had spirited advocacy in the voting of the Committee on Exceptional Photoplays for the skill of its director, John Huston, as well as the intrinsic interest of the film's content.

The end of the war has not lessened popular and critical concern with the deep human elements that were involved in its dreadfulness and that made the victory possible. *The Story of G. I. Joe*, *The Way Ahead* and *The Last Chance* reflect this

concern from an American, a British and a neutral point of view. Social problems, too, have fascinated the popular imagination and have found expression in such notable films as *The Lost Weekend*, *The Southerner* and *A Tree Grows in Brooklyn*. All told, the selections of both committees show a remarkably balanced taste in themes ranging from the deep and serious to films with the lightness and gaiety of *Anchors Aweigh*.

In the selection of *Colonel Blimp*, the Committee on Exceptional Photoplays points out that its choice is based on the original version of the film that was exhibited in the United States. It deplors the violently cut version now being shown in theatres. Its breadth of theme and rich, leisurely mounting have been inexcusably damaged by shortening the film to fit into a double bill.

THE following, listed in order of preference, are the ten best films of 1945 chosen by the Committee on Exceptional Photoplays for "their unusual merit in the artistic development of the screen":

1. *The True Glory*
2. *The Lost Weekend*
3. *The Southerner*
4. *The Story of G. I. Joe*
5. *The Last Chance*
6. *Colonel Blimp*
7. *A Tree Grows in Brooklyn*
8. *The Fighting Lady*
9. *The Way Ahead*
10. *The Clock**

The Committee on Exceptional Photographs selected for the best performances of the year by an actor and an actress: Ray Milland in *The Lost Weekend*, Joan Crawford in *Mildred Pierce*. Its choice of best director fell to Jean Renoir for his work in *The Southerner*.

The ten chosen by the Review Committee as the most popular films of the year are:

1. *National Velvet*
2. *The Lost Weekend*
3. *The House on 92nd Street*
4. *Anchors Aweigh*
5. *The Fighting Lady*
6. *Keys of the Kingdom*
7. *The Story of G. I. Joe*
8. *A Tree Grows in Brooklyn*
9. *The True Glory*
10. *The Valley of Decision*

*These films are reviewed in the following issues of *NEW MOVIES*: *The True Glory*, October 1945; *The Lost Weekend*, October 1945; *The Southerner*, May 1945; *The Story of G. I. Joe*, September 1945; *The Last Chance*, December 1945; *Colonel Blimp*, April 1945; *A Tree Grows in Brooklyn*, March 1945; *The Fighting Lady*, January-February 1945; *The Way Ahead*, June 1945; *The Clock*, June 1945.

ARE YOU A FILM MUSIC CRITIC?

by Capt. Lenard Quinto

Capt. Quinto, a music educator, is at present chief of the Hospital Section, Music Branch of the Special Services Division, Army of the United States.

WHEN the thousands of box-office girls slide some loose change over the polished brass mechanical ticket expeller, they admit well over a million people each week into the alleged hallowed class of "film critics". For by this surrender of currency one becomes a potential critic. The job of criticising a film is not as plush-seated as it seems and to have to concentrate on music, a phase of the film which most people term "good" when it does not get in the way, is sheer work.

The best criticism of any quality of a film is that which looks for what the artist is trying to accomplish and then measures sympathetically his success or failure. You must not be guided by your personal likes and dislikes but proceed with an open mind. Regardless of your specialized interests, the fact remains that the most important feature of any film is its story content. No matter how distinguished the score, it is not successful unless it is secondary to the story being told on the screen. If you

find that you are conscious of the music where the drama is the thing, it means that the story has hit a new low or that the music is "out of this world" and we hope we don't find it in the next.

We sometimes do not realize what a mass of music we actually do hear during the two hours of a performance. One of the newsreel companies defies the law of aural awareness and insists that you hear music during the entire running of its newsreels for "You wouldn't run a blank screen—why run a blank sound track?" If they only knew what a blessing silence is. Because music is heard during newsreels, short subjects, travelogues, documentaries and feature films, movie music affects more people, consciously or unconsciously, than any other form of musical presentation. It is, then, up to us to listen sympathetically to the music and know when and how it reaches what it set out to do. For our present sleuthing, let us limit the discussion to the feature film with a background score.

A good film is meant to be so well integrated as to have a perfect blending of

spoken word, action and music. And if you know the story you have a general idea as to the type of treatment that should be given to the music. A background score can make a good picture better, but it can do nothing for a poor picture.

TODAY, there are two styles of composition used in films, the nineteenth century type and the contemporary. Each has its rightful place. If a film, according to its locale and meaning calls for the nineteenth century style any other form would be out of place. The nineteenth century style of music is given to full orchestration and leit-motives. This was witnessed in the Bernard Hermann score for *Citizen Kane* wherein there were over 60 different motives used to tie the score together. Too often this is overdone or used as a means to score quickly a picture. A disturbing example of this was found in *Of Human Bondage* where there was a theme for everything including Leslie Howard's limp. As for over-orchestrating? You are more than likely to get a hair raising reaction every time you go through the routine of the title being flashed on the screen to the accompaniment of full brass, the cast accompanied by an added forty-piece fiddle section, the credits superimposed over the addition of a complete and antagonizing woodwind section, the composer's name with added tympani, and the director's name becoming mellow and rosy with the addition of the combined church choirs of Southern California. This type of composing has so flourished that the major studio music chiefs have been vying with each other until you can be assured that if you see the name of Max Steiner you will know that Bette Davis is really going to suffer to the most accomplished and lush style of orchestration in the Tschaiakowskian manner regardless of whether she is dying a hard death in a small Connecticut home of sixteen rooms or is simply eating her heart out for Errol Flynn. Alfred Newman and Herbert Stothart are others who follow this practice. And yet these men can do an excellent job. One of the outstanding pleasures of the season to come will be Max

Steiner's score for *Saratoga Trunk*. Only one outstanding leitmotiv is used and that for Clint. It is an exciting bit of music, sensual in quality but with terrific humor. During the French market scenes, Steiner wonderfully describes the people and their life by simulating the cacophony of the sounds and movement of the crowds through descriptive music rather than imitating the actual sounds.

The contemporary style of composition is intended for the picture whose action is laid within today's scope. The purpose is to describe the scene rather than the action. Dramatic ability, use of silences, and simple orchestrations are its chief attractions. The music never obtrudes but is always there to warm the story, and it contains melodic content of a commentary nature. It is written in this manner so that it will not interfere with the dialogue, yet will not avoid it. An excellent example of this is to be found in the Hans Eisler score for the documentary film *The Forgotten Village*. At no time was the music scored for more than nine instruments. Rarely has a film score been written with such clarity and power of emotion. In no way did the music infringe upon the rights of either the pictorial story or the commentator. This same method, in part, was Eisler's style in scoring *None But The Lonely Heart* which made that picture, musically, one of the most advanced to come out of Hollywood.

Some musically important scores are those of Franz Waxman, especially his score for *Tortilla Flat* and his brilliant work in *Objective Burma*; Bronislau Kaper for *A Woman's Face* and *Gaslight*; Aaron Copland for *North Star*, *Our Town* and *Of Mice and Men*; Louis Gruenberg in *An American Romance* or for his pseudo-Russian score for *Counter Attack*; Ernest Toch for *Address Unknown* and Roy Webb for *Murder, My Sweet*. There are many others who should be mentioned.

The future of film music lies first with the composers themselves and their musical integrity, and secondly with you in organizing constructive opinions, thereby letting the studios know the music's worth to the film.

COMMUNITY ACTIVITIES

A list of films on race and religious relations carried in our November issue was reported a useful service by many readers. In fact, we were requested to prepare it as a separate listing for distribution among various organizations. Now that Brotherhood Week, February 17-24, 1946, is being sponsored by the National Conference of Christians and Jews, this may be still more useful. Motion pictures with their power to put over a message will certainly have an important part in the observance, whose meaning has been stated by President Truman in these words:

"The armies of the United Nations won a conclusive victory over the forces of tyranny which exploited racial and religious hatred to divide the world and destroy freedom. The ideal of democracy is a society in which each seeks the truth in his own way and all are united by understanding and mutual need. The good world of the future must be built on the foundation of the recognition of the dignity and rights of each individual, whatever his race, creed or national background.

"Among all the nations the United States stands as the exemplar of a people grown great through this liberty. Now, as never before, we as a people are called upon to demonstrate with even greater brilliance the glory of our freedom. It is the light which alone can guide the future of mankind into the ways of peace. Within our own borders we are facing the huge task of reconversion. This is a job of such magnitude that it can be done well only as all of us work together. The teamwork of the armed forces won the war. The spirit of teamwork should extend to our national life. As we united for victory, we must unite for peace. Let our aim be 'In Peace as in War—Teamwork.'"

The National Conference of Christians and Jews in announcing plans says, "Brotherhood Week is designed for observance by community organizations of every kind, to be incorporated into their own programs according to their own customs" and suggests the use of newspaper, radio and mo-

tion pictures. For more details about plans write to Mrs. Ellen O'Gorman Duffy, Associate Director, New York Round Table of the National Conference of Christians and Jews, 381 Fourth Ave., New York City.

A Twin-Film-Institute on inter-group understanding made up the program of two fall meetings of the Cleveland Motion Picture Council. The Council president with the program and education chairmen planned these closely related film forums "to illustrate how the film may be used effectively as a tool in lessening racial and religious tensions." The October session began at 11:00 A.M. with perhaps for some a late breakfast, for others an early lunch. The showing of *The Negro Soldier* came at 12:30 and there followed a panel discussion led by the education chairman Miss Corda Peck, teacher of high school dramatics and motion picture appreciation. Participating on the panel were five persons experienced in inter-group activity, representing the library, the Health Museum, the Urban League, a church and a high school. In November the film was *The World We Want to Live In* and the discussion leader was the regional director of the National Conference of Christians and Jews. Once again each panel member represented a different field. Mrs. Frank R. Anderson, the Council president, says, "We believe as a Motion Picture Council we can demonstrate that the motion picture is a potent and effective tool for use in the promotion of better understanding."

THROUGH the cooperation of the Scarsdale, N. Y., Motion Picture Council and the local theatre residents of the community were given the opportunity, as guests of the two organizations, to see the picture *It Happened in Springfield* at a special morning showing. This Warner Bros. subject describes the plan in Springfield, Massachusetts, to combat racial prejudice through education.

THE Better Films Council of Greater St. Louis gave its eighth annual benefit cinema tea in late October as guests of the Melba Theatre. The hour and a half program of travel films, arranged by Mrs. Arretus F. Burt as public relations chairman, included *America the Beautiful*, *Your National Gallery*, *Land of 10,000 Lakes*, *Minnesota*, *The Empire State*, *New York*, and of our neighbors *The Shrine of Yucatan* and a subject on Cuba. Around 400 persons were present and, with the refreshments furnished by Council members, quite a goodly sum was made for the work of this active Council. Mrs. Burt who is now in New York reports that during the seven War Loans and the Victory Loan the Council was responsible for selling forty-eight million dollars worth of bonds. Fifteen hundred women from organizations represented in the Council staffed the bond and stamp booths in the theatres.

THE Charlotte, N. C., Motion Picture Council reports that Free Movie Day held by the Charlotte theatres in promotion of the recent Victory Loan campaign was credited with the selling of \$69,470 worth of Series E bonds.

THE chairman of the previewing committee of the Motion Picture Council for Brooklyn was hostess at a meeting for members of her committee and to honor Mrs. Lewis P. Addoms, general chairman of the Council, who was praised for her leadership in keeping a unified, active Council during the war years. This brought in a discussion of the Council's achievements, after which a local minister described his experiences as a member of the previewing group and a serviceman related motion picture incidents observed by him while in the service.

IN writing recently to Mrs. Charles W. Swift, president of the Elmira, N. Y. Motion Picture Council, we told her how moved we were at reading in the motion picture trade paper, *The Exhibitor* about a

young projectionist from her city who came out from his war service as a triple amputee. She sent us more about him and here is the combined story

Pfc. Ernest Sardo, who went into the army in January 1944, was a machine gunner, and his outfit, the 108th Infantry Regiment of the 45th Division, had just taken a strategic hill in Alsace-Lorraine. When the Germans launched a terrific counter attack spearheaded by SS troops he lost his right hand and left foot.



He lost at the sixth Nazi hospital his other foot, which had been frozen as he lay on the field, an amputation performed by a captured American medical officer who did a fine job. At England General in Atlantic City since April, where he has had three more operations, he is maintaining an interest in photography, and hopes soon to join his father in the motion picture business in Elmira, where he says he wants to be "the best projectionist in the U. S. A." The people of Elmira are going to be proud when they can again look at pictures shown by this courageous projectionist. We are proud to write about him here and know that our readers join with us in praise of him.

Mrs. Swift tells us regarding the Council which was organized in early 1935, "There is still lots of interest here." She also says, "Your monthly News and Comment has given us much information, as the group wants to know what is being done in the motion picture field as a whole."

THE Philadelphia Motion Picture Forum called upon New York speakers for two recent meetings. Miss Therese Stone of the Metro-Goldwyn-Mayer Public Relations Department was speaker for October, and the following month Albert Perkins, motion picture editor of *Look Magazine*, showed *Hometown USA*, *Look* film, and talked about plans for future films. Mrs. B. Holbrook Poucher, president, writes that both programs brought enthusiastic response.

MRS. L. W. Irwin, Motion Picture Chairman of the Illinois Federation of Women's Clubs, has been holding workshop conferences throughout the state for her motion picture chairmen and interested club members. She reports, "These regional conferences have been very well attended—in four meetings we took the work to at least a thousand women who would not have received it otherwise." The concluding one of the series was held in Chicago. While there Mrs. Irwin was guest of honor at a special meeting of the Better Films Council. When she told us of her eagerness for publications to use, we were pleased to respond and are in turn pleased to have her say, "100 Questions and Answers have a world of material and I also like News and Comment."

TOWN Hall of New York City is conducting a variety of courses for the 1945-46 season in the Workshops Division including the atomic age, better homes, health and beauty, layman's music, The People's Congress, modern writing, etc. Of special interest is one in audio-visual education. J. R. Bingham, Director of the Audio-Visual Education Services for the National Council of Y.M.C.A.s is in charge. The course, co-sponsored by the N. Y. Adult Education Council, has been designed to provide program supervisors and leaders in community organizations with (1) a working knowledge of the equipment required; (2) the available materials in films, slide films, recordings, etc.; and (3) planning suggestions for the effective utilization of these program aids. There are eight sessions of an hour and a half each. Mr. Bingham is a member of the Metropolitan Motion Picture Council of New York, and we hope to pass on to other Councils some of the helpful information.

REPRESENTATIVE of specialized interest groups recently visited for talks by the National Council Secretary, Bettina Gunczy, are the School of Politics of the Women's National Republican Club; the White Plains, N. Y., colony of the National Society of New England Women; the Essex County, N. J., Parent-Teacher Association; the Sisterhood of Temple B'nai Israel, Freeport, L. I., N. Y.

JUNIOR ACTIVITIES

DECEMBER again finds young moviegoers, aged 8 to 18, casting ballots with the National Board to indicate their preferences among the year's films. Made as of December 1st, so as to avoid any influence from older or more professional critics, the selections are good and may well stimulate a soberer reckoning of their abilities as judges. Their Ten Best, in order of preference, are:

1. Rhapsody in Blue
2. The Valley of Decision
3. Anchors Aweigh
4. Pride of the Marines
5. State Fair
6. The Story of G. I. Joe
7. Our Vines Have Tender Grapes
8. A Song to Remember
9. The Corn is Green
10. Mildred Pierce

Unlike former polls, music has played an important part in the above listing. Two of the films were originally conceived just as vehicles in which to present the music of recognized composers—Gershwin and Chopin. The juniors tip their hats to such attempts to build a plot around a worthwhile body of music. *State Fair* and *Anchors Aweigh* have contemporary music written to build out the plot and the musical numbers are well written and neatly inserted into the films. This, too, has drawing power on the younger movie-goers.

The second notable feature of the Ten Best list is praise for pictures that have, in a way, debunked the high-flown patriotism found in films of the early war period, but paid the same compliment to American valor by dint of their sheer honesty and integrity. *Pride of the Marines* and *The Story of G. I. Joe* are not easy to take, yet they are true. This virtue is recognized by the juniors.

Also elected are three pictures which happen to have vivid story value, handsome mounting, a wealth of emotion, and also happen to be vehicles for some of our highest paid women stars. One would like a little elaboration on how these factors tallied up and which was the real drawing power. Adult reviewers of the National Board's Review Committee recommended the last two films on the list only to a mature audience in the belief that young people would not enjoy them. The choice of *Our Vines Have Tender Grapes* may attest to the ability of Margaret O'Brien to replace Shirley Temple on the national menu, or it may affirm the value of the thread of homely philosophy which runs through the action.

The votes are broken down below into age and sex groups, and indicate a few divergences of opinion. For instance, *Valley of Decision* was put in second place on the aggregate vote because it appealed so much to the older girls. The boys, on the other hand, liked *The House on 92nd Street* but it lost out when all votes were combined. The breakdown is as follows:

BOYS (8-13)
 House on 92nd Street
 Rhapsody in Blue
 Story of GI Joe
 Anchors Aweigh
 Son of Lassie
 Valley of Decision
 Pride of the Marines
 State Fair
 Back to Bataan
 Tree Grows in Brooklyn
 Weekend at Waldorf
 Thunderhead
 Song to Remember
 Wonder Man
 Duffy's Tavern

GIRLS (8-13)
 Anchors Aweigh
 Our Vines Have
 Tender Grapes
 State Fair
 National Velvet
 Son of Lassie
 Rhapsody in Blue
 Valley of Decision
 Weekend at the Waldorf
 Pride of the Marines
 Song to Remember
 Corn is Green
 Story of GI Joe
 Mildred Pierce
 Christmas in Connecticut
 Junior Miss

BOYS (14-18)
 Rhapsody in Blue
 Pride of the Marines
 House on 92nd Street
 Valley of Decision
 The True Glory
 Corn is Green
 Keys of the Kingdom
 Story of GI Joe
 Tree Grows in Brooklyn
 Wonder Man
 Anchors Aweigh
 State Fair
 Mildred Pierce
 A Bell for Adano
 Our Vines Have
 Tender Grapes

GIRLS (14-18)
 Valley of Decision
 Anchors Aweigh
 Rhapsody in Blue
 Song to Remember
 State Fair
 Our Vines Have
 Tender Grapes
 Pride of the Marines
 Love Letters
 Story of GI Joe
 Mildred Pierce
 Corn is Green
 Keys of the Kingdom
 Thrill of a Romance
 Weekend at the Waldorf
 House on 92nd Street

THE following talks were given at the ninth annual Junior Conference of the National Board of Review held recently in New York City. Other talks on the program will appear in later issues.

OUR FILM STUDY CLASS

by Sheldon Haas

IN order to enter the Film Class of the Bronx (N. Y.) High School of Science in fifth term, one must go through a very elaborate ceremony. In fourth term, the teacher asks her pupils, "Who would like to be a member of next term's film class?" If you raise your hand, and have fairly good marks, say about 90, you will be accepted for this interesting group. The main purpose of our film class is to understand how films affect our daily lives, and how to appreciate them. Our information, emotions, attitudes and conduct are all influenced by the movies.

Our class activities include film reviewing, learning the aspects of production, seeing film revivals, attending conferences, and connecting "regularly assigned" literature with our film work. While studying film reviewing we develop criteria for evaluating movies, and discuss social as well as artistic standards. We recently saw the films *Mutiny on the Bounty* and *The Life of Emile Zola* at the Museum of Modern Art, and we plan to see others there. We then spent several days discussing the worth and significance of these pictures from different angles. We have been making special investigations of the different aspects of film production. The work for this report is divided among committees. We read books, send away for literature, and interview movie workers.

Doing all of this work has done a lot for many boys in the class. It gives some of us a recreational outlet, it gives others a hobby, but best of all it informs us of what an instrument of progress the film may be. One of my classmates, who delves into the mysteries of micro-biology and is a very scientific fellow, said to Miss Goldstein, our teacher, "After being in this class for a month and a half, I finally enjoyed an 'all-love' movie." Incidentally, it was that well-known love story *Camille*. If a boy who hates "mush" movies finally enjoys one of them because he has become aware of artistic values, then our film class has done a good job! I'm sure that all of my classmates are enjoying the work

of this stimulating and unconventional class.

KEARNY TAKES TO MOVIES

by Frances Taylor

THE Motion Picture Club of Kearny (N. J.) High School is a revival of one that was started in 1940 by two senior boys who belonged to the Continental Motion Picture Company, an amateur organization. Our club this year is a small but interested group and has a threefold purpose back of it: to teach each member how to operate and repair the school projectors, how to take pictures, and how to piece our film together as a whole after our spasmodic periods of filming.

At present we are shooting *Boys Will Be Boys* by Irvin S. Cobb, keeping it as authentic as possible. This is a hard task as we must spend much time looking for an authentic piece of property. We have separate groups writing the script, filming the play, collecting properties, etc. We are forced to use 8mm. film as we could not get 16mm. This necessitated using the 8mm. camera belonging to one of our members. We take our pictures on Saturdays, during lunch hours, and after school.

During the assembling and editing of this film, we shall have groups preparing a script for our second project, *Kearny Takes to the Films*, for which we plan to take short skits in the regular English class, in the clubs, teams, etc. Our product may not be so polished but it is educational and it is fun.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

ABILENE TOWN

Randolph Scott, Ann Dvorak, Edgar Buchanan, Rhonda Fleming. Based on the novel "Trail Town" by Ernest Haycox. Directed by Edwin L. Marin. United Artists. Family.

In the '70s when Abilene, Kansas, was the point to which Texas cattlemen drove their stock for shipment east, homesteaders came in large numbers to make farms on the Government lands. The film tells part of their struggle with the outraged cattlemen who were determined to keep the land free for ranging and driving their stock. The town marshal sees that only by peaceful settling of the country can Abilene become a civilized town and

the lawless elements driven out. He sides with the farmers and stands by them until the great showdown when they win out. Rigged up with the familiar trappings of a Western movie, "Abilene Town" attempts seriously to give the story of the West's coming of age as well as a saga of shooting, riding and brawling. Fitted out with a capable cast and better than average plot, the film tells its story with color, pace and character.

CORNERED

Dick Powell, Walter Slezak. Story and adaptation by John Wexler. Directed by William Dmytryk. RKO Radio. Family.

An ex-RCAF flyer is discharged to find his French wife has been murdered at the order of a Vichy official who is recorded as officially dead. The flyer doesn't believe it and sets out to find the man and kill him. His sleuthing carries him to the Argentine where he gets mixed up with a crowd that has fled Europe with the Nazi downfall. He finds the going tough and dangerous but determines to follow through. Tense and rough, the film has a prolix plot, a good deal of wordiness and some confusion. But the suspense is good and the characterization well realized.

DANGER SIGNAL

Faye Emerson, Zachary Scott. Based on the novel by Phyllis Bottome. Directed by Robert Flory. Warner Bros. Mature.

A writer with smooth manners and a mental quirk that sets him preying on women, especially where a spot of money is involved, meets up with a girl who finally is his undoing. The cast play their parts well under generally smart direction and careful writing, but the plot is resolved rather unsatisfactorily by an accident. Rosemary De Camp handles the role of a psychiatrist with a strong feeling for its character. In the unpleasant part of the murderous cad Zachary Scott is repulsive enough to please addicts who like their criminals on the eerie side.

DEADLINE AT DAWN

Paul Lukas, Susan Hayward. Screenplay by Clifford Odets, based on a novel by William Irish. Directed by Harold Clurman. RKO Radio. Mature.

This mystery-melodrama strives for distinction in character and story. Clifford Odets introduces an eerie assortment of underworld citizenry. Harold Clurman, with a studied knowledge of how to excite, has shown their reaction to a murdered girl and incidentally caught the conflict in the actors' minds brought on by the fact that the deceased was a disreputable character of whose death each would approve but whose murderer each is eager to uncover without resort to law. The finger points most (until the last reel, that is) to a young sailor whose innocence is manifest in his clean face but who is most anxious to solve the crime because his leave is up in a matter of hours. His best assistance comes from a dance-hall girl and a whimsical taxi driver. Occasionally labored, the film is still carried through to the surprise denouement by its story.

DIARY OF A CHAMBERMAID, THE

Paulette Goddard, Burgess Meredith, Hurd Hatfield, Francis Lederer. Adapted from the novel by Octave Mirbeau. Directed by Jean Renoir. United Artists. Mature.

This is not what the title indicates. Eschewing distasteful suggestion—all too easy in a tale of post-Revolution manor-house life in France—the movie concentrates on the sordid relations of a handful of persons bent on malevolence without a dreg of passion. Arriving at the Lanliere's chateau, the chambermaid writes in her diary, "No more love for Celestine". Seeking wealth instead, she finds a fellow-schemer in the valet who is about to steal the ancestral silver. They would succeed save for the fact that her scruples turn out to be far above his. After a pageant of sinister doings, she chooses the tubercular scion of the house who is by that time impoverished; there was love for Celestine, after all. Many artistic talents have tried to instill authentic naturalness into this costume-drama but reveal instead an

array of sinister neurotics acting before a sump-tuous backdrop.

JOHNNY IN THE CLOUDS

Michael Redgrave, John Mills, Rosamund John, Douglas Montgomery. Story by Terence Rattigan and Anatole de Grunwald. Directed by Anthony Asquith. United Artists. Family: SMPC 12-14.

A film focused on the lives of British and American fliers and the townfolk living near an airfield in England during the more perilous years of the late war. It is the impact of events and personalities on character that is the moving force in the picture. The reactions of the natives to the first American to arrive, the growth of mutual admiration and respect, the loneliness, affection and reports of death are woven into a picture that is restrained, moving and beautifully acted. It has moments of fun and boisterousness as well as its shadow of tragedy and personal confusion.

*JOURNEY TOGETHER

Edward G. Robinson, Bessie Love, and members of the RAF. Story by Terence Rattigan. Directed by John Boulting. English Films. Family: SMPC 12-14.

The story tells how the British manned the RAF in the early and perilous days of the war. The plot line is simple: from all classes men are chosen to take basic training in the air service and then are selected for their special aptitudes to be pilots, navigators, bombardiers, etc. The film concentrates on two boys, both wanting to be pilots. One fellow washes out and is sent to navigation training. But his heart is so set on being a pilot that he is quite cast down until his comrades and instructors convince him that his job in the Force is quite as important as the aviator's. The picture takes the men to training fields in England, Texas and Canada and finally to the bombing of Berlin. It has plenty of action and character and excellent documentary background. Outside of a handful of professional actors the roles are played by RAF personnel.

MAN IN GREY, THE

Margaret Lockwood, Phyllis Calvert, James Mason, Stewart Granger. Based on the novel by Lady Eleanor Smith. Directed by Leslie Arliss. Universal. Mature.

A period piece in a handsome Regency setting. Lord Rowan marries a girl for an heir, has a son and leaves his wife to amuse herself in any way she pleases. Eventually he makes a mistress of the woman his wife knew at school and befriended in her poverty. The woman intrigues to get rid of Lady Rowan and take her place. She introduces a handsome young man into the establishment of the Rowans and, as she planned, the lady and the newcomer fall in love. But he's an honorable man and goes away. The next intrigue is more sinister. Well acted by all the cast and costumed beautifully, the film presents a mature and eye-filling picture of Regency life in the world of fashion.

ROAD TO UTOPIA

Bing Crosby, Bob Hope, Dorothy Lamour. Directed by Hal Walker. Story by Norman Panama and Melvin Frank. Paramount. Family.

Like its famous bi-Roads, the one to Utopia is a mad route strewn with as much illogicality as possible. A rough parody of all the Yukon thrillers with lots of shaggy-dog teams, ice-bound cliffs and over-drawn villains, it leaves a lot of room for Bing to show that very good nature of his together with his good voice, for Bob to gag all over the lot, and for Dottie Lamour to present her own brand of song and sex. And by a split-

screen process there is Bob Benchley holding up the story with occasional side-swipes of his own. At times they seem to be trying too hard, but then it is hard to set rules for zanies.

SHE WOULDN'T SAY YES

Rosalind Russell, Lee Bowman. Screenplay by Virginia Von Upp, John Jacoby and Sorett Tobias. Directed by Alexander Hall. Columbia. Mature.

Rosalind Russell again clicks in broad comedy when, as a successful professional woman above any weak-kneed yielding to mere feminine emotion, she is finally forced to admit that she too can be turned to jelly in the right man's hands. As a psychoanalyst, she rids herself of a bothersome admirer by prescribing him as the cure for a vixen-patient of hers who needs a male to overcome certain psychotic difficulties. As things turn out, though, it is Miss Russell who needs this cure, and Lee Bowman, advocate of the obey-every-impulse philosophy, proves the point to her. After its introductory scene in an Army hospital, the greater part of this finished production is played for knockdown, drag-out laughs and attains its goal.

SUNBONNET SUE

Gale Storm, Phil Regan. Original story by Paul Gevord Smith and Bradford Kops. Directed by Ralph Murphy. Monogram. Family.

This story with music looks back to the turn-of-the-century Bowery, extracting the likeable, more wholesome aspects of that New York landmark as background for a simple fable of democracy. In this camera's eye, made rosy through time, the Irish and Italians may confess to the same priest but still put up their own candidates for Alderman until they meet a common enemy in some Fifth Avenue stuffed-shirts. It takes the Governor's lady, a Bowery brat herself it seems, to unite the spaghetti-eaters with the Blarney-kissers, the Bowery bums with the social register, and also the saloon-keeper's daughter with her lawyer-fiance who is on the first rung of the city's political ladder. There is an air of authenticity about this nostalgic, modest film, and the period songs are good to hear.

*THEY WERE EXPENDABLE

Metro-Goldwyn-Mayer. Family: SMPC 12-14. (See Page 4).

*WALK IN THE SUN, A

Dono Andrews. Based on the novel by Horvy Brown. Directed by Lewis Milestone. Twentieth Century-Fox. Family: SMPC 12-14.

The sun of the title hung over Salerno back in '43. The walk took a platoon from the lip of a landing craft through six miles of woods to its objective. The mission is accomplished. The cost is high. This outline is deceptively brief. Hugging the ground with the men, the camera accents the interminable waiting between action, the life-or-death significance of a distant sound, as well as the brutality of an enemy strafing. It shows the men's faith in their machines, their fears of the strength of their own minds and bodies. The actors mingle the light and the profound with great realism. A few are brassy, others so escapist that they appear ignorant of the meaning of war, one philosophizes in a way that seems jarringly inconsistent. Yet in total, this is superbly honest; a mirror of men in combat. For having scraped away the fat of conventional characterization and dug down to the bone of individuality, the picture achieves a rare degree of nobility.

RECOMMENDED SHORTS

INFORMATIONALS

AIRLINE TO EVERYWHERE—The international scope of the Army Transport Command's work is stressed in this group of shots of its many airports built to haul military supplies to the battlefronts. (This Is America: RKO Radio) Family.

GOOD DOG—Ted Husing comments on the leading types of registered thoroughbred dogs. There are fine studies of spaniels, beagles, terriers and the more exotic breeds such as the Afghan and the Bedlington. Stressing the virtue of obedience in canines, he shows how clubs are training master and dog in how to have a good relationship through an understanding of each other. (Sportslight: Paramount) Family: SMPC 8-14.

POPULAR SCIENCE J 5-2—The most interesting new bit of research in this short is the cure for malaria being evolved from herbs originally used by the Seminole Indians in Florida. (Paramount) Family.

RUNNING THE TEAM—To turn out Notre Dame's famous football eleven, this short shows that much skilled labor is also required of coaches, publicity men, cheer leaders, etc. (Grantland Rice Sportlight: Paramount) Family: SMPC 8-14.

SCREEN SNAPSHOTS NO. 2—Radio characters are introduced to the audience, people whose voices over the loud speaker are better known than their faces. They are the supporting players on the big radio programs. An interesting peep into the world of the microphone. (Columbia) Family: SMPC 8-14.

SKI ACES—Both the skiers and their snowfields are breathtaking in this Technicolor film of the Engen Brothers in the Wasatch Mountains of Utah. (Sport Review: Twentieth Century-Fox) Family: SMPC 8-14.

TEN PIN TITANS—Four champion bowlers do their stuff in straight and trick rolls down the alley. (Sportscope: RKO Radio) Family: SMPC 12-14.

MUSICALS

COMMUNITY SING NO. 3—Don Baker and the Song Spinners invite you to join them in "There, I've Said It Again" and other current songs. (Columbia) Family.

CARTOONS AND COMEDIES

APPLE ANDY—Andy is tempted by the devil to steal apples. In spite of his good angel he succumbs but is severely punished with tummy-ache and bad dreams. Features the song "Up Jumped the Devil". Colorful, cute and lively. In Technicolor. (Andy Panda cartoon: Universal) Family.

CROSS-EYED BULL, THE—Tells the story by means of puppets about a cross-eyed little bull scorned by a pretty heifer until he defeats a famous bull fighter. Has tunes and color as well as a lot of action to put it across. In Technicolor. (Daffy Ditty: United Artists) Family.

FLYING JEEP, THE—A jeep on a Pacific outpost aspires to fly like a plane and in spite of all its own merits is quite cast down until, with an umbrella and a feather duster for a propeller, it takes off from a mountain one night and bags a Jap plane. Fast and amusing. In Technicolor. (Daffy Ditty: United Artists) Family.

PHONEY BALONEY—The fox and crow try to apprehend one another, each misguidedly thinking the other is the object of a man-hunt in which a \$5,000 reward is involved. And they certainly try hard. In Technicolor. (Fox & Crow cartoon: Columbia) Family.

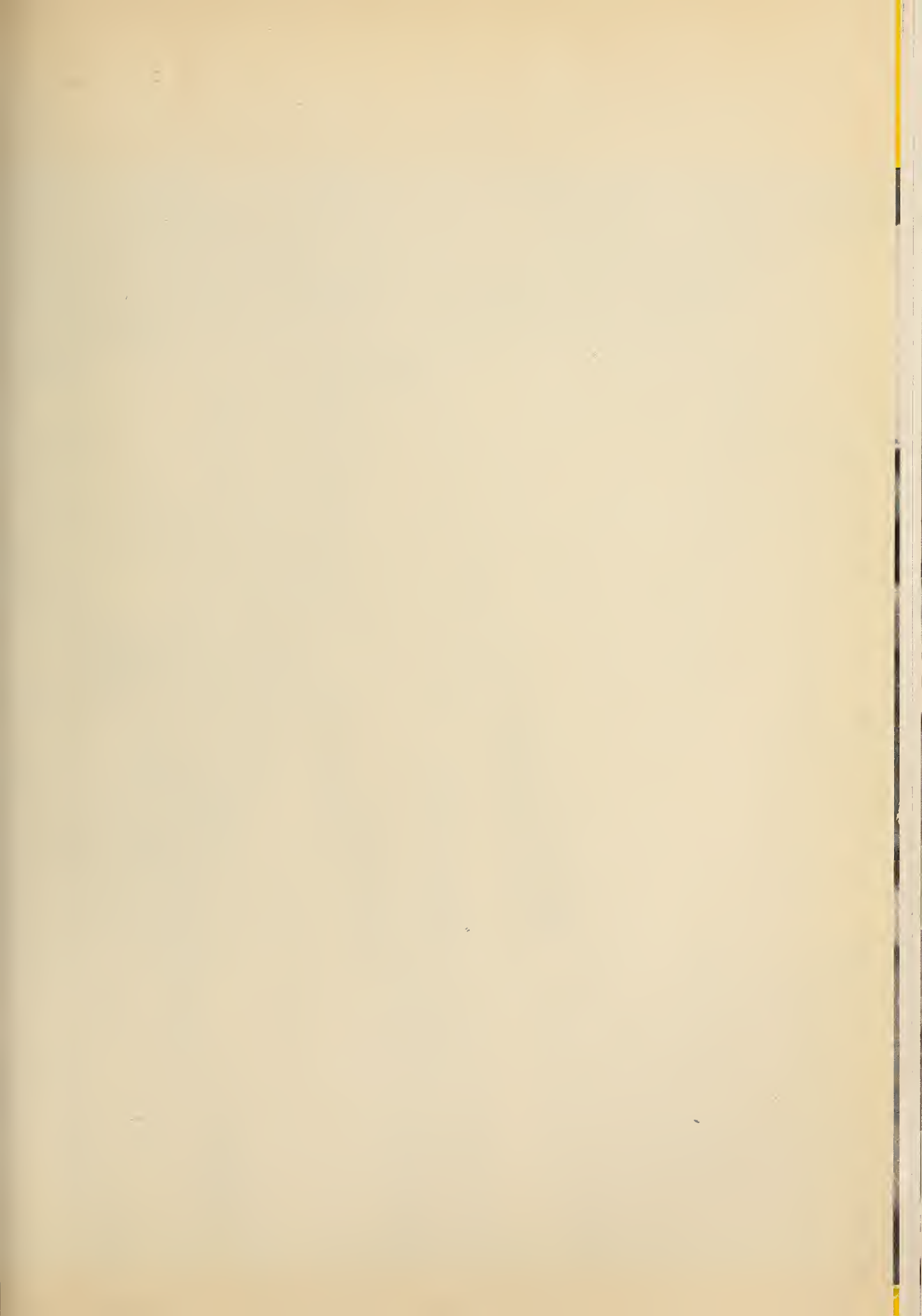
SERIALS

PHANTOM RIDER, THE—Nos. 6, 7, 8.—The gang traps the Phantom Rider and an old scout in a cabin and then sets it afire by ramming it with a blazing haywagon. Dr. Sterling racing to clear Blue Feather of a knifing charge is ambushed by Brady's gang. To prevent the Indian petition from reaching Washington, the gang captures a Senator sent to investigate the situation, and the Phantom Rider, whom they try to unmask. (Republic) Family.

ROYAL MOUNTED RIDES AGAIN—Nos. 5, 6, 7, 8, 9, 10.—The hero, a corporal of the Royal Mounted, tracks down the source of the gold nuggets that figure so strongly in the suspicion thrown on his father for the murder of another mine owner. But the villains keep cooking up plots to kill him. (Universal) Family.









NEW MOVIES

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BOARD OF REVIEW
MAGAZINE



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NEW MOVIES

THE NATIONAL BOARD
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EDITORS—Richard Griffith, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.

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Cover — *The Diary of a Chambermaid* — United Artists release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

The New Executive Director - - -

THE National Board of Review's chickens—and chicks—always come home to roost. Nobody who has ever worked for or with the Board seems quite to escape it. They always come back!

CONSIDER the case of Richard Griffith. First a member of the Committee on Exceptional Photoplays, he worked briefly for us as a staff member in 1940, then went on to seek his fortune in other fields of motion picture work—as script writer for documentary films, movie critic for the Los Angeles Times, contributor on films to the New York Times, The Nation, Survey Graphic, and other magazines, and as Assistant to the Curator of the Museum of Modern Art Film Library. But all of this time he never lost touch, and, as a member of the Board of Directors, participated in the National Board's activities perhaps more intimately than any of the other members. Even when he went into the Army he managed to stay in touch, and no crisis of policy or performance found him wanting in aid or counsel. Now he returns to civilian life as the Board's Executive Director and it is indicative of his attitude toward his new sphere that he went to work for us before he was on salary or out of uniform. He brings to us a variety of motion picture skills and experiences. His work as a critic at the Museum of Modern Art leaves him versed in the history of the motion picture from its earliest beginnings, and he is *au courant* with those new developments which are helping determine the shape of things to come through his experiences in the making of the Army training and orientation films which, it is generally agreed, point the way toward a new birth of the screen as an instrument of information and education. In the Army he worked side by side with Frank Capra, Leonard Spigelgass, Anatole Litvak, John Huston—all those Hollywood artists who put their skills at the service of their country during its crisis, and who return to Hollywood now with a new view of the capacities of the motion picture and an enthusiasm for opening up new paths of entertainment and delight.

IT is a happy and heartening thing that he should feel now that it is time for him to return to the National Board—that a young man of his experience and opportunities should decide, on getting out of the Army and beginning life again, that the greatest and most useful of these opportunities was to be found in the work of the Board. A prominent educator once said, "Nowadays many young people seem to feel that the movies are their destiny". It is a fulfillment of all the aims and traditions of the National Board that one of them should find that the avenue of his destiny leads through the National Board's work of interpreting the motion picture to its audiences.

Quincy Howe, *President*

NATIONAL BOARD OF REVIEW

JAMES SHELLEY HAMILTON

by RICHARD GRIFFITH

WHEN I told a leading New York movie critic that I was to succeed Shelley Hamilton as Executive Director of the National Board of Review, he gave me a long look and said, "You better pull your socks up, boy. You have a standard to meet. I never met Shelley Hamilton, but I've thought for years that his are the best movie reviews in the world, including — let's face it — my own."

He wasn't telling me anything I didn't know. If my knees knock and my hands shake as I write this, it is because I am uncomfortably aware that I am trying to fill the biggest boots in the field of motion picture criticism. If I have any confidence in my ability to fill them, it is because I learned most of what I know about what makes movies tick from Shelley over the nine years I have known him. We met at a movie cocktail party, a supposedly gala occasion, but not so gay for me because it marked the departure for Europe of my boss, Paul Rotha, and the end of my job with him. For an inexperienced young man in the midst of the depression, this was no joke. Shelley boosted my morale by saying he would like to see me again, adding apologetically, shyly, "I can't give you a job." He gave me a lot more than a job. He set me to writing movie reviews for the National Board magazine. And through his editorship, counsel and conversational clarification he taught me my trade as a movie reviewer. Later I found out that he had been doing this for years for the young men who found their way to him. The late Harry Alan Potamkin, surely one of the finest minds ever to devote itself to the study of the movies, did so under Shelley's tutelage. Many others have him similarly to thank.

HOW did it come about? He just enjoyed this sort of thing. Nothing gave him more pleasure than to talk about the excellences of the motion picture medium and the particular films that embodied them. He was one of the first critics to write about the motion picture in a

national magazine when, as dramatic critic of "Everybody's", he drew attention to this emergent form of drama. All through his editorial work with Appleton, Putnam's and other publishers he kept in touch with films and those who wrote about them.

Then shortly before the first World War he got in on the fun and excitement of movie making at first-hand and played his part in the burgeoning development of the new medium as it fought its way to success and found its way to eloquence. After an apprenticeship with D. W. Griffith, he wrote serials for Pathe when serials were the last word in movie entertainment. Then on to Paramount and Hollywood, where he wrote *North of 36*, among others, for Famous Players, and later moved to Fox. After a trip to Europe in the late '20s, he edited that excellent and lamented magazine "Cinema" and wrote the English titles for such famous Russian silent films as *Storm Over Asia* and *Arsenal*.

Over the page, Mr. Howe says that nobody who has felt the vitality and purposiveness of the National Board ever quite manages to detach himself from it. Shelley couldn't either. He had worked with the Board as a member in its earliest days, and now in the '30s he returned to it, first as reviewing secretary and for the past six years as Executive Director. And he was bringing to the post all that he had learned in half a lifetime of movie writing. That was why he was able to convey so much to those younger members who were coming up. He didn't have to study motion picture history or the art of movie making. He had lived them.

OUT of his living and experience comes a quality I have never seen duplicated in movie reviewing. In addressing the Board's Conference in 1938 the critic Alistair Cooke said, "The mass of people—by which I mean the debutantes and the grocers—go to the movies because there they can see human habits and desires acted out in surroundings they live in or would like to live in, and the first duty of popular

criticism is to bring sanity into the discussion of human living and loving." That is what Shelley does. I never knew him to attack a film unless he felt it dishonest. I never knew his enthusiastic appreciation for quality and sanity to fail, no matter how many reviews there were to write, no matter how many films to be seen. He had the faculty of kindling your interest, of directing your eye to the one salient detail that told the story, built the drama, gave the insight. It was exciting to turn to his page in the magazine; exciting to come out of a film with him and hear the flow of thought which it provoked.

Now he's deserted us—gone off to his farm in Vermont to indulge the selfish pleasures of growing things in the ground and watching the seasons go by. It is true that there is the little matter of a novel to write by spring, with more to come after. Because of that I guess we have to forgive him, and I particularly must since

I have goaded him to it ever since I read a few chapters of a Hollywood novel he had begun to write. And he hasn't deserted really. Though he is absent, I feel him at my elbow and realize all through the days that if I know how to do this job it is because he taught me; and that I feel the job more worth the doing than anything else that has come my way because of what he and others like him have made of the National Board — a place where films are appreciated not just as time killers or profit makers, not so much as education, propaganda or all the other things that special interests try to make them, but as good things in themselves. That is how he felt about them; that is what I feel about them; and that is what the Board means to say about them. To all of you out there, his readers and admirers, greetings. I have learned from him. Now I must learn from you.

THE NEW MOVIES

*Selected by the Committee
on Exceptional Photoplays*

THE DIARY OF A CHAMBERMAID

THE events take place in a villa near Paris in the late nineteenth century and center around the chambermaid's efforts to acquire position and wealth, if not love. Heretofore Celestine's intentions had been thwarted—men are such beasts underneath—but new determination supports her as she enters service at the Lanlaire establishment. And opportunity indeed favors the pretty maid.

Thumbing through the bargaining possibilities, there is first the titular head of the house, M. Lanlaire, who is pure putty to Celestine. For her smile, he offers escape to Paris and a jeweled snuff-box to boot. The offer proves unsound, however, when the maid learns that he hasn't a sou to his name. His wife really rules the estate, and has a more gainful use for Celestine. Madame, it seems, stops at nought to keep her tubercular son with her, and her latest plot is to use the maid as magnet to anchor the son in the nest. When his desire

to leave persists, Madame tears the negligee from her own back to enhance Celestine's night-attire, which causes even the chambermaid to raise an eyebrow. The scheme would have pleased the maid more if the son had something besides mere breeding and an expiring ardor to offer. She is sorely tempted to yield to him but a more lucrative proposition looms in the attentions of the aging Republican in the adjacent villa, a retired Captain whose senility results in childish eccentricities but whose deficiencies are outweighed by a sizable sock of gold. Poor Celestine cannot decide among such avenues to success.

Then the valet makes his bid. True he was called "Undertaker" because of his sinister manner and his dark dealings with Madame but, as he confides to Celestine, their objectives are remarkably alike. He proposes stealing the ancestral silver to finance a cafe where Celestine as his wife will entertain the guests and enjoy a rich life with the finest tableware. The maid judges this proffer the most promising.

THE time set for robbing the silver is Bastille Day, an occasion for carnivals elsewhere in France but a grim reminder of proletarian infamy to the Lanlaire, who bar the windows and drink a toast to the Monarchy in haughty isolation. By chance, the plot of valet and chambermaid is discovered and unforeseen theft, murder, blackmail follow in rapid succession with the fate of all involved. The aristocrats disintegrate, their fortunes dissolve, while the servants gloat. And caught up in the swirl of events is the town's fete, with gay bazaars, lively dances, throbbing bands and heady wines. The mounting action then focuses on a fight between the sick boy and the valet — a sickening affair wherein the boy's love for Celestine is all that strengthens him in the violent drubbing punctuated by spasms of coughing. The plot is drawn to a just conclusion—most of it in abject rot. Only Celestine and young Lanlaire extricate themselves from the orgy with any honor and the film closes with their embrace on a Paris-bound train. Even the happiness of this is suspect inasmuch as the brawl certainly brought the boy still nearer the grave. But happy or no, it is the end.

PAULETTE GODDARD is right for the maid, the least loathesome of the lot for all her wavering scruples. The Lanlaire son, while not vicious, is so conspicuously ailing that there is little semblance of a cinematic hero. Hurd Hatfield is convincingly tubercular, which is what the part demands. Judith Anderson as Madame Lanlaire suggests iced cyanide with her usual detachment. Reginald Owen exaggerates the debilities of the decayed rich, perhaps with political implications. But more arresting than these are the performances of Burgess Meredith and Francis Lederer. The former has a choice character role as the senile Republican. Drooling over a dish of especially rare roses (which he likes to eat) or tossing bricks at greenhouse windows, he is so full of glee for all his years that this form of mental deterioration is a giddy lark. In contrast, Lederer stalks through the film like a brooding shadow, fondling the steel

pin with which he slaughters geese in a manner drenched with sadistic sensuality. Even with his back to the camera, he embodies callous evil.

Note that these persons are unanimously unattractive, to the audience and to one another. Such healthy attachments as do

THE DIARY OF A CHAMBERMAID

Directed by Jean Renoir; screenplay by Burgess Meredith; adapted from the novel by Octave Mirbeau and the play by Andre Ilcuse, Andre De Lorde and Thielly Nores; photographed by Lucien Andriot. Produced by Benedict Bogeaus and Burgess Meredith. Distributed by United Artists.

The Cast

<i>Celestine</i>	<i>Paulette Goddard</i>
<i>Captain Mauger</i>	<i>Burgess Meredith</i>
<i>Georges Lanlaire</i>	<i>Hurd Hatfield</i>
<i>Joseph</i>	<i>Francis Lederer</i>
<i>Mme. Lanlaire</i>	<i>Judith Anderson</i>
<i>Rose</i>	<i>Florence Bates</i>
<i>Louise</i>	<i>Irene Ryan</i>
<i>Marianne</i>	<i>Almira Sessions</i>
<i>M. Lanlaire</i>	<i>Reginald Owen</i>

evolve grow solely from pity. It is telling that the only villager realized with any perspective is the local idiot. With this in mind, one hesitates to recommend the film, yet it does stand as unique, integrated and handsome. The only question is, Do you find a study in depravity entertaining? A like siege of unpleasantness has rarely afflicted a Hollywood "entertainment" film. *The Diary* does broaden the horizon of commercial movies however. Considering the wide sweep of literature, this picture is an advance for U.S. films, on the score of unorthodoxy at least. It parallels the literary paths of Stendhal, Anatole France or Julian Green and for a film compares favorably with the cynicism of these writers. Among films, *The Diary* is an American cousin to the Sacha Guitry and Marcel Pagnol films of a decade ago. It is only startling to find the picture emanating from Hollywood where one eye in every two is rumored to be on the cash register. The title is enough however to keep the register jingling for at least one segment of Hollywood's devotees.

GLANCING over the credits, a guess would be that Burgess Meredith and Jean Renoir share responsibility for going ahead with this exploration of the seamy side of human nature. Meredith acts beguilingly, is credited with the fluid screenplay and a share in the production. He knows showmanship, yet did as much as possible to make the film the consistent freak that it is. Renoir brings authority to a story of his native France and unfolds with obvious pleasure the overdrawn Gallic theatrics of Celestine's story. His work is fine, especially when the camera is wallowing in the sensual properties, and he brings this quality to mad heights at the film's close. Renoir's talent is as evident in this film as in *The Southerner* which this Department selected as the best directed film of 1945. But the films are surely poles apart.

S.P.B.

A WALK IN THE SUN

THE principal action in *A Walk in the Sun* is hardly more than in incident. For the rest there is a beach landing under artillery fire, an occasional strafing by enemy aircraft and an attack on a German armored car. Most of the time the camera is searching into the men in their moments of rest, in their moments of tension. The sound track is avid of their thoughts as well as their speech. From the time the picture starts, the preoccupation with feeling rather than with action is established. The men seated in the landing craft abide the uncertainty, each in his own way, cynical or callous, prayerful or profane, stoical or nervous, while their new lieutenant scans the nearing beach with binoculars. A shell bursts and the officer's face is blown off. The men have seen lieutenants die before. Command devolves on the ranking non-com. In that moment of death and uncertainty the GIs are left to themselves and it falls to Sergeant Porter, the most uncertain of all, to lead the handful of men to the tactical objective, an abandoned farmhouse. The personal tragedy of Sergeant Porter has begun. It is the beginning of the uncertainty and, finally, of the terror that reduces him to a pathetic moral paralysis.

A WALK IN THE SUN

Produced and directed by Lewis Milestone; screenplay by Robert Rossen based on the novel by Harry Brown; photographed by Russell Harlan; songs by Millard Lampbell and Earl Robinson; musical score by Fredric Efram Rich. Distributed by 20th Century-Fox.

The Cast

- Sgt. Tyne* Dana Andrews
- Rivera* Richard Conte
- McWilliams* Sterling Holloway
- Friedman* George Tyne
- Windy* John Ireland
- Porter* Herbert Rudley
- Tranella* Richard Benedict
- Archimbeau* Norman Lloyd
- Sgt. Ward* Lloyd Bridges
- Carraway* Huntz Hall
- Hoskins* James Cardwell
- Rankin* Chris Drake
- Tinker* George Offerman, Jr.
- Trasker* Danny Desmond
- Cousins* Victor Culler
- Judson* Steve Brodie
- Johnson* Al Hammer
- Sgt. Halverson* Matt Willis
- Lt. Rand* Robert Lowell
- Giorgio* Anthony Dante

The task that Lewis Milestone undertook in making the film was a difficult one. And he has not been consistently successful in bringing it to completion. Following Harry Brown's book rather faithfully, much of the camera footage is taken up with close-ups of soldiers chattering or musing in characteristic G. I. jargon. Much of this is brilliantly written and brilliantly executed by the cast but though it reveals the temper of men in war it does not advance the film in movement or story development. To overcome the essential static quality of this material Mr. Milestone has expertly made a montage of the different conversations, chaff and musings, deftly cutting the one into the other in such a manner as to give the illusion of movement. Thus at one moment we have Windy, the philosophic doughfoot who composes letters in his head, giving interpretive utterance to the moods and actions of the group and the next the cocky Rivera exchanging brash, amusing cracks with Friedman, his ammunition man, or Archimbeau, the fellow who gets all the dirty details, making his inevitable, deeply ironic come-back: "You kill me". With a technique that is almost musical in manner the

thoughts and words of the individual soldiers, like themes in Wagner, are woven together in such wise as to make a rich emotional tapestry of what goes on inside the American soldier involved in the fortunes of a campaign.

INTERPRETING the spirit of the infantryman is not new to Mr. Milestone. Back in 1930 he made *All Quiet on the Western Front*. That film went deeper into the waste and bitterness of war than *A Walk* does. It was frankly pacifistic. His latest picture does not attempt to cope with so great an issue. It is satisfied with showing the ways of men in peril of death, in a strange land and with only their rifles and one another to depend on. Neither is its focus on realism. It expresses war in terms consciously poetic. Harry Brown's book has been described as a prose poem. This quality the director has quite successfully carried over into the picture not only by the use of the music, commentary and camera but by the talk and soliloquized thoughts of the soldiers landing on the Italian beach and trudging along the Italian road. The film is haunted by the quiet between skirmishes, by the unknown meaning of gun fire beyond the horizon. It is a worm's eye view of war, not a picture of its grand strategy. So the men turn in on themselves and think their thoughts and speak their say, bitter, ironic, fearful or amused, and wonder what it all means. But they are the men who won the battle of Salerno. They are the men who won the war.

A. B.

IT HAPPENED AT THE INN

MADE while the Germans still occupied France, *It Happened at the Inn* has come to the States, a bright, finished drama in good French style. Controversial notions are carefully avoided. The film is a folk tale relying on grim humor and searching characterizations for its greatest strength and is fortunate in its accomplished cast, handsome production and solid, if not too original, plot. The inn in the title lies in the country, a good distance from Paris.

The Goupi family has run it since great-grandfather, who had soldiered under Napoleon, found a treasure and established the Goupi fortune. Still alive at 106 the old man, dubbed "The Emperor" because of his Bonapartist loyalty, alone knows where the treasure is hidden and, fret though the family will, he seems determined to keep his secret. Pains are taken to inform the audience before the film starts that the Goupis are not a typical French peasant family. They are frugal to the point of greediness. Though they present a solid Goupi front to the world, among themselves they are given to bickering and mutual distrust. The family also delights in nicknames. Grandfather is called "The Law" because he had been a gendarme; his daughter goes under the title of "Ten Drops" because she is always taking medicine; his son who is the active proprietor of the inn is called "Pinchpenny" for obvious reasons; and the young heir to the fortune is known as "M'sieu" because he was reared in Paris and is mistakenly believed to have been a business success in the capital.

The film opens when "M'sieu" arrives at the inn, for the first time in his life, to make a good marriage and establish the continuance of the Goupis. His cousin "Red Hands", an irrepressible prankster, meets him and proceeds to frighten him half to death with suggestions of ghosts and black magic. The dude makes a very satisfactory dupe for "Red Hands" rustic humor. But before the night is over more tangible evils arrive to plague the young man. "The Emperor" is found totally paralyzed by a stroke, a large sum of money has been stolen from the inn and the greedy "Ten Drops" has been murdered. Family suspicion falls on the newly arrived "M'sieu". His relatives are even convinced that he has found and stolen the fabulous Goupi treasure. But Goupis deal with crime in the family in their own way. They want no gendarmes prying into their business. So poor "M'sieu," for all his protestations of innocence, is buffeted and coaxed and finally locked in the stable on bread and water in an effort to make him confess the whereabouts of the treasure. Only "Primrose," the cousin he is expected to

marry, believes him. Her trust and her charm of person make the love story inevitable. After many dramatic twists of situation the mysteries are solved, "M'sieu" takes his rightful place in the family and the future of the Goupis is smoothed into a happy ending.

AS a picture of a household of French peasants *It Happened at the Inn* may not be typical but it is wholly and absorbingly French in temper and visual portrayal. On the moral side, if the love of money is the root of all the evil that overtakes the Goupis, it is represented as a love based on understandable grounds. "Red Hands" in the finale explains these to "M'sieu". The treasure is the foundation of the family and must never be used except when the family itself is in danger. To the French peasant money means

cal of the peasantry of France. Certainly most of the Goupis are more entertaining to watch on the screen for an hour and a half than they would be to have for neighbors. Avarice lapped round with cunning, callousness and brutality quite quench any kindliness that might make its way into Chez Goupi. The birth of a calf creates as much (if not more) interest as the return of the heir. The stricken great-grandfather is forgotten when "Ten Drops" discovers the theft of the ten thousand francs. The murder of "Ten Drops" is passed off as an accident for fear police investigation might bring other than Goupi eyes prying into Goupi secrets. Aside from the young lovers, only "Red Hands," the family renegade, and "Tonkin," the ne'er-do-well cousin who vainly loves "Primrose," show traits with which one can sympathize. In the end it is "Red Hands" who saves the family and "Tonkin" who brings a touch of authentic piteousness into the film.

IT HAPPENED AT THE INN

Directed by Jacques Becker; screenplay by Pierre Very; English titles Marjorie Adams; A Minerva production distributed by Metro-Goldwyn-Mayer International Films.

The Cast

"Red Hands" Fernand Ledoux
 "The Emperor" Maurice Schutz
 "M'sieu" Georges Rollin
 "Primrose" Blanchette Brunoy
 "Pinchpenny" Arthur Devere
 "The Law" Guy Faviere
 "Tonkin" Le Figan
 "Ten Drops" Germaine Kerjean
 "Ditto" Rene Genin
 Marie Line Noro
 Jean Albert Remy
 "Chatterbox" Marcella Hainia
 "Brigadier" Jerome Marcel Peres
 Maurice, the carpenter Pierre Labry

work. For that reason to spend it carelessly is a scandalous thing. In the case of the Goupis, however, one might be led to think that this particular French family worked over-zealously in maintaining its philosophy. It is reassuring that the producers point out that they are not typi-

PIERRE VERY'S story is well motivated, realistic and grimly witty. Under Jacques Becker's sharp and sensitive direction it is imaginatively realized on film. But it is a slow story, developed with many close-ups and delighting in character treatment rather than action. In its final sequences it tends to drag. Fortunately it has a brilliant cast to give it emotional life and credible meaning. The richness of the French film, for all some purists may chafe at its mixture of the ludicrous and the gruesome, is particularly apparent when contrasted with Jean Renoir's *The Diary of a Chambermaid*, a film dealing with a similar situation of greed and murder in a French household. Renoir's film, for all its glitter, so obviously strives for horrific effect where the Becker film unfolds with a natural realism that seems quite effortless. Whatever the final verdict on the artfulness of *It Happened at the Inn* may be, it will hardly be called "slick." It is a solid picture that augurs well for future French productions. A. B.

MOVIES AND PUBLIC OPINION II

A Director's View

by DELMER DAVES

WE are all aware that the question of shaping public opinion in films has been a much kicked-about football of late. The question submitted, "Has the purpose of shaping public opinion any place in the entertainment film?" has been in several forums a "loaded" question, presupposing that those of us who write and direct films project those films on the basis of (1) deciding how we wish to shape public opinion, then (2) writing a film that will achieve that objective. I think some fairly intelligent people actually believe that nonsense. I have been a writer of motion pictures for seventeen years, have served on the Board of Directors of both the Screen Writers Guild and the Screen Directors Guild, have worked in every major studio in Hollywood, yet never in this long experience have I ever heard or known of any motion picture projected for the purpose of "shaping public opinion." If those people who accuse us of designing films for that purpose could sit in story conferences with our production heads, that truth would become self-evident.

The foregoing is not stated to deny that some stories, plays or novels are bought and produced which, by their nature, will have an effect on public opinion; the very fact that some novels and plays and books are provocative has brought about their purchase for motion picture production. A look at the list of best sellers in any weekly book review or at the list of hit plays on Broadway will reveal what subjects the American public are willing to pay to read or see. Don't you agree that each novel, book and play shapes public opinion? And, inasmuch as the principal market for motion picture stories is in these novels, books and plays, is it not inevitable that, on being transformed to the screen, the subject matter will shape public opinion as it does in its initial form? Would the critics of motion pictures influencing pub-

IN our October, 1945, issue opinions of some review members of the National Board of Review were presented to the question: Has the purpose of shaping public opinion any place in the entertainment film? Pursuing the subject further, NEW MOVIES now plans to present discussion on the same topic by a few eminent film directors, in the belief that the interests of audience and industry alike are served by such mutual consideration of problems which may influence the films to come. For this issue, it is with gratitude that the following from Mr. Delmer Daves is printed: gratitude because of Mr. Daves' consistent contributions toward broadening the scope of film entertainment through injecting his own convictions whether serving as actor, writer or director; and gratitude because he has been forthright in his reply to the problem from the standpoint of public-opinion-shaper both in general filmdom and in his own pictures. Data on his work in Hollywood is here omitted, inasmuch as Mr. Daves has cited many of his own films in the body of the article. The National Board of Review has already commended "Pride of the Marines" for its interest in the problems of returned servicemen.

lic opinion recommend that the motion picture companies cease buying best selling books and hit plays because they were provocative and shaped public opinion?

I have just returned from a review of plays current in New York. I saw fourteen of them. My opinion was "shaped" by each of the fourteen—I resisted some of the "opinion-shaping" and I was stimulated by some. I think this holds true of even the most controversial movie—some people shout approval, some people find their opposition sharpened. I think this is good. I, personally, feel my time has been wasted if there is no thought-stimulation in a play, book, novel, short story or motion picture. In movies, this stimulation can come from a number of sources: the direction, the story, the acting, the

photography, the decor, the locale—and each and every one of these categories can have shaped my opinion; if none of them has, I feel cheated.

There is one source of screen stories I have reserved mentioning until last: the story written especially for the screen. This, of all sources, might seem to be the one wherein the writer would intend to purposefully set out to “shape public opinion.” However, I think it is easy to comprehend that the writer of original screen stories has the toughest row to hoe—he must come in competition with already proven successes in magazine or book form or on the stage; it is a well known and very human frailty that producers have—they like other minds and pocketbooks to do the gambling for them. That is why you read of large sums paid for recognized published and produced successes. The gamble has been made and won—the producer pays through the nose for the proven hit. He may have turned the same property down in its original story form. There is nothing commercially wrong with this procedure — the publicity given a best seller or a hit play naturally enhances its value and price. But the writer of original stories for the screen sells his story solely on the basis of its merit, its money-making possibilities and its fitness for the stars on the lot—I have never heard of a story sold because it would shape public opinion!

NOW as to the content of the stories on the screen—the dialogue, the screen play itself. We know that many playwrights, novelists, etc., have protested that their work has been violated in its transition to the screen; this has been blamed on screen writers, producers, and directors. I think it should be stated here that every novel and play must perforce be “violated” in this transition to a greater or less degree. There are a great number of reasons for this—some of them valid, some needless. To explain a few valid reasons: a play usually runs over two hours in playing time—the average picture runs about one hour and a half, and if it’s longer it is generally criticized; therefore that play

must be “violated” to the extent of cutting a half hour out of it. The playwright screams. Perhaps he’s right. Further, most plays are restricted by the nature of the stage to a limited playing area—perhaps one set; motion pictures call for movement, therefore the play is “violated” to allow the camera to move and not be restricted to the one or few sets indicated in the play’s action. This calls for rewriting, obviously, and the result is used as an example of the screen playwright shaping public opinion since he has departed from the script of the original play. It is equally clear that in transferring a novel to the screen even more drastic changes are required—I would judge that 150 pages of a novel is an average maximum of what can be presented in the time restrictions imposed upon motion picture writers as to the length of the picture based upon the novel; a skillful writer can condense action, dramatize high points, and give the public the illusion of a fairly faithful transcription of the novel—but careful analysis will show that he edited the material with a fairly heavy hand. The above leads to the “shaping” that is granted the screen playwright within the scenes themselves and the selection of scenes within the screen play, the dialogue used.

Every script is approved by the producer, the director, and, usually, the head of the production company before it goes before the camera; usually, too, it is approved by the stars who are acting in it. This would imply then that if the film has “the purpose of shaping public opinion” we are face to face with a conspiracy between the head of the studio, the producer of the film, the writer of the film, the director and the stars of the film to “shape public opinion.” Believe me, that hypothesis is simply silly. The head of the studio wants a profitable picture, the producer wants an artistic and financial smash hit whenever he can get it, the writer wants credits he can be proud of and that will increase his stature as a writer as well as his salary, the director wants material he can present skillfully on the screen, and the stars are more interested in a good acting part than in “mes-

sages." So there is no conspiracy other than the perhaps justifiable hope on all parts that a fine picture will reach the public.

THE name-calling so prevalent in the country these days becomes ludicrous when my own example is examined. Among the pictures I have directed are *Destination Tokyo*, *The Very Thought of You*, *Hollywood Canteen*, and *Pride of the Marines*. In addition to acting as writer on three of the foregoing, I have written alone or in collaboration such pictures as *Stage Door Canteen*, *You Were Never Lovelier*, *The Petrified Forest*, *Love Affair*, *Flirtation Walk*, *Shipmates Forever*, etc., etc. I mention these credits because they gave rise to name-calling in some instances. I found myself on the Communist blacklist for *Flirtation Walk* (a musical story of West Point) and *Shipmates Forever* (a musical story of the Naval Academy) because they were considered "militaristic" and contrary to Communist doctrine; of late I was called a Communist by a local addle-brain for directing a scene in *Pride of the Marines!* The latter scene had to do with the problems of returning veterans. The producer, the writer and I simply interviewed the veterans in the hospitals, asked them what their problems

and worries were and transcribed these problems to the screen, almost verbatim. Since the story had to do with the problems of Al Schmid, the Marine, and the men he fought with, they had a valid place in the story. In stating the problem of the returning veterans, blinded, wounded or able, I suppose we were influencing public opinion. I don't know how Al Schmid's story could be told *without* influencing public opinion! Further, I don't see how *any* contemporary story can be told without inevitably presenting a problem and offering a solution. That is the very nature of telling a story in any form—in magazines, books, on the radio or the stage, and in films. In so doing, it is absolutely inevitable that public opinion will be "shaped"—but they have their own God given right to determine whether it is shaped pro or con. I and the people I work with do our level best to present each story honestly, realistically, and we hope toward the end of both artistic and commercial success,—a commercial success because it is not gratifying to be artistic in an empty house . . . and the film creator who tries to "shape public opinion" first and lets the story and the presentation of the story come second will be doomed to empty houses and oblivion.

BOOK REVIEW

TELEVISION: The Eyes of Tomorrow —"If present programming schedules are indicative of post-war operational policies, the screening of motion pictures can be expected to comprise about one third of tomorrow's television fare." Thus does Capt. William C. Eddy, retired Naval officer and practiced expert in television, view the future of films in telecasts as given in his book "*Television: The Eyes of Tomorrow*." He summarizes all phases of the field on the basis of past experiences and gives a qualified prognosis of the field's future. While striving for a non-technical viewpoint, there is necessarily much on the mechanics of this potential entertain-

ment medium. Mention of films is frequent and the author hopes for "a satisfactory solution to the present economic impasse between broadcasters and film distributors . . . and that eventually television will have a satisfactory film product available for programming." At present, he points out, there is little chance of the video studios obtaining film equal in quality with the Hollywood product. But television is young. Those interested in the uncharted possibilities, of television itself or of films in television, will acquire a very substantial background in Capt. Eddy's book.

Television: The Eyes of Tomorrow, by Capt. William C. Eddy, 306 pages illustrated. Published by Prentice-Hall, Inc. Price \$3.75.

COMMUNITY ACTIVITIES

POLLS on the ten best pictures of the year are made annually expressing the opinions of critics, reviewers, exhibitors, etc. None is more indicative of varied opinion than that of the National Motion Picture Council groups. It represents Motion Picture Councils from Arkansas to Wisconsin, which include in their membership hundreds of community organizations—cultural, educational, patriotic, religious and civic. This is what they have to say:

A Song to Remember
The Valley of Decision
Our Vines Have Tender Grapes
The Keys of the Kingdom
National Velvet
Anchors Aweigh
A Tree Grows In Brooklyn
The House On 92nd Street
Rhapsody In Blue
God Is My Co-Pilot

A discussion of propaganda films was the program for the December meeting of the Jacksonville, Fla., Motion Picture Council. Writing of the meeting Mrs. C. F. Johnston, president, reports: "The speaker was Mrs. Garrett Porter, local librarian, popular book reviewer, scenario writer and active member of the Council. She defined propaganda as 'an idea or principle capable of being disseminated for enlightenment on a matter in hand', and stated all pictures are propaganda in that they may teach something and that every picture gets over a message, naming as examples *The House on 92nd Street*, setting forth in considerable detail the work of the FBI; *Our Vines Have Tender Grapes*, conveying the lesson that people of other nationalities can come to America and find freedom to live and develop their personalities. She emphasized the importance of seeing that motion pictures carry messages that will not be misleading when shown to people of other countries. A lively discussion followed her talk."

THE value of moving pictures as a dynamic medium for teaching the understanding of human relations was demonstrated in November at the Mamaroneck, N. Y., High School, when Dr. Alice V. Keliher, professor of education at New York University, led an informal student discussion, following the presentation of excerpts from *Captains Courageous*, at an open meeting sponsored by the Larchmont-Mamaroneck Motion Picture Council. Dr. Keliher demonstrated how discussion is stimulated and how problems in human relations can be approached by using the motion picture and studying the "slices of life" it depicts. She pointed out that films can explain human problems; can set young people thinking and make them develop to a point where as adults they will be capable of handling the problems of tomorrow. The Council, which sponsors "early bird matinees" specially for children every third Saturday morning in the playhouses of both communities, was more than pleased with the reception of this first student participation open meeting. Another activity of the Council is a series of one-hour, adult specialty programs, given free once a month following the regular show in the Larchmont theatre. The series featuring travel, human interest and factual films, started in December with a program of South American films from the Office of Inter-American Affairs including *Belle Horizon*, *A Montevideo Family* and *Fundo in Chile*. The January program featured films from the British Information Services, *The Star and The Sand*, made for UNRRA, and *Ordinary People*, picturing reactions to the blitz.

A letter from Mrs. Joseph R. Chesser, president of the Better Films Council of Chicago, brings items of interest. The Council meets the second Friday of each month. In December a Christmas luncheon followed a morning meeting at which

NATIONAL BOARD OF REVIEW OF MOTION PICTURES

THIRTY-SEVENTH ANNIVERSARY CONFERENCE

March 28, 1946, New York City, Hotel Pennsylvania

the subject was "Audio-visual Aids in Religious Education". The guest of honor was the president of the Illinois Federation of Women's Clubs. For the January meeting the subject was "Documentary Films and Their Uses" by Miss J. Margaret Carter, Director, Chicago Office, National Film Board of Canada, with representative films shown. Mrs. Chesser was one of the speakers at a fall meeting of the Mothers' Drama club Reciprocity Day program. Speaking of their high school groups she says, "We have received very fine publicity in many high school papers, telling of the work we are hoping to accomplish in combatting vandalism in the theatre, and encouraging correct theatre behaviour."

THE president of the Greater Detroit Motion Picture Council Mrs. Max Williams was a New York visitor in November, and it was a pleasure to meet and talk with her after a long exchange of letters. Talking over some of the subjects discussed at meetings of this Council we felt there might be value for other Councils, so we asked Mrs. Williams for a fuller report and the following is quoted from what she sent.

At our November meeting, Mrs. Jack Kress, theatre manager spoke from the viewpoint of a neighborhood theatre manager in an under-privileged area. She explained that her problems were only somewhat the same as those of her husband, who is manager in one of the better family suburbs of Detroit. She told of slashed seats, ruined curtains, thievery etc., but laid the entire blame on the home, saying, "The unhappy child lashes out at the world, and why? You ask him why he does these things and he just does not know. In all sincerity he does not realize why his lack of love and security causes these reactions. Calling the police is no answer in this community, for there is no real protection from our courts for these unhappy children. Any understanding police will hope against hope that each time parents will help. And they never do. From a realistic point of view, would the enactment of a law making parents financially responsible force these carefree

parents to realize a bit of their responsibility?" The question period following upheld her point of parental responsibility.

Continuing discussion of this problem there was a December meeting held in suburban Highland Park at the office of the RKO Uptown Theatre of all Highland Park theatre managers and representatives of all the P-T.A. Locals, with only one manager and one P-T. A. absent because of illness. The Council Neighborhood Relations Committee report was used as a springboard to start the discussions. A report on the talk of Mrs. Kress was also given. The first encouraging word received on the problems of these unhappy children was in a report that since the release of mothers working in war plants, the troubles with the children have eased. A discussion of the subject of Saturday matinees brought out the troubles of the manager, who tries to substitute more appropriate pictures for children at that time and at his own expense, with the churches, Mothers Clubs, etc., failing to stand back of him, and the children going elsewhere to a thriller. Most managers seemed to feel that the great influx to the theatre for the weekend starting Friday evenings through Sunday was not wholesome. Why are school gyms, etc., closed Saturdays? What about our recreation departments and the churches? The Catholics were praised for their community work in providing Saturday activities. Questions asked were: Could we get parents to help their children in the selectivity of their amusements and choice of pictures? Would the before-mentioned law of making parents financially responsible help? That point seemed to be favored by all groups, although passing laws is not generally approved. Our law that minors cannot go to evening shows unaccompanied by an adult is generally abused. The youngster can always get in with some stranger. The report of this meeting will be given to the superintendent of the Highland Park Schools and a request made for permission to have one of the managers, who is a fine man and a good speaker, give a talk on movies, including production, the theatre angle and audience participation.

WE are always stressing, of course, the importance of the theatre managers in any community motion picture activity, whether there be an organized Council or not, and are pleased to say we hear more praise than complaint about managers. An example of the former is a recent report from Orrin G. Cocks, who served as Secretary of the National Board community activity department, the present-day National Motion Picture Council, from 1914 to 1922. He left this work for that of the ministry, and from Wellsboro, Pa., where he is pastor of the Presbyterian church, he sends this story, which he says he believes is characteristic of a vast number of theatre managers in the smaller communities:

This town of Wellsboro in northern Pennsylvania does not have a Community Committee on Films. It is blessed with a motion picture manager who is thoroughly alert to the entertainment needs of the borough and the surrounding farming section. He is my neighbor, Laurence Woodin. His theatre, the Arcadia, is equipped with 1,000 seats and is up-to-date in most respects. He gives every Saturday a series of showings, largely of westerns, from 10:00 A.M. to late evening that appears to satisfy all members of the family, including those who are in town for shopping. A balanced program is maintained with feature, news, an educational or comedy throughout the week. Many of these are first-run of surprising excellence. The best are usually exhibited on Sunday evening, Monday and Tuesday to meet the interests of theatre goers.

The explanation of the high quality of the performances seems to lie in the personality of the owner. A college graduate, the whole town knows him as "Larrie". He has two growing children who are ardent fans. His interests are varied. He has acted as publicity chairman for most of the War drives, Bond, U.S.O., Community Chest and Red Cross. Just now he is the active representative of the Chamber of Commerce in promoting larger State support for recreational development of the section's scenic beauties. The School and the Parent-Teacher Association receive

support for their money-raising activities. He opens his theatre each year for the boisterous Halloween crowds and for Christmas celebrations. He is known as a fine publicity man and is thoroughly familiar with that kind of work in Hollywood. He prefers to work in and from his own community.

After being a secretary for the National Board of Review for several years, a member for over twenty years of the National Council and active for "selected films", it seems to me this is very nearly an ideal set-up. Charles Sprague Smith and John Collier, officers of the Board in the early days, longed for such manager-public relationships wherever films were shown, and their successors at the Board have consistently worked for it. The Community Committees are far more successful when the local manager is alert to the local needs. The public part is large, but a theatre policy of selection, supervised constantly by a public-minded manager, still remains the key to public pleasure, gratification and support.

WOMEN'S clubs, churches, schools, P.T.A.'s and other groups have endorsed the work of the Montclair, N. J., Motion Picture Council since it was organized ten years ago. Present plans call for the additional backing of service clubs and business groups, according to Mrs. David Paine, Council chairman. Through the cooperation of P.T.A.'s and high school students, 2500 copies of the Council's twice-monthly review service were mailed out in mid-December in an accelerated campaign to bring only the highest type of motion pictures to the local theatres. "If the public would stay away from second and third rate pictures, greater effort on the part of the booking agents would be made to give Montclair the best in pictures. Attendance determines the quality," a Council statement holds. The program has the support of the high school principal, who said in connection with the project, "The quality of motion pictures offered in a community certainly influences the attitude of young people."

JUNIOR ACTIVITIES

MOVIES AND THE PEACE

by Frieda Denenmark

An article on a timely subject by a member of the Straus Junior High School Movie Appreciation Club, Brooklyn, N. Y.

THE movie, the great American pastime, has gone through much since the day it was born through the genius of Tom Edison. From the silent quickies until the Technicolor marvels of today, the motion picture has always been a representative of the period it was produced in. So was it symbolic of the years of strife, blood and tears, the war years. Those movies helped to train much needed replacements quicker and better than a book ever could. A motion picture could do many things for a soldier, particularly it could be escapist and take him far from that hated field. To a civilian it could do the opposite and bring the din and fighting home.

The pictures *Mrs. Miniver*, *Song of Russia*, *Dragon Seed*, etc., gave us respect for the courage of our allies, security in the sense that they were on our side, and made us work better with them for the common goal. The most important thing the movies, in my estimation, have achieved during the war is the fact that they brought the stark, naked, horrible truth home to the people in pictures like *The True Glory*, *The Purple Heart* and, more accurately, in newsreels. They made every person who had just seen them feel like killing every Jap or Nazi, or at least buying every bond he could. More important yet, they have made people resolve that every horror of war should never again come to pass, and that's what I'm leading up to: movies and the peace.

First let's analyze the situation: a cause of war is fear, a cause of fear is ignorance, the only cure for ignorance is education, and what better way of educating is there than the motion picture. I say this because movies can teach even when they don't intend to. Schools can hardly ask for a better partner than Hollywood has been on many occasions. Any science or literature teacher would be glad to have his

pupils interested in movies like *Madame Curie*, *Pasteur*, *Yellow Jacket*, *Wuthering Heights*, the Dickens and Mark Twain novels and a lot of others. History teachers appreciate *Wilson*, *Northwest Passage*, *Union Pacific*, *Abe Lincoln* and *Gone With the Wind*. Besides, the children would probably be better students.

Before, I said Hollywood became international and taught us respect for and how to live in war with our allies; now think of the possibilities for how to live in peace with them. Imagine what we would gain if we had pictures like *Saludos Amigos* about every country. If you think deeply about it, you would realize that educational films must first be entertaining. An audience seeing *Going My Way* will have two hours of enjoyment and also a lesson in humanity, religion and tolerance without even realizing it.

To conclude, I wish to make a suggestion to the UNO. Before any meeting or conference, every member should be shown newsreels of the horrible truth of war, of the Dachaus and gas chambers, of destruction and devastation the world over, and of robot kings of death that fall from the night sky with sound following after. Show them all this and total peace may be a truer reality than it is now.

EVANDER PRODUCES SOUND FILMS

by Herbert Doynow

A talk given at the National Board of Review's ninth annual Junior Conference held recently in New York City for school motion picture clubs.

FAR too often, the public when seeing a film gives all the credit, if the show is a success, to the actors and actresses. The technicians, cameramen, directors and producers usually step out of the limelight although it is these men who determine whether or not a film is a success.

At Evander Childs High School (New York City) the situation is reversed, however. Our school also produces successes but most of the credit is given to the cameramen, the sound technicians, the lighting specialists, producers and directors. Yes, Evander has within itself a

miniature Hollywood. The Motion Picture Club is composed of students all interested in the same thing, mainly producing films. Our club has made numerous films all of which were successes. Among them were *They All Go To Evander*, *Evander's Chicks*, and *Souvenirs of Evander* which was our first crack at sound. The commentary was made by a student as the picture was being screened, and music was added by our school organ.

Because of this film's great success, the students as well as the faculty wanted even better shows. Thus came our second sound film *Leaders of Tomorrow*. Our experiences at producing sound films were of course limited. The film itself portrays the Evander Childs extra-curricular activities and how these activities combined with everyday classes produce leaders of tomorrow. For example, students taking bookkeeping at our school are shown hard at their studies in their classes and later on we see a student of this class obtaining experience for her future career keeping the cafeteria's balance books. She is a leader of tomorrow. Every field of study is portrayed, clubs and squads are shown at work. All of these scenes were taken in color by our expert hobbyists with the undivided cooperation of all of these clubs, classes and squads, not excluding the individual students who worked so hard not to be camera-shy.

THE question of how we could keep the sound with our film was our major difficulty. It would be easy enough to have a narrator on the spot as in *Souvenirs of Evander*, but the school wanted to keep its narration with the film at all times. Having a sound track on our film would cost too much money, thus the only thing left was to record our voices and play these back as the film was being screened. We called up several studios and asked if they could handle the job. Not one would take this on, for none of them cared to risk its reputation for the simple reason that if you skip one groove in starting, the film is already ahead of the commentator. You can imagine the job we were up against because records

were to be used. If you're not in the groove at the right time, you might as well see a film on history with a commentary on geography.

But we were complacent and decided to do it ourselves. One of the boys in school had made a recorder with which he recorded radio programs. We asked him to take two or three test records to see if we could synchronize the film, music and commentary. This experiment was also a good example of the moral of our film: to give each student a chance to develop his special aptitudes and interests to the maximum of his capacities. We first tried recording at 33 1/3 revolutions per minute, but we found the cutting to be too shallow which meant that after a few play-backs the record would be useless. Thus we resorted to 78 rpm which increased the number of records used. In recording we were to use two narrators. We tried many voices that sounded pleasing ordinarily, but many of these became unpleasant under transcription. Some voices are not "audiogenic". Many hours were spent in finding the narrators and training them.

Thus, making the film a success was a cooperative undertaking in which students of our honor school had to participate in experiments and research to find what scenes would show up well and what commentary would be of most interest. Our troubles were great, as you can see. Music too had to be found to fit the mood of the film. Yes, our troubles were great and discouraging, but our film was a success.

The film was screened for two members of the Board of Education. Their reactions were as follows, I quote a letter to our club from our principal, Dr. Hyman Alpern: "When we had the privilege of viewing the sound film, *Leaders of Tomorrow*, Dr. Tildsley and Superintendent Moskowitz agreed that it was a remarkable demonstration of technical skill and common sense appreciation of audience reactions. Our distinguished visitors join with me in admiration and appreciation." Later the film was screened for Dr. Wheat of George Washington High School and Dr. Loughran of Christopher Columbus High

School, as a result of which it is booked for showings at both these schools.

Thus, Evander's Motion Picture Club achieved its second sound success. However, this is not our last for we feel sure that in the future Evander will produce even finer movies for entertainment and educational purposes.

ANOTHER club represented at the Junior Conference was the Cinema Club of Rutherford (N.J.) High School. Elmire Hedge, president, reported that the members are continuing the activity, started during the war, of making movie scrapbooks for servicemen in hospitals. Their regular club meetings are held once a month at which they have a thorough discussion of the best film shown recently at the local theatre. The picture to be discussed is decided upon at the previous meeting from the list of forthcoming pictures which, through the fine cooperation of the theatre manager, they receive regu-

larly along with motion picture stills and other material that the members use for bulletin board posting to publicize the worthwhile films. Among their various activities each year is an assembly program for the school upon which they spend much effort and which is always quite an event.

THE 1945 Junior Cinema Program, sponsored annually by the Cleveland (Ohio) Cinema Club, was the most successful yet held, writes Mrs. Carlton W. Conrad, Cinema Club President, who planned the program together with Mrs. Wm. R. Thomas, Youth Advisor. Representatives from two junior high schools discussed the subject, "What I like and what I dislike about the movies". Members of several senior high schools took up the question, "Shall the movies be for entertainment and escape, or for educational purposes and as a social force?" Prizes for the best talks in each group were awarded.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

*APPOINTMENT IN TOKYO

War Department film produced by the Army Pictorial Service of the Signal Corps with cooperation of the Army Air Forces and the United States Navy. Warner Bros. Family.

Dramatic in every sense yet made by Army Pictorial Service photographers or from captured enemy film, *Appointment in Tokyo* gives a very vivid, very terrifying, 54-minute resume of the Pacific campaign. Of necessity there is much capsuling but a clearer picture results from detailing one operation—Leyte and the recapture of Manila. Cooperation of air, ground and naval forces is shown; the important commanders are highlighted, and effort is made to get inside the mind of a soldier, any soldier, participating in a major assault. Editing, narration and music drive home the grimness and point up the fact that, though the battles are closed, the fight still goes on to enforce the peace and repair the damage to cities and to persons, both military and civilian. As an indictment of war, the film will endure for many years to come.

FRONTIER GUNLAW

Charles Starrett, Tex Harding. Original story by Victor McLeod, directed by Derwin Abrahams. Columbia. Family.

A Durango Kid western. The Kid comes to the aid of a group of small ranchers who are

being terrorized by a gang of rustlers called "The Phantoms." Playing his usual lone hand he clears the bandits out. The film has a number of musical interludes that break up the simple plot but are very tuneful.

HARVEY GIRLS, THE

Judy Garland, John Hodiak. Based on the book by Samuel Hopkins Adams. Directed by George Sidney. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Musical spectacle and the Western movie join hands in old New Mexico in a shimmer of Technicolor. Furthering the civilization of his steaks and other gastronomic delights, Fred Harvey sends a bevy of beautiful waitresses to open one of his restaurants in the wild and free town of Sandrock on the Atchison, Topeka and Santa Fe. A saloon keeper and a corrupt judge try to discourage the intrusion because they fear they may lose the patrons of the liquor establishment when the toppers discover the satisfaction of good food. The fell plans come to nothing. Judy Garland, a Harvey Girl, breaks the back of the conspiracy by stealing the heart of the barkeep. The story has moderate charm but the film's emphasis is on the elaborate musical productions. In these Miss Garland, Ray Bolger and Virginia O'Brien, backed by the talented Harvey beauties, often delight the ear and eye.

LEAVE HER TO HEAVEN

Gene Tierney, Cornel Wilde. Based on the novel by Ben Ames Williams. Directed by John M. Stahl. Twentieth-Century-Fox. Mature.

Ben Ames Williams' stark tale of an utterly selfish woman has been done in a series of smart, Technicolored country homes and presents Gene Tierney in the leading role. From a fine Boston family, this woman marries a successful writer but slowly her vicious character comes to the fore as she destroys all which stands in the way of her husband's adulation of her. She watches the novelist's crippled brother drown without any attempt at rescue because the boy occupies too many of her husband's thoughts. Hating the baby she is about to have because it disfigures her so, she wilfully causes its prenatal death. And this merely indicates the woman's nature; telling more would give away too much of the plot. The title is a peculiarly just one.

LIGHTNING RAIDERS

Buster Crabbe, Al "Fuzzy" St. John. Original story by Elmer Clifton. Directed by Sam Newfield. PRC Pictures. Family.

The town of Oak Flats has but two deliveries of mail a month, so when the stage is held up, everyone is involved. Love letters are missing, medicine for an aging lady does not arrive, and above all, reports of assay on some gold veins are delayed and checks to hold off certain mortgages. It is from the latter letters that Crabbe is able to deduce finally that the local banker is behind the holdups and pin some real evidence on him, with the assistance of the amiable comic, Al St. John. This minor western has a nicely unified plot and pleasant comedy.

MISS SUSIE SLAGLE'S

Sonny Tufts, Veronica Lake, Joan Caulfield, Lillian Gish. Based on the novel by Augusta Tucker. Directed by John Berry. Paramount. Family: SMPC 12-14.

Miss Susie Slagle opens her house to a succession of medical students and inspires them to get their degrees. A nostalgic tale, filled with medical terms, collegiate ways and two romances. The 1910 background is handsomely recreated. The film appeals to tears as well as admiration. Main strand of plot hangs on the struggles of a Vermont boy, bent on becoming a surgeon, conquering his fear of death. Miss Gish is quite as lovely as oldsters will remember her. The rest of the cast carries cut-and-dried parts well.

**OLD CLOCK AT ROENNEBERGA, THE
(Klockan Pa Ronneberga)**

Lauwitz and Vibeke Falk. Original story by Herbert Grevenius. Directed by Gunnar Skoglund. Scandia. Family: SMPC 12-14.

The grandfather clock was bought the day the young squire of Ronneberga was born and remained with him throughout the ups and downs of his seventy years. Told in flashbacks following the old man's life-story as he tells it to his granddaughter, the story shows the young squire at military school where he was successful but acquired a taste for high living which the family estate could not afford. Upon the death of his parents, he takes over the manor but it slowly slips from him as he continues to speculate with the estate's profits and satisfies the selfish whims of a flighty wife. He loses his wife to another man, but the clock does stay with him as he re-

coups enough money to buy back Ronneberga. 19th Century life in Sweden is pleasantly described in this leisurely film with English subtitles.

OUT OF THE DEPTHS

Jim Bannon. Original story by Aubrey Wisberg. Directed by D. Ross Lederman. Columbia. Family.

This adventure film is a bit more real because such a thing might have happened at the Jap surrender ceremonies. The film has some shots of actual events but builds around them a plot of the Japs to send a plane carrier, with 300 kamikaze pilots aboard, out of Korea to sink the battleship "Missouri." Thanks to a submarine which has just picked up an Army Intelligence officer on Korea, the plot is discovered and the submarine does a reverse kamikaze by utilizing its remaining torpedo, jammed in its tube, to blow up the carrier. Effort is made to present the crew of the submarine as authentic types and a leisurely start of the film shows some of the good humor and comradeship that evolves in so restricted a life.

SCARLET STREET

Edward G. Robinson, Joan Bennett. Screenplay by Dudley Nichols, based on novel and play by George de la Fouchardiere in collaboration with Mowzy-Eon. Directed by Fritz Lang. Universal. Mature.

Slow but relentless fate pursues a middle-class cashier whose hobby is painting the moment he takes up with a young model. He is unhappily married, she is a trollop infatuated with a worthless cad who urges her into using the artist for all she can. Slowly, the bungling artist realizes the fool he has been with the girl and a just portion of murder is meted out to the girl, electrocution for her boy friend, and a dismal end in demented beggary for the artist. Dudley Nichols' script is tough, Fritz Lang's direction details the motivation for a maximum of suspense and authenticity, while Edward G. Robinson takes the cashier's part with great credibility. The agony is achieved very well.

STRANGE CASE OF MR. GREGORY, THE

Edmund Lowe, Jean Rogers. Original story by Myles Connolly. Directed by Phil Rosen. Monogram. Mature.

Edmund Lowe, in this chiller's title role, is a magician whose interest in the occult goes far beyond bread-winning, Learning tricks of immunity to pain, suspended animation, hypnosis and worse, he uses them to obtain the lady he loves by plotting his own "murder," framing the lady's husband as the "murderer," and then returning to life as a fictitious brother to claim the lady. Of course, he doesn't get away with it, but mystery-lovers will admire his unsuccessful attempt. Bearing almost the entire weight of the picture, Lowe still carries it along quite well.

TOO YOUNG TO KNOW

Joan Leslie, Robert Hutton. Based on a story by Harlan Ware. Directed by Frederick de Cordova. Warner Bros. Family.

Mistaking puppy-love for the real thing, two 18-year-olds are wed only to separate after many misunderstandings. Three years later, while combat flying in China, he learns that his wife was pregnant at Reno, and that she has since given their son up to adoption by another couple. Inflamed, he uses a furlough home to recover the baby but, on the very sound advice of a friendly judge, he and his ex-wife find they have matured suf-

ficiently to make a go of it a second time. As a present for the re-wedding, their son is returned to them. While there is a very real problem here, the treatment is light and rather routine; it is another engaging domestic drama with a few heart-tugs.

VACATION FROM MARRIAGE

Robert Donat, Deborah Kerr. Screenplay by Clemence Dane and Anthony Pelissier. Directed by Alexander Korda. Metro-Goldwyn-Mayer. Family.

In 1940 war breaks up the London flat of a mousey London bookkeeper and his dowdy, sickly wife, drawing him into the Navy and her into the Wrens. The three years that they are separated bring physical and mental rejuvenation to both of them, and remembering each other as they were at parting, they dread their reunion. The inevitable conclusion takes its own good time about coming, but the film — played with all the charm that the finished British cast can bring to it — is the pleasantest sort of romantic comedy, an undercurrent of thoughtfulness giving a needed bit of weight.

WHAT NEXT, CORPORAL HARGROVE?

Robert Walker, Keenan Wynn. Story and screenplay by Harry Kurnitz. Directed by Richard Thorpe. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Corporal Hargrove's misadventures in Normandy shortly after D-Day are marked by the same sort of innocent blundering and misunderstandings that made his earlier army career so amusing. Here he is assigned to liaison duty because a French mayor and his daughter take a fancy to him, he captures three Germans, he goes AWOL accidentally in Paris, and so on. The viewpoint on all of this is thoroughly light-hearted, and with a well built up background of give and take among Hargrove, his buddies, the scheming Mulvehill, the tough sergeant, makes a likable and funny picture of the G.I. in his brighter moments.

RECOMMENDED SHORTS

INFORMATIONALS

ARCARO UP—Eddie Arcaro, a famous jockey, goes through his routine of training and racing for the camera. (Sportscope: RKO Radio) Family: SMPC 12-14.

FASHIONS FOR TOMORROW—Jean Parker and some pretty models show what the well-dressed woman is going to wear. Several famous American designers also appear and there is a glimpse into their workrooms. In Technicolor. (Adventure Special: Vitaphone) Family.

FLICKER FLASHBACKS NO. 3—"Falsely Accused," a Biograph melodrama of 1908 in which a movie camera clears a girl of a murder charge, and "A Woman's Revenge", also Biograph 1908, starring Owen Moore as a fickle suitor ruined in the stock market by a jealous woman, make up a moderately entertaining issue. (RKO Radio) Family.

GOOD OLD CROW—In these selections from Mack Sennett comedies, Monty Banks ogles the ladies, the Bathing Beauties have trouble on a beach, Larry Semon gets loose in a bakery covering all concerned with quantities of flour, batter and custard and finally the Keystone cops chase Billy Bevan. Knowing commentary by Knox Manning points up the action. (Featurette: Vitaphone) Family.

LOST LAKE, THE—Father Hubbard treks over his Alaskan glacier field to find the secret of floods in the north country. Handsome scenes in the awesome world of ice take up much of the film. In Cinecolor. (Movietone Adventures: Twentieth Century-Fox) Family: SMPC 8-14.

NINE HUNDRED, THE—The evacuation by Allied planes of nine hundred wounded partisans from Yugoslavia is described with dramatic effectiveness in this British documentary. (Special: Vitaphone) Family: SMPC 8-14.

PUCK CHASERS—Ice hockey as bred into the boys of Canada and developed into such crack teams as the Toronto Maple Leafs figures in practice and big game shots with a commentary by Bill Stern. (World of Sports: Columbia) Family: SMPC 8-14.

SKI MASTER—How Hans Schneider runs his school for skiers in the New Hampshire hills, with an interesting sidelight on off-season preparations for the winter's work. (Sportscope: RKO Radio) Family: SMPC 8-14.

STARS IN THE NIGHT—A modernized story of the Nativity in which a baby, born on Christmas in the shed of an over-crowded desert tourist camp, brings "peace and goodwill toward men" to the hard camp-owner and his self-centered guests. A good cast headed by J. Carrol Naish makes the most of the sentimental, synthetic little tale. There is some pleasant carol singing for background. (Featurette: Vitaphone) Family.

STORY OF A DOG—How the Coast Guard trained its war dogs is explained by one of the canine soldiers in this nicely handled short. There is a mild bit of dramatized action at the end where the dog, on patrol in the South Pacific, gets a Japanese sniper. (Vitaphone Variety) Family: SMPC 8-14.

*T. V. A.—An instructive and handsome picture of the miracles worked by the Tennessee Valley Authority flood control project, turning the eroded southern wasteland into flourishing countryside. (This Is America No. 2: RKO Radio) Family: SMPC 8-14.

WHAT'S HAPPENED TO SUGAR—A short, informative film on a subject of interest to everyone these days: sugar. By means of well written commentary and handsome camera shots, the role of sugar in our civilization is explained as well as the result to the individual consumer when the sources of the commodity are partly destroyed by war and the general good of nations, depending on sugar for many vital industries, must still be served. (Office of Price Administration) Family: SMPC 12-14.

MUSICALS

ALL STAR MUSICAL REVUE—An elaborately set up revue in which Carmen Cavallero and his men play "Night and Day", Kitty Carlisle sings "Once to Every Heart," Raymond Paige and his orchestra give a symphonic version of "Dark Eyes". Two dance teams—Rosario and Antonio, Veloz and Yolanda—are also among these headline entertainers. (Featurette: Vitaphone) Family: SMPC 12-14.

CARTOONS AND COMEDIES

IN DUTCH—Pluto is a milk dog in a Dutch town who falls in love with a little dachshund. It makes him so skittish that he sets off the alarm that warns the folk that the dike is leaking. Pluto and his gal are driven out of town but when they do find a leak in the dike and save the place, all is forgiven. In Technicolor. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

WHO'S WHO IN THE JUNGLE—A goose and pal go hunting lions but get into a terrible mess in the jungle when they find their sport. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family.

SERIALS

ROYAL MOUNTED RIDES AGAIN—Nos. 11, 12, 13. Despite all that the villains can cook up to thwart the hero and his men, the Mounties finally run down the master mind behind the gold robbery and the making of the counterfeit gold pieces, and the entire gang is brought to justice. (Universal) Family.

NEW MOVIES

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EDITORS—Richard Griffith, Bettina Gunczy, Marie L. Hamilton, Arthur Beach, Henry Hart, Stephen P. Belcher, Jr.

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Cover — *The Spiral Staircase* — RKO-Radio Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Shadows of Censorship - - -

OUT in Hollywood they have something new to worry about—or something old in a new form. The latest industry headache is localized censorship. Local censors are almost as old as the motion picture itself, but they have never assumed the proportions of a major Menace. The bogey of the past, and a fearsome one he used to be, was legal censorship by the federal government in which a few people would have dictated the screen entertainment of widely diversified regions. Censorship within the community by its own elected officials was in recent years a scattered, isolated thing.

It is still scattered, but there is no doubt that it is growing, and what worries movie men is that it is displaying a remarkable consistence. A picture comes out and is banned or scissored in one city. Immediately half a dozen others set the repressive machinery in motion. No concerted action has been taken; civic officials have not convened in inter-city conference and come to a joint decision. It is simply the force of example which makes the censor-minded in one place prick up their ears when they hear that a particular film has run into trouble elsewhere. Now they have an excuse for challenging it on their own home grounds. And they can defend their meddling on the basis that others, up country or down-state, are meddling too.

ALL of which proves a number of things—familiar things to those who have watched the screen struggle toward the stature and dignity of the public form it has become. But here familiarity must not breed contempt. As a threat to the quality and intelligence of screen entertainment, censorship is far from contemptible. The National Board has learned this to its sorrow in its years of opposition to censorship in all its forms. Rules intended to repress the cheaply sensational are always interpreted to apply equally to the honest film with a realistic approach to things that matter. And nobody has ever been able to write them so that they can't be thus misused.

It is true that local censorship presents the threat in minimum form—if one can be considered less onerous than another. State and national censorship laws are hatched in legislative backrooms, and become so involved with political deals and counter-deals that the citizen knows not where to attack the hydra. But when the censor is the voter's own mayor or police commissioner, and the entertainment in question is the film about to be offered at his neighborhood theatre down the block, he knows how to get action and where to fix blame.

WHYY, then, is local censorship on the increase? Have moviegoers suddenly, unaccountably changed their minds about the character of their favorite entertainment? Have producers, still more unaccountably, run amok and begun to make licentious films, despite a self-regulation already uncomfortably rigid? Or has the new tendency to repression got something to do with the dislocations of war and its aftermath—with a restless will to change in some people, and a fear of change in others? The questions are not rhetorical. The National Board wants to find out what's up—what's behind this niggling, nagging attempt to dictate public taste which, sporadic as it is, nevertheless manages to creep and spread. We mean to discover via questionnaires and contact; future issues will report the findings as returns come in. Meanwhile, those of you who have news and views on local censorship will find a ready ear in this corner.

THE NEW MOVIES

Selected by the Committee
on Exceptional Photoplays

The Spiral Staircase

Screenplay by Mel Dinelli, based on the novel "Some Must Watch" by Ethel Lina White; directed by Robert Siodmak; photographed by Nicholas Musuraca. A Dore Schary production released by RKO Radio.

The Cast

HelenDorothy McGuire
Professor Warren.....George Brent
Mrs. WarrenEthel Barrymore
Dr. ParryKent Smith
BlancheRhonda Fleming
Steve WarrenGordon Oliver
Mrs. OatesElsa Lanchester
Nurse BarkerSara Allgood
Mr. OatesRhys Williams
ConstableJames Bell

THE *Spiral Staircase* begins absorbingly in a small American town of the early century. Period and atmosphere are brilliantly set in the first few minutes, as we watch a movie performance of the nickelodeon age of the cinema—*The Kiss* this ancient film is called, and as it flickers across an improvised screen in a hotel ballroom, followed avidly by enthralled audience and lachrymose pianist, the whole spirit and flavor of 1905 are evoked. But even as we follow the make-believe melodramatics of the old picture, cruder melodrama intrudes; in another part of the hotel, a crippled girl is murdered. Something is amiss in the age of innocence.

For there have been other murders, and they have begun to take on a pattern. All the victims are young girls, all are afflicted with some deformity. Therefore the disturbed town constable takes special pains to warn a dumb girl, maidservant in the town's leading family, to hurry straight home after the disrupted movie performance. As she makes her way through gathering storm and murky trees we are not sure whether the shadowy terrors that lurk in the background are real or seeming—not sure, until a flash of lightning momentarily reveals a watching figure standing beside a tree. Then we know. But a moment later, herself unknowing, she has gained the safety of the Warren mansion.

Is she really safe there? Seemingly, yes. Mute since childhood through the shock of seeing her father and mother burned to death, she is yet intelligent and attractive, and is treated rather as a daughter of the house than as a servant by Professor Warren and the rest of the inmates. She is the favored attendant of old Mrs. Warren, bedridden from heart disease, and young Dr. Parry, not a little enamoured, thinks that her affliction can perhaps be cured by the new psychological methods then being developed. But here, too, something is awry. Interest of the Warren aristocrats in their young protege is a little too fixed. Why, for example, is old Mrs. Warren always warning her favorite to leave the house—leave that very night, not next week as Dr. Parry wants her to do? Is Mrs. Warren really as ill as she seems, is she always asleep when her eyes are closed? Why does she compare the sons of the house so contemptuously with their dead father? And why do the sons themselves—step-brothers, each with a different mother—seem bound together only by mutual dislike and common weakness?

IN laying this groundwork, in propounding these questions, *The Spiral Staircase* achieves great tensivity and terror. The decayed village, the divided household, the vast Victorian mansion through which the camera enigmatically moves, compose a vignette of American Gothic, a rustic simplicity concealing ingrown desires and fears. Director, cameraman, and writer are at their best thus far, using every angle and object, every fall of light and turn of speech, to suggest the presence of the unknown murderer. Particularly is their work distinguished in the sequence when the concealed eye of the murderer watches the dumb girl before a mirror, vainly moving her lips in an effort to speak. But from this point on—the director and his talented staff encounter trouble. Having set their situation, and enlisted our rapt interest, they must now resolve it with no loss of

tension. And this they can't do so easily because *The Spiral Staircase* is not, after all, a psychological study or a period piece but a 'whodunit' in which the spectator must be mystified (instead of enlightened) until the climax when the murderer unmasks himself in a final few minutes of electrifying action.

The picture's inner division illustrates the dilemma of all mystery films (and novels and plays) these days. During the period of its invention and development, the detective story was almost purely an intellectual exercise, like a problem in chess, eschewing atmosphere and motive in favor of clues and evidence — the blunt instrument, the bloodstain, the ash of the telltale trichinopoly. In an attempt to humanize their stories (and thus heighten their salability in a highly competitive field) today's writers stress mood and background, bring us closer to their characters — yet hold us at arm's length lest we guess too much too soon. In the course of this battle of wits between writer and reader, there is perforce much double-talk, much drawing of red herrings across the crooked trail, much sinister inference which turns out to be meaningless. So it is with *The Spiral Staircase*. Though we are not allowed to know any of the characters too well, our attention is duly focussed upon one after another in order that we may suspect them all and yet remain baffled until the author chooses to point an accusing finger in the right direction. Inevitably, tension relaxes and the audience ceases to suspect characters in the film, turning instead a skeptical eye upon each of the new devices introduced to distract its attention.

ALL of which is entirely agreeable to the mystery addict; he accepts the trickery as part of the convention of this kind of narrative, and asks no more than that the solution, when finally produced, be plausible and logical. Which, in *The Spiral Staircase*, it is; adequate clues to the identity of the murderer are scattered through the dialogue, for those who have the wit to see them. And the motive is

real enough, possible enough. It is the nature of that motive which may put off, and even annoy, those less addicted to the mystery story. For, as in so many recent film mysteries, the motivation is psychopathic. There are, in fact, two mentally ill people in the picture—the dumb girl whose affliction was brought on by shock, and the murderer, suffering from a compulsion to destroy all imperfect beings. To some, the distress of mental suffering is too profound to be treated trickily. These will regard the psychological aspects of the story as so much window-dressing, dragged in to provide adventitious thrills and easy characterizations. Others might put it still another way: that the picture slows down and loses interest when it turns from mood and subjectivity to clues and suspects. Certainly the film is less technically interesting in its latter part, when the visual flow provided by numerous camera set-ups is interrupted by long scenes of dialogue.

For all that, *The Spiral Staircase* has qualities which far more ambitious pictures rarely achieve these days. The acting is excellent, even, at times, remarkable. Dorothy McGuire is a dumb girl not alone by virtue of speaking only six words in the film. She has the stilled quality which comes to those who live perforce in a world of their own. And an untouched loveliness which is as much a matter of character and performance as of face and figure. Miss Barrymore, her powers untaxed by her surface role, and bedridden to boot, dominates her scenes because she can't help it, because you'd rather watch the play of expression on that noble face than follow the narrative. The overtones of her voice convince you from the beginning that she knows the key to the mystery, and that it is eating her heart out. To directors, a word of warning: it doesn't do to cast Miss Barrymore in secondary roles unless you don't mind the story's being thrown askew. George Brent and Gordon Oliver are convincing as hollow weaklings, and Elsa Lanchester is at her extraordinary best as a bibulous servant. Most of all, it is the inventive direction which catches one's eye—in the nickelodeon scene at the beginning, in a

wry bit in which two doctors have a rather sinister conversation about medical ethics, and—despite all faults—throughout the film, whenever there is a chance to invoke lurking horror, and to suggest that that horror derives, not from the supernatural or the world outside, but from the routine lives of seemingly normal people.

R. G.

Burma Victory

Produced by the British Army Film Unit from film taken by British, Indian and American combat cameramen. Distributed by Warner Brothers.

ONE of *Desert Victory's* most conspicuous assets was that the action followed the straightest dramatic line, due west from Alemein. The innovations of *The True Glory* were possible because audiences were familiar with the tactical situations and the dramatis personae, enabling the film makers to utilize the most fluid narration, explore many varieties of characterization, all to heighten the film's artistry yet not put it above the easy understanding of its audience.

The Burma theatre unfortunately had no natural assets to aid its film record. For three full years the action was inconclusive but generally losing. Finally in 1944 the British were able to make a stand at Kohima and Imphal; General Wingate achieved strong retaliatory jabs with what was labled "the most daring airborne operation of the war;" Merrill's Marauders assumed a limited but biting offensive. This was encouraging but still difficult for the armchair strategist to follow. Battles faltered and dissipated before the monsoons. They were scattered from Stillwell's fight back along the Ledo Road to Yunan where the Chinese poised an ill-equipped expeditionary force, to the Arakan coast where the Eastern Fleet executed amphibious operations which were pallid in comparison with any of the European or Pacific landings.

Furthermore the issues never achieved black-and-white clarity. The Allies were represented by 40-odd nationalities, mostly Indian volunteers. The enemy's person-

ality was also split—disease immobilized more men than the Jap accounted for. There were malaria, dysentery, scrub typhus, jungle rot, and more. At one time, 80% of Stillwell's force of American engineers were down with malaria. There were mountains and rivers to cross—bitter obstacles to our supply lines. And always the untrodden, unbroken jungle. There could be no encouragement from the weight of weapons or ammunition. When available, the film does acknowledge their value—especially does it commend our Col. Phil Cochran for never failing with airborne supplies to the raiders along the Myitkyina-Mandalay raid line. But more often, the supplies simply were not there so the men had to reduce to half rations, corral elephants and coolie labor, and bend to the task of being their own arsenal. As an instance, the movie shows their construction of a fleet to ferry the 14th Army across the Irrawaddy, done at a rate of ten 12-ton vessels a day, right on the west bank of the river.

FROM these disheartening complexities, the British Army Film Unit has done a remarkable job of distillation. Compiling the camera-work of British, American, or Indian photographers, simplifying strategy so it can be readily grasped, adding a sparing, matter-of-fact commentary, they have given us a very workmanlike, objective report of the Burma campaign. It tries to be nothing more than this. It uses no tricks to make the tempo more than a matter of getting from point A to point B—occupation to liberation. Realizing that it had some tremendously vivid pictures to tell its story, it purposely underplays, and at times totally eliminates, comment in order to maintain its restraint. Aware that problems of command sometimes caused embarrassment to higher headquarters, it consciously avoids all controversy and instead merely lists units and actions.

But perhaps after the film has ended a sympathy may arise in the audience's mind that other war documents did not create. Other films generally achieve a kind of exaltation from the struggle well done.

Burma Victory is a title patterned after the others, yet in Burma the victory had a hollow ring. The men hoped for equipment from Europe, once that war was terminated, with which to forge their own victory. In August, 1945, they had massed their energies from east, west and north to start the march from Rangoon into the heart of their objective—Malay. But the second atomic bomb loosed on August 9th halted their action in mid-air. They were bereft of the final surge and subsequent singing joy of victory. They just received a command from an impersonal headquarters elsewhere on the globe to cease fire. The smoking guns lowered, the men wiped the sweat from their mud-caked faces and told each other it was over. That was all. And still facing them were the jungles, the mountains and the disease. The film ends on just that note—a panoramic view of nothing but jungle.

AMERICAN audiences may not appreciate this British understatement yet *Burma Victory*, besides being full of excellent pictures assembled to tell its story with good purpose, also contains a little lesson in diplomacy. Avoiding the theatrics with which some of our fiction film makers have hyped incidents in the Burma struggle, this film restricted its impact. Instead we get the most balanced justice towards the subject. This is eminently fair. *Burma Victory* ranks with *Desert Victory* only photographically, and in a little lesson of good taste it contains for us. We should not dismiss the commentary, monotoned like pages from a diary, as unnecessarily subdued, but rather consider whether this method may not be the best means of attaining clear objectivity.

Incidentally, it would not be amiss to express our gratitude to Warner Brothers, the distributors who are making this British account of the Burma campaign available to American audiences. Their doing so indicates that Warners intends to put into action the stated aims of Jack L. Warner to utilize films as, among other things, an instrument for effecting One World.

S. P. B.

The Seventh Veil

Story by Muriel and Sydney Box, directed by Compton Bennett, photographed by Reginald Weyer and Bert Mason. A Sydney Box-Ortus production distributed by Universal.

The Cast

Nicholas	James Mason
Francesca	Ann Todd
Dr. Larsen	Herbert Lom
Peter Gay	Hugh McDermott
Maxwell Leyden	Albert Lieven
Susan Brook	Yvonne Owen
Dr. Kendall	David Horne
Dr. Irving	Manning Whitley
Conductor	Arnold Goldsborough
Conductor	Muir Mathieson
Nurse	Grace Allerdyce
Parker	Ernest Davies
James	John Slater

THE fascination with mental illness and psychiatric treatment that has held so many American producers in its grip lately has not been lost on British producers. *The Seventh Veil* poses such a problem, applies a cure and after many melodramatic convolutions and feats of psychiatric legerdemain concludes on a happy note for the principles involved. The problem takes the form of a young lady concert pianist who is suffering from an estrangement from reality and a desire to commit suicide. The cure is applied by means of narcotics and hypnosis. It is while under the influence of these devices that the psychiatrist draws from her the story of her life that led up to her mental seizure and, incidentally, gives to the film its none too original form of the flashback. Thus we learn the heroine was orphaned early in her life and came to live with a rich cousin, an embittered bachelor, particularly embittered on the score of women. He discovers his young protegee has remarkable musical talents and makes it his life work to train her to be a great artist. Other than that he allows no sentiment to touch their relationship and ruthlessly destroys anything that may interfere with his design to create a concert pianist out of the girl. After years of intensive study on her part and of tyranny on his, including the smashing of one love affair and an attempt to smash a second, the now famous pianist runs off with a painter. But an

auto accident ends that and lands the girl in a hospital with burnt hands and a mental disorder.

THE psychiatrist of the piece before he begins his treatment explains to the conservative and rather diffident members of the hospital staff that the girl's cure can only be effected by her complete self revelation to him. He uses the rather fanciful figure that a person is like Salome and her famous seven veils. To a friend she may drop one or two of them; to a lover several more; but she is always unwilling to drop the seventh. It is the task of the mental doctor to induce her to drop the last veil in order that he may bring to light the thing that causes the trouble, make her realize it and hence dissipate the fear that is the base of her illness. Apparently this is all very elementary but Mr. Lom who plays the psychiatrist fills his role with a convincing authority. Perhaps the fact that he is a new face on the American screen is responsible for this as much as his accomplishments as an actor. In roles of the type familiar players whom we have seen in many different parts before are apt to strain credulity when they turn up as practitioners of a science that is still rather mysterious to most people. Lom does bring to the

screen an assurance of his powers to cure the pianist more successfully than most actors who have played similar parts.

ANN TODD'S pianist is drawn with skill rather than inspiration. In a Trilbyesque fashion she goes through her musical development with masklike face that suggests Garbo to some and poor makeup to others. But she has moments of remarkable power. Her debut is stunning theatre during which the spectator is very apt to feel as frightened as she. Mason who plays the part of her exacting relative is really excellent. He is an accomplished and knowing actor who can portray a brusque dominance without losing appeal.

Most successful part of the film is the use of concert music in it without letting it get in the way of its action. And there is a great deal of music included in the film. This appears not only in the set pieces at concerts but incidentally in the conservatories to which the heroine is sent in England and on the continent. Evidently the early phases of the girl's training charmed the director because the camera lingers longest on them. Towards the end the pace quickens considerably to a surprise finale. A. B.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BANDIT OF SHERWOOD FOREST

Cornel Wilde, Anita Louise. Screenplay by Wilfrid H. Pettitt and Melvin Levy, based on the novel "Son of Robin Hood" by Paul A. Castleton. Directed by George Sherman and Henry Levin. Columbia. Family: SMPC 8-14.

It is twenty years since Robin Hood left Sherwood Forest to become an earl, but England is again in the grip of a tyrant and he gathers his son and his men in their green-wood stronghold to free her. How they accomplish it, getting rid of the wicked regent and restoring the boy king with his queen mother to power, makes a pleasantly exciting juvenile tale, filled with good archery, fine horsemanship, daring deeds and narrow escapes. The cast is adequate—Henry Daniell as the villain, Anita Louise as a lady-in-waiting, perfectly groomed even when disguised as a scullery maid, and Cornel

Wilde, a smiling and mildly dashing Robin Junior. There are enough period trappings to establish historical atmosphere and to add color to the pretty picture.

BECAUSE OF HIM

Deanna Durbin, Charles Laughton, Franchot Tone. Original story by Edmund Beloin and Sam Herzog. Directed by Richard Wallace. Universal. Family.

The waitress who rose to stardom playing opposite Broadway's greatest actor is no new figure to the movies, but Miss Durbin's waitress has many new and delightful twists. Worshipping Laughton's stage successes, the aspiring girl manages to have her name seriously linked with his in the papers, and because he is an actor off-stage as well as on and acutely sensitive to his press clippings, she is able

to make the connection a reality. From there, it takes some jockeying to achieve her goal but as such things have a way of turning out, the waitress gets the part, the play is a success, and in addition she wins the young playwright for herself. Three songs are well knit into the plot and Laughton overplays the vain actor with great gusto.

BEDLAM

Boris Karloff, Anna Lee. Screenplay by Mark Robson and Carlos Keith; suggested by William Hogarth's "Bedlam." Plate 8 in "Rake's Progress." Directed by Mark Robson. RKO Radio. Mature.

To stop the attempt of a young woman of fashion to clean up the corruption in 18th century Bedlam, its superintendent, Boris Karloff, has her committed to the infamous asylum. Her experiences in the madhouse where she is torn between pity for its wretches and her desire to escape, make up most of a film whose promise is largely unrealized. The acting is either wooden or over-theatrical, the direction uncertain and heavy. Although situations of unusual dramatic interest are set up—the masque at which the madmen perform for the aristocracy, the trial of the hated Karloff by the lunatics—they seldom come to life. Settings show a nice attention to the London of the period and there is the carefully built up atmosphere that distinguishes a Val Lewton production.

BLUE DAHLIA, THE

Alan Ladd, Veronica Lake, William Bendix. Original screenplay by Raymond Chandler. Directed by George Marshall. Paramount. Mature.

Three ex-soldiers receive a grisly welcome when one, Ladd, is accused of murdering his faithless wife an hour after his reunion with her, while fits of irresponsibility, resulting from the war injury of another of the trio, implicates him also. Opposing these sympathetic players is an unpleasant set with criminal records, who still succeed with various vices enough to live well, if loosely, and foil the soldiers-turned-detectives at every turn. The murderer is finally unmasked, with the aid of Miss Lake who is the estranged wife of one of the more callous criminals, the owner of the Blue Dahlia supper-club. This plot's treatment is obviously aimed at being hard-boiled but not realistic. A blow from a pistol-butt is executed with such neat, suave brutality that it is slick but not really terrifying.

*BURMA VICTORY

Produced by the British Army Film Unit. Distributed by Warner Bros. Family: SMPC 12-14. (See page 6).

CLOSE CALL FOR BOSTON BLACKIE, A

Chester Morris. Based on the character created by Jack Boyle. Directed by Lew Landers. Columbia. Family.

The body was found in Blackie's apartment, our hero was holding the gun, and in addition it transpires that he had been romantically interested in the murdered man's wife before her marriage. But—you guessed it—Blackie does manage to solve the puzzle and turn the guilty parties over to the sheepish police. Short, unpretentious but engaging, this latest chapter in the detective's career is more comic than suspenseful, with George E. Stone being especially doleful as nursemaid to a baby the guilty parties brought into the case.

MADONNA OF THE SEVEN MOONS

Phyllis Calvert, Stewart Granger, Patricia Roc. Based

on the novel by Margery Lawrence. Directed by Arthur Crabtree. Universal. Mature.

A horrifying accident in her early girlhood causes Maddelena to have recurrent attacks of amnesia during which she leads alternately two different lives. Her real life, that of a pious mother and the wife of a rich Italian gentleman, terminates periodically with some shock and she disappears. While in this state she is the moral and social opposite of her former self, living with a gangster in the slums of Florence. Much of the action of the film revolves around the efforts of her daughter to find her. The picture has variety enough, what with religious episodes, high continental society, thieving gangs and multiple romances. The peculiar malady of Maddelena, in spite of the film's statement that it is based on a real case, is hard to believe. But once accepted the film turns out to be an interesting melodrama with colorful backgrounds, a competent cast and a lovely heroine.

MADONNA'S SECRET, THE

Francis Lederer, Gail Patrick. Original story by Bradbury Foote and William Thiele. Directed by William Thiele. Republic. Mature.

A moody painter of genius living with his mother has several of his models disappear and turn up murdered, just as he was becoming personally attached to them. Unable to cope with the depths of his artistic moods, he also finds himself unsure about the series of murders. Although several false leads are left in the air, the picture has a nice suspense, interesting setting in the world of art, and Francis Lederer as the artist turns in quite a compelling characterization. And the solution of the crimes is quite arresting too.

MY REPUTATION

Barbara Stanwyck, George Brent. Based on the novel, "Instruct My Sorrows" by Clare Jaynes. Directed by Curtis Bernhardt. Warner Bros. Mature.

Fine performances herein consider all sides of a problem dated to some, yet facing many families. How long must a widow pay homage to her late husband's memory? Can a second love be indulged without disrespect to the first? These problems are made more poignant in Miss Stanwyck's case by the excessively rigid code inherited from her wealthy, widowed mother, and by the eventual accusation from her own sons that she has been disloyal to the memory of their father. Although the men of the film are something less than typical, the other family relationships are very carefully drawn and the whole emotional pattern of widowhood is dramatized convincingly. The picture labors at particularizing this personal dilemma, confining it to the moneyed of our society; with but minor adaptations, it could apply for all levels of American life.

NORTHWEST TRAIL

Bob Steele, Joan Woodbury. Screenplay by Harvey Gates. Directed by Derwin Abrahams. Screen Guild Prods. Family.

With the help of a spoiled American heiress, a Mountie discovers that a gang is working an isolated gold mine illegally and smuggling the ore across the border. Tracking down the leaders in the scheme through the wife-beating innkeeper who acts as their informer involves the usual Western tactics, given an added interest here because of the lovely Northwest woodland settings in which they

take place. The conventional little story gets a bit of novelty from the goings-on of Poodles Hanneford, a retired circus man, who in addition to his home-steading activities works with the Mounties and teaches his daughter bareback riding. In Cinecolor.

PORTRAIT OF MARIA

Dolores Del Rio, Pedro Armendariz. Original story and direction by Emilio Fernandez; screen adaptation by Maurio Magdaleno and Emilio Fernandez. Metro-Goldwyn-Mayer. Mature.

It is a sad love story that is told in this Mexican film. Because of her mother's bad reputation, an Indian girl is ostracized by her fellow townsmen. Her lover's devotion rouses enmity against him also and persecution of this simple-hearted pair is carried on to a tragic ending. In the English sound track that has been added, efforts to make the dialogue properly unaffected occasionally border on the absurd, and lip movements do not always synchronize with the speech. In spite of this, however, the charm of the picturesque place and its people makes itself felt. The settings around Lake Zochimilco are lovely and there is a good study of native character—primitive, religious, appealingly child-like.

ROARING RANGERS

Charles Starrett, Smiley Burnette. Original story by Barry Shipman. Directed by Ray Nazarro. Columbia. Family: SMPC 8-14.

Soft-peddalling the lawlessness of the West, this picture allows more time to pleasant comedy and music, and to a couple of youngsters who are very likeable. It has the familiar plot of land gamblers acquiring deeds to properties whose value has skyrocketed with the extension of the railroad. The sheriff's son, knowing how helpless his dad is facing the gang, writes to his idol, The Durango Kid, asking for help. Heeding the request, The Kid comes with his saddle-pal, Smiley Burnette, and together they unmask the dirty dealers of the town's citizenry. A wise director apparently just let Smiley improvise before the camera now and again, and Mr. Burnette does most agreeably, if on an elemental level.

*SAILOR TAKES A WIFE, THE

Robert Walker, June Allyson. Based on a play by Chester Erskine. Directed by Richard Whorf. Metro-Goldwyn-Mayer. Mature.

A smart and witty comedy about the disappointment of a young lady, smitten with the glamor of a sailor's uniform, when the gob she marries turns up in their new home discharged from the Navy and in civilian clothes. Miss Allyson and Mr. Walker make a good comedy team and are helped out by a delightful supporting cast. The writing is light and sophisticated and gives the film good pace and plenty of laughs.

SAN ANTONIO

Errol Flynn, Alexis Smith. Original screenplay by Alan LeMay and W. R. Burnett. Directed by David Butler. Warner Bros. Family: SMPC 12-14.

In his fight to rid the southwest Texas of 1877 of a band of organized rustlers, rancher Errol Flynn has to contend with all the villainy that robber baron Paul Kelly, his creole partner, and his army of gunfighters can invent. The whole lot of them, though, get what's coming to them when Errol and three or four friends go to work. Errol, gaily daring throughout, even finds time on the side to win

away Kelly's weakness, handsome Alexis Smith, star entertainer at his big San Antonio hotel. Everything is present in twice the normal amount, from the fights to the clowning of S. Z. Sakall, Alexis' manager. The film will please those who like their westerns highly colored, lavish, action-packed and spectacular. In Technicolor.

SENTIMENTAL JOURNEY

John Payne, Maurcen O'Hara, William Bendix. Based on a story by Nelia Gardner White. Directed by Walter Lang. Twentieth Century-Fox. Family.

Miss O'Hara and John Payne as man and wife make a successful playwright-actress combination destined for long runs until she learns that a weak heart may take her away at any time. To insure that the husband will be cared for, in fact "spoiled" just as she had spoiled him, the wife persuades him to adopt a young girl who happens to have the same dreamy imagination that the actress had. When the adopted child has won her way into the actress' heart, though not completely captivating the husband, the actress dies and the young child takes it upon herself to carry on the wife's part. Though his wife's death hits the playwright very hard, he does in time realize that the little girl can replace his wife in his own affection, though not until after near-tragedy to the poor child. Connie Marshall is quite convincing as the child.

SEVENTH VEIL, THE

Universal. Mature. (see page 7)

*SPIRAL STAIRCASE, THE

RKO Radio. Mature. (see page 4)

TERROR BY NIGHT

Basil Rathbone, Nigel Bruce. Screenplay by Frank Gruber, adapted from a story by Sir Arthur Conan Doyle. Directed by Roy William Neill. Universal. Family: SMPC 12-14.

On the night train to Scotland, Lady Carstairs is taking her big diamond, the Star of Rhodesia, back to her Edinburgh home. Inspector Lestrade, Sherlock Holmes and Dr. Watson go along to safeguard the famous jewel, but since the train is filled with suspicious characters who are determined to have it even at the cost of murder, the three spend a busy time getting things under control before the trip is over. Holmes does less deducing and Watson more bumbling than usual which slows matters up a bit but doesn't keep the well-played, smoothly done mystery from being engrossing.

VIRGINIAN, THE

Joel McCrea, Sonny Tufts, Brian Donlevy. Based on the novel by Owen Wister and the play by Kirk Lashelle and Owen Wister. Directed by Stuart Gilmore. Paramount. Family: SMPC 8-14.

Like the Virginian himself, this edition of the Owen Wister tale of the West is long and rangy, inclined to meditation but always handsomely symbolic of the beauties of the pioneer West. In it, the slowly emergent romance between the cowboy and the Vermont teacher is severely set back when frontier law dictates that the Virginian must hang his best friend who had teamed with the cattle-rustlers. McCrea and Sonny Tufts establish the unexpressed friendship well, heightening the effect of their subsequent break and giving meaning to the final act of revenge when the Virginian, on the eve of his marriage, has it out with the chief rustler. This film certainly has more beauty and more con-

tent than the typical western, but it sometimes seems dull in comparison with others of its class.

WELL-GROOMED BRIDE, THE

Olivia deHavilland, Ray Milland, Sonny Tufts. Based on a story by Robert Russell. Directed by Sidney Lanfield. Paramount. Family.

The one magnon of champagne left on the war-time West Coast is suddenly essential to a would-be-bridal and to a naval officer for the launching of a new battleship. This wispy plot is stirred up until the reputations of the Army and Navy are at stake, sea patrols and provost marshals are making arrests, and wedding dates are made and broken with abandoned frequency. This being purest froth however, the ship does get christened with the champagne, and the representatives of Army and Navy do find suitable fiancées.

RECOMMENDED SHORTS

INFORMATIONALS

CADET CAGERS—West Point's crack basketball team shows how its plays are built up in long practice. Bill Stern comments on the skills of the players shown in slow motion. (World of Sports: Columbia) Family: SMPC 12-14.

CAVALCADE OF ARCHERY—Archer Howard Hill shows his skill, shooting swinging light bulbs, hitting targets behind him by looking in a mirror, piercing an apple and then a prune placed on a man's head. Color crudities are shown up by the finish and beauty in shots from the Technicolor feature "Robin Hood" that introduce and close this short. In Technicolor. (Sports Parade: Vitaphone) Family.

DAYS OF '76—Deadwood, South Dakota, holds its annual "Days of '76" celebration — parades showing the dress and customs of the period, guest bands, a rodeo with strenuous steer roping, excellent trick riding, Sioux tribal dancing. In Technicolor. (Sports Parade: Vitaphone) Family.

DIXIE POINTERS—Hunting bob-white in the grand manner is documented on a southern plantation, with superb pointers assisting in bringing down the birds. (Grantland Rice Sportlight: Paramount) Family.

FLICKER FLASHBACKS NO. 5—Made up of two film excerpts from 1908-09 productions: "The Usurer" and "The Lesser Evil" starring Blanche Sweet. With an amusing commentary. (RKO Radio) Family.

FOOTBALL THRILLS OF 1944—Pete Smith describes memorable plays of the 1944 football season in his lively fashion, using bits of trick photography to point up his comments. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

GREAT LAKES—Impressive shots that point up the importance of the Great Lakes in our commercial life; the industries for which they are an outlet, the big cities on their shores, details of shipping, and the work of the Coast Guard to keep these inland seas open and safe. (This Is America: RKO Radio) Family: SMPC 8-14.

GUN IN HIS HAND, A—A gang leader joins the police force to learn all the angles from which law tracks down a criminal but he is eventually caught himself by a tiny clue that he leaves at a crime. (Two-reel Special: Metro-Goldwyn-Mayer) Family.

IN OLD SANTA FE—Details of the annual Santa Fe fiesta, showing the processions, the Spanish and Indian dances and the part taken by the children, both as spectators and participants. Neither color nor photography does justice to this interesting subject. (Technicolor Adventure: Vitaphone) Family.

LEASE ON LIFE—Gene Lockart—Made and distributed by the National Tuberculosis Association, this film has considerable story and character interest but, in tracing the affairs of a typical family, it highlights the general thesis that health is

a personal responsibility which can best be maintained by foresight. Voluntary visits to clinics, chest examinations, regular dental examinations, etc., waylay the possibility of illnesses of all types. Gene Lockart as the chief actor brings the lesson out with grace. (Available in 35mm and 16mm sound versions on a non-profit basis from the National Tuberculosis Assn. and its affiliated associations throughout the country. Script by George W. Sayre and Marie MacCall. Directed by Emerson Yorke.) Family 25 minutes.

LOUISIANA IN SPRINGTIME—The Technicolor camera brings out all the pictorial beauties of the Delta country, the French Catholic town, but is especially effective in showing us the iris grown there. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

MARCH OF TIME NO. 3 (12th series) "Eighteen Million Orphans"—As the only territory on which the Stars & Stripes was replaced by an enemy flag during the war, our responsibility to the Philippines is very real. This review of the Islands' history is especially timely since Independence has been promised in July of this year. As this film shows, the action this country takes may indicate the pattern for all other subject races of the world. (Twentieth Century-Fox) Family: SMPC 8-14.

MARCH OF TIME NO. 4 (12th series) "Justice Comes to Germany"—Justice in conquered Germany is demonstrated in the trial of a lower Nazi official who is accused of the murder of a captured American airman. It is an impressive procedure well photographed and edited to give point to the fairness and thoroughness given to trials of unimportant Nazi criminals by the American courts. (Twentieth Century-Fox) Family: SMPC 12-14.

MERMAID'S PARADISE—Familiar, but still pleasant, pictures of swimmers and divers at Florida's Silver Springs, combining slow motion and under-water photography to generate interest. (World of Sports: Columbia) Family: SMPC 8-14.

MICHIGAN SKI-DADDLE—Water-skiers, both beginners and champions, show what they can do on the lake in Holland, the Michigan center for this form of sport. Though repetitious the picture is pleasant to watch. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

MODERN GUATEMALA CITY—Points of interest in this up-to-date city—churches, monuments, hotels, the residential sections and the amusement centres. In Technicolor. (FitzPatrick Travel-talk: Metro-Goldwyn-Mayer) Family.

POPULAR SCIENCE J5-3—Machinery for removing seeds from fruit, and experiments to eliminate pilots' "blackout" spells, form the bulk of this review of new scientific techniques. In Magnacolor. (Paramount) Family.

QUARTER HORSES—Racing cow ponies in Tucson, showing a sport quite removed from the Derby but with tradition in the west and plenty of excitement. (Sportscope: RKO Radio) Family.

SONG OF SUNSHINE—Here is a short review of modern Florida, showing especially the big business done in oranges, cypresses, and of course tourists. In Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family.

UNUSUAL OCCUPATIONS L5-3—Cooks of Bridgeport, Conn., have the most unusual jobs in this collection, for they test recipes from all over the world to insure all ingredients and proportions are pleasing, with proof being in the eating. In Magnacolor. (Paramount) Family.

WHERE TIME STANDS STILL—Picturesque places, people and customs in the Guatemalan countryside. In Technicolor. (FitzPatrick Travel-talk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

WINNING BASKETBALL—The basketball teams of the Oklahoma A. and M. College have become famous in the world of American amateur sports. This film shows how these teams are built up, making frequent and deft use of the slow motion camera to capture fast intricate plays. It ends with the championship game in Madison Square Garden. (Sportscope: RKO Radio) Family: SMPC 8-14.

(Continued on page 20)

MOVIES AND PUBLIC OPINION III

An Interview With John Huston

"IT isn't a question of whether the movies *should* influence public opinion—they do. The real question is, what are movie-makers going to do about it?"

This was John Huston talking—Huston, son of the famous Walter, sometime cavalryman, prizefighter, and general gadabout, sometime Hollywood writer-director, more recently the soldier-writer-director of the U. S. Army films *Report from the Aleutians*, *The Battle of San Pietro*, and the forthcoming psychiatric picture, *Let There Be Light*. When I talked to him, ex-Major Huston was pausing in New York for a post-demobilization breather before returning to the Warner studio in Hollywood for his first fiction film since *In This Our Life* of 1942.

I had asked him the National Board's \$64 question which has already brought clarification from film fans and film-makers alike: Has the purpose of shaping public opinion any place in the entertainment film? Fighting the flu and the relentless telephone in his room at the Weylin, he nevertheless looked alive when I put this to him, and answered energetically through his Kleenex.

"You only have to cock half an eye at the movies, and the popularity of the movies, to realize that everything that happens in a film has an impact on audience thinking. Surely this is a commonplace? When Clark Gable appeared in *It Happened One Night* minus an undershirt, sales fell off until the BVD manufacturers yelled for mercy. Any picture which is effective entertainment starts a series of chain-reactions that reach to infinity. Any film-maker who knows his job knows this, if he does any thinking at all.

"And it isn't an adequate come-back to say that the influence is unconscious—that a writer as he invents a story, a director as he brings it alive, are only concerned with being as interesting as possible, without thought of the possible effects of their little diversion. Some of the most



John Huston

influential social and political comment ever to find its way to the screen has occurred in the films of men who say they have no interest in shaping public opinion. John Ford and King Vidor, for example, abhor what they call propaganda, yet no one would say that *The Grapes of Wrath* or *An American Romance* left their audiences as they found them. Any talented film-maker finds that the more he works to make his story real-seeming and attention-holding, the more it shapes itself into an idea, a comment, an opinion.

"So, if you have any feeling or responsibility toward the medium in which you're privileged to work, you have to ask yourself about every story you put on the screen: What will be its effect? What does it really say about human living and loving? Which side is it on?"

EVEN before his remarkable Army films, which more than any others were the voice of the GI, Huston had made pictures more than casually concerned with being on the side of the angels, or more exactly from his point of view, the side of people

and the things they live for. *Jezebel*, *High Sierra*, *Juarez*, *Dr. Ehrlich's Magic Bullet*, *The Maltese Falcon*, *Across the Pacific*—thoughtful pictures all, and pictures which demanded thinking—not just about the movies but about life in these United States. Offered frequently in terms of melodrama, their conflicts as frequently revolved around the evolution of ideas and the clash of generations as around physical violence. In making such a series, so close in tone and purpose, John Huston has acquired himself an identity in Hollywood. Clearly he is not satisfied just to examine the themes of his films and make sure they don't mean any harm. The body of his work has consistency, it strains for positive statement. I asked him how many other film-makers had a similar drive to use the screen as forum.

"More than you'd think, only most of them don't quite know how to reconcile their instinct to entertain with their desire to speak their minds. Front-office interference is the universal alibi, of course, but producers are no more to blame than writers and directors. A producer may have no convictions of his own, but it is in the nature of his job to value the convictions of others when they add up to compelling narrative. Men like Wanger and Goldwyn have demonstrated over and over their receptivity to good taste and courageous thinking. The trouble is, most of the opinion-shaping stories presented to them are weak as dramatic entertainment.

"Hollywood writers who want to express their ideas on the screen are moved to do so out of intellectual conviction or civic conscience, rather than from any great personal drive. Being professionals, they live the immemorial professional life in hotels and trains and planes. What they know about everyday American life they've seen from train windows or read about in books. So, when they get down to saying something about real life, they're apt to draw on literary Americana, or fall back upon the eternal verities, the abstract principles on which this country was founded.

NINE out of ten serious films of the past decade, it seems to me, have come to a dead stop somewhere in their length while the leading characters make speeches about democracy. After this interpolation the story pursues its course, usually with little relation to what has been expressed in the oratorical sequence. We tried this method in *Juarez* and were more successful than we deserved to be, considering that I think it is fundamentally the wrong approach. You remember the scene when *Juarez* asks Diaz the meaning of democracy:

JUAREZ: Maximiliano says only a word stands between him and me. Only the word Democracy . . . What does it mean?

DIAZ: Democracy? . . . Why it means liberty, liberty for a man to say what he thinks. And to worship as one believes . . . And it is equal opportunity.

JUAREZ: No . . . that cannot be its meaning . . . Because Maximiliano offers us all these things without Democracy . . . What is it then that he would withhold from us? Only the right to rule ourselves. Then that must be the meaning of the word, Porfirio, the right to rule ourselves . . . the right of every man to rule himself and the nation in which he lives . . . And since no man rules himself into bondage, therefore liberty flows from it as water from the hills

DIAZ: I understand, Senor Juarez.

JUAREZ: Whereas I say to intrust one's fate to a superior individual is to destroy the very spirit of liberty. The spirit by which each man may raise himself to that level of human dignity where no man is the superior of any other . . . where even the lowest is able to rule with wisdom, justice, and tolerance, toward *all* men. Should I not know it, Porfirio? Am I not of the lowest?

DIAZ: You are right, Senor Juarez.

JUAREZ: Yes, only a word, *Democracy*, may stand between Maximilian von Habsburg and myself . . . but it is an unbridgeable gulf . . . We represent irreconcilable principles, one or the other of which must perish . . . You see, Porfirio, when a monarch misrules, he changes the people. When a president misrules, the people change him.

"The audience with which I saw the picture murmured the equivalent of 'Oh, I see' after this demonstration in logic. But fundamentally it was a demonstration, a forensic exercise. It came off to the extent it did because we had already established *Juarez* himself as a man of simple peasant wisdom who had won his followers through just such appeals to common sense. But I'm uneasy with this

(Continued on page 20)

MEN AND MOVIES

SOME months ago we suggested to Motion Picture Councils a study. What did it ask? *Comment on movies from the men.* Why? We were always coming across expressions that could be boiled down into the question: *Are enough movies being made to suit the taste of men?* And so the idea presented itself that this might make an interesting starting point for a survey among Councils. Many Councils have men in their membership, and those that have an all feminine membership, of course, have access to masculine opinion through husbands and other male members of the family. Here are samples of some of those plaintive comments that have come to us. "I like the movies more when I go with my husband, but he won't go with me as he says they don't interest him." "I started to take your magazine *New Movies* because I wanted to learn which pictures were suitable for my children, but I find I use it just as much to learn which are suitable for my husband, and I wish there were more I could recommend to him." "I find family pictures don't appeal to my husband, isn't he part of a family and shouldn't he like these pictures?" We can't change husbands' ideas, but we can do a little searching into what their ideas are about good and interesting pictures and maybe reveal we haven't been suggesting to them the kind they really prefer. And too, we can find out if these unsatisfied males are exceptional or usual. Thus with the purpose of getting a cross-section expression from men about movies, this study was presented.

How was it to be done? We suggested, it might start out with a "man's night" Council meeting, asking them to express their opinions on what they have liked or not liked and why, and then have these expressions recorded in a summary judgment. Or a questionnaire we had prepared might be given to them, and when returned the highlights from these might make the starting point for a men's discussion meeting.

The questionnaire: (1) How often do you go to the movies? (2) Do you choose the pictures you want to see? (3) How: through reviews in magazines—newspapers—. (4) Does your wife or some other feminine companion decide on the pictures you see? (5) What kind of pictures do you like and why? Give examples. (6) Who are your favorite actors? (7) Who are your favorite actresses? (8) Do you like double features? (9) Would you like more short subjects? Of these do you prefer comedies, cartoons, documentaries, sports, newsreels? (10) Do you think movies are good relaxation from your daily work? (11) Do you think enough pictures are made for the masculine taste? (12) Do you make any comments to the theatre management about your likes and dislikes?

THE results: Recorded opinions received numbered 261, some representing individual opinions, others representing the composite or majority group opinion of a panel, and some also audience participation opinion. They came from such varied communities as Cleveland; Springfield, Mass.; Chicago; Denver; Detroit; Knoxville, Tenn.; Phoenix, Arz.; Lincoln, Neb.; Charlotte, N. C.; Elmira, N. Y. Dallas, Texas. Many professions and activities were represented: physician, university professor, school superintendent, social worker, manufacturer, lawyer, radio commentator, engineer, banker, accountant, librarian, bank examiner, newspaper critic, letter carrier, farmer, salesman, civic official, boiler maker, teacher, dentist, boat maker, office worker, student, advertiser, photo engraver and men in the armed forces, as some were distributed at a USO.

The findings on question one, attendance, showed 139 men attending movies once a week, 3 once or twice a week, 2 three times a week and 6 twice a week. Twenty-three reported attending twice a month and 19 once a month. Three stated six to ten times a year and 2 only twice a

year. Some men showed their discrimination by saying, "whenever there is a good movie;" "only when a really good movie is available." One said, "not too often just now," however, not indicating whether too busy with war work or that he didn't like the wartime pictures. The soldiers reported more frequent attendance when in service, undoubtedly this means in camps, than before. Except one who said "every night" before and "almost every night" in service. One in-service answer was, "whenever the opportunity arises."

The second question, designed to find out if men exercise some selection in the pictures they were going to see or just went to the movies, showed 70% did and 11% did not. Just a yes or no answer didn't suffice for some. They said "certainly," "decidedly," "carefully" or "usually." Others confessed to a midway policy saying, "part of the time," "partially," "not always," "not often," "not as a rule."

Where do they get the information about pictures on which to base their selections? Answers to question three showed newspapers in the lead, with magazines next. Among the magazines are named *New Movies* (we're appreciative), *Life*, *Time*, *Cue*, *Motion Picture Herald*. Although only newspapers and magazines were asked for, thinking they would come more regularly to the attention of men, other sources were mentioned by them. Verbal comment ran next, qualified by one with, "from people whose opinion I respect." "Reviews by the local Motion Picture Council," "Council reviews in the Sunday edition" and "National Board listings" showed men interested in the community group recommendations. Ads and radio were listed as additional sources. Other men sought out pictures because of certain appeal, saying: "players," "good titles," "acting abilities" and "type of movie," "cast and story" or "know the story and want to see it as well as read it." One states his preference by saying, "as a rule attend only those in color." Considering physical comfort some choose "the picture which has the shortest waiting line of patrons," and the long legged men go "where the

seats are far enough apart to afford comfort."

HOW about those men who do not select the pictures they see. Is it because "the women in their lives" do it for them, question four asks. If so, only 11% will admit it, the others report "no." These independent men say: "Not for me!" "I usually decide." But wavering, one says, "I usually decide except when I take a girl;" another "when I get a chance;" and another, "my wife tells me what she thinks I would like to see." One ex-service man flatly states, "I think when the millions of GI's return the women will start chosing for them again." Why are the decisions left to the women? They say: "The average woman has more time to read the newspaper reviews and she tells her husband, or male friend as the case may be, at the end of the day that she is interested in seeing a certain movie she has read about." "I think that a man usually accepts the decisions of the children and the women, often feeling that it is easier than to hold out for his own choice, and sometimes he is pleasantly surprised by what he is more or less coerced into seeing. All in all, I don't feel that the men have much of a choice in the matter." "I think quite often pictures can change the mood of the individual. My daughter coaxed me into attending a show which I had no particular desire to see, *A Song to Remember*, and to my surprise I found it very restful and entertaining." It is encouraging for good domestic relations to read often such comments as "whole family decides" or "mutually decided." "The children select the films for me!" "I usually object strenuously to going to musical comedies, but nevertheless, I see quite a few of them! However, my wife takes in a lot of shows that I want to see—ones that she doesn't care particularly about." "I go to the movies to please the family, and if the family does not like my choice of pictures, I go alone if particularly interested." We are curious about the husband whose wife adds this footnote to his ballot, "I must be responsible for the movies I 'dare' take my husband to see."

Whether men choose for themselves or are more willing to follow the suggestion of their female companions, they do have some very definite preferences, as the responses to question five show. Are you surprised that musicals lead? Here's the order: musicals, historical or biographical, comedies, spy or mysteries, romances, westerns, topical background, war. Explaining their ratings are such statements as: "good light opera or good adaptations of fine music;" "musical shows fairly directed;" biographical "if near the real life;" "after studying history in school like to see events brought into clear dramatic form;" "scientific, literary, educational and culturally elevating;" "anything funny;" "when well done;" "those that touch deeper sentiments;" "technicolors with good supporting roles;" "any clean story, well directed with an interesting plot;" "like plays written for the movies, rather than those taken from books;" "all if good;" "all pictures with plenty of action." "Men like more action in their pictures than the women do, the virile type of pictures, while women like the love-story type in order to forget." "From the soldier's point of view, I don't believe that the musical comedy is quite as popular with men as is universally believed here in the states. GI's feel that there are too many poorly made musicals that duplicate themselves." "The soldiers like the comedies and romances, pretty clothes and pretty girls." "I like an old-fashioned Western—as long as they don't sing in 'em!" A dislike emphatically stated was, "hate all costume extravaganzas."

WHAT players of their own sex do men like? Well they most certainly like many, for 65 names in all were listed. The ten leaders in preference were: Gary Cooper, Cary Grant, Spencer Tracy, Ronald Colman, Bing Crosby, Clark Gable, William Powell, Gregory Peck, Humphrey Bogart, Lionel Barrymore. Those often thought of as feminine heart-throbs, Clark Gable, Charles Boyer and Van Johnson, were listed. Showing that the music preference isn't all due to pretty chorus girls,

mentioned were Jose Iturbi, Bing Crosby, Lauritz Melchior, Xavier Cugat, Nelson Eddy, Harry James and Danny Kaye. The age of the actor makes no difference, for they range all the way from Walter Huston, Frank Morgan, Barry Fitzgerald down to "Butch" Jenkins. Some commentators refused to name names saying, "None, don't believe in stars and favorites." "Do not go to see actors and actresses, choose pictures for directors." "More interested in how they perform than who they are." "Would rather see a good all around cast." "Go more for the story than the actors and actresses." "I might forget the stars' names by the next week, but would still remember the story long after that if it were a good one." "Not as important as the vehicle." "All who give good performances." "The competent ones."

It seems the men are not quite as large-minded in their preference for actresses, listing in all 48. The ten leaders are Greer Garson, Rosalind Russell, Lauren Bacall, Ingrid Bergman, Jeanette Mac Donald, Bette Davis, Irene Dunne, Joan Fontaine, Claudette Colbert, Katharine Hepburn. Age is no distinction here either, for there is named Maria Ouspenskaya and "the recent seven-year-old," certainly meaning Margaret O'Brien. One man excuses his lack of choice saying, "So many new ones hard to choose." Another says, "The competent ones and the pretty ones;" and one particularly finds it hard to choose, saying "all." The soldiers voted for Alexis Smith, Gene Tierney, Jane Wyman, Gloria de Haven, comparatively new comers, although Helen Hayes got a vote here. This confirms one group report that "the younger men favor younger actresses."

DDOUBLE features brought an emphatic no, 82% voting against and 12% for. Many of the words "no" were underscored once or twice for added emphasis or prefaced by "decidedly." Why don't they like them? "It is an imposition to have to sit through a third-rate picture in order to see a good one." "No, divides interest, anti-

climaxes." "Four hour bills are too long." "One picture is good and the other a second-class picture." Those who do relish the two features say, "If both are good." "Not if too long." "Yes, if the other picture is fair." Thinking not of their own wishes, but rather of why double features, are the remarks: "I can't believe that the motion picture industry alone pushes it on the people, the people must want it." "The great buying audience are the ones that want the double features." "The junior boys like double features as do the high school age."

If double features are unpopular, does it mean more short subjects would be popular? 70% say yes, 20% no. In shorts preference newsreels stand first, sports second, documentaries third, cartoons fourth and comedies fifth. That seems surprising, for talking with women audiences on the subject of shorts, we find they are almost violently against comedies, particularly slapstick, and believe these must be made for men. Here where some men speak for themselves it seems they don't like comedies either. We failed to put travelogues in the questionnaire, but it got written in. March of Time was specified in the news category. What would the teen-agers do if one commentator had his way, saying, "definitely no name-band shorts"?

Are movies relaxation for the tired business man? Four said fair, four said no, and all the rest said yes. With such modifying clauses as "if funny;" "some are;" "if reflects good judgment on part of director;" "some of them are;" "not always, depends on picture;" "yes, prefer poker game;" "prefer the movies for relaxation rather than a bridge game or a country club party;" "in general yes—but not with today's type of pictures;" "go to movies to relax, not to study;" "for escape a good old Western or a colorful musical comedy." One comment held advice or wishful thinking, saying, "They *should* be recreational."

Specifically "Are there enough pictures for men?" we asked, for that question had started all this. And in unqualified answer 57 said no and 44 said yes. The qualified

answers were represented in such comments as: "Most pictures seem pointless, unreal and behind the times, even if sophisticated, foreign films are generally much better." "If a movie is really well done it is good for both men and women." "No, too many of the stories are just impossible." "Quality of pictures bad." "Not enough for the adult male or female." "Definitely no." "Not enough good movies altogether." "Doubtful." "Can't say." "Yes, nice variety." "Very largely, the pictures that we see on the commercial market are those aimed to please the tastes of women."

If men have decided ideas about what they like or don't like at the theatre do they talk with the theatre manager about it? Apparently not, for to question twelve only eight said "yes," four "sometimes," one "generally" and thirteen "not usually" and the rest "no." Why not was based on such reasons as: "The management is never visible." "I think comments are better made to those higher up." "Never able to find anyone." "My wife does that," and "No, I leave that for my wife to do." One man lists as complaints or suggestions "better ushering, stop showing previews."

DID Councils think favorably of this study? Yes, for example The Cleveland Motion Picture Council president reported their Men and Movies panel as "a most successful meeting," with the motion picture critic member of the panel saying in his column, "The evening was the liveliest I have ever witnessed when a general discussion of the film has been undertaken by so large a group." The Springfield, Mass., newspaper recorded, "The two-hour discussion brought out into the open what the average man thinks of the movies and drew laughter at times and appreciative applause from the audience." A stimulating and worth while evening, more publicity and more male interest for the Council recommend this idea to other groups. And more votes in the cross-section opinions of men on movies are welcomed by the National Council.

B. G.

JUNIOR ACTIVITIES

PRIZES FROM HOLLYWOOD

PROPERTIES used in the making of the films chosen by the Board's school motion picture clubs as their Ten Best are awarded each year as prizes to the club members whose individual lists come closest to the final list. Their 1945 selections were announced in the December issue.

This year the properties which have been sent to us from Hollywood through the courtesy of the producing companies are as exciting as in past years. They are: Joan Leslie's hat from *Rhapsody in Blue* (Warner); a picture album from *The Valley of Decision* (Metro-Goldwyn-Mayer); the sailor hats worn by Frank Sinatra and Gene Kelly in *Anchors Aweigh* (Metro-Goldwyn-Mayer); John Garfield's helmet from *Pride of the Marines* (Warner); Dick Haymes' sweater and a clock from *State Fair* (Twentieth Century-Fox); the skates worn by Margaret O'Brien in *Our Vines Have Tender Grapes* (Metro-Goldwyn-Mayer); Merle Oberon's gloves and scarf from *A Song To Remember* (Columbia); the blouse worn by Bette Davis in *The Corn is Green* (Warner); Joan Crawford's hat and handkerchief, and Zachary Scott's swimming trunks from *Mildred Pierce* (Warner).

Presentation of prizes to the fortunate winners of nearby clubs was recently made in the office of the National Board of Review. In the accompanying photograph, Helen Cahill, Junior Activities Secretary of the Board, shows the properties and stills of the Ten Best pictures to members of the Straus Junior High School (Brooklyn, N. Y.); Rutherford (N. J.) High School, New Utrecht High School (Brooklyn), High School of Science (Bronx, N. Y.) and Evander Childs High School (Bronx). It is of particular interest that the picture was taken by Herbert Doynow, member of the Evander Childs motion picture club.

Other clubs to whom prizes have been awarded are in the following schools: Alfred Vail Junior High School, Morris



Looking over the prizes

Plains, N. J.; South Junior High School, Niagara Falls, N. Y.; Templeton Junior High School, Vancouver, Canada; Hoover High School, San Diego, Calif.; East Deer High School, Creighton, Pa.; West High School, Columbus, Ohio; Flower Technical High School, Chicago, Ill.; Reading (Pa.) High School; Greenwich (Conn.) High School; Hackensack (N. J.) High School; Kearny (N. J.) High School; Cardozo High School, Washington, D. C.; Pattengill Junior High School, Lansing, Mich.; Washington School, Royal Oak, Mich.

THE YOUNG REVIEWERS

ENJOYMENT of a picture is determined to some extent by the experience one brings to it, and this is particularly important in considering films for younger audiences. At a recent showing to the National Board's Young Reviewers of Paramount's *Miss Susie Slagle's*, the reactions were favorable toward the film but still showed that their vagueness about the facts of the film was attributable to their inexperience with the background material of the film.

One girl thought "it was good but had too much medical talk." But a boy pointed out that "there were a lot of operations and that seems to be enjoyed by everybody—the hands moving, and the scalpel—that's very popular." Another girl's favorable comment that "I think this is a picture for people who want to be medical students," was countered with a boy's remark that "I thought it was very poor and the only thing

about it was it gave you some good ideas about the medical life." Apparently, the reaction would have been more defined if it had been all medical life or else left it out altogether. They found it hard to fit the background into an entertainment film.

Regarding boarding-houses, there were such comments as: "I never heard of a boarding-house like that." "There have been some other boarding-house pictures — mostly theatrical boarding-house plots." "A lot of them have very weak plots because most are built around the boarding-house; most of them are comedies." "I think she (Lillian Gish as Miss Susie) wasn't very realistic—I don't think you would find most boarding-house owners like that." Then a plea for a more democratic set of boarders arose when one boy mentioned that "the boys were all recommended to the boarding-house. Do you suppose ordinary boys would be recommended, and would it make it more interesting?" "Pictures have more color with poor people in them, too." "I think it would be better if they had been poor boys working their way through." Considering that the Reviewers attending averaged 13 years in age, a good guess would be that none of them had had any experience with boarding-houses themselves. They thus found it hard to understand this particular one, wherein Miss Gish is motivated by love for the medical college and her own altruism to run something remarkably unusual in the way of boarding establishments. This point went unappreciated, though an adult audience finds that phase of the film quite interesting.

Again there was some confusion over the values of the various performers. Some thought "they should have had more of Lillian Gish." Others felt "I don't know why Veronica Lake got top billing because she didn't have much of a part, just the romantic part." (The romantic angle was conspicuously subordinated to other themes in the movie.) Others said: "Billy De Wolfe gave the picture humor; that was the only part." Or, "It was a serious picture and if they had more of De Wolfe it would have made fun of doctors; it would be a satire of the medical profession."

It is hard to make any deductions from the above, save to try to determine wherein the confusion lies. It does seem likely that had the film concentrated on Miss Slagle's as a boarding-house, it could have generated a more positive response from these Young Reviewers. Or had it documented the training of medical students, it would have been liked, especially by boys. Or if Miss Lake had been the center of the plot, it might easily have been a period romance popular with older girls. As it was, the picture's fine energies seemed dissipated in an effort to be several things. Hence, the Board's balloting rated it "good" by a mature audience, and "good" to "very good" by the Young Reviewers. The latter's remarks—like "It was a little dreamed up", or "The story just sort of went along", or "You expected more out of it than you got"—can all be related to the fact that these young people knew little of medical college life, or boarding-houses, and they did not fall heavily for romance. And such fine points as dealt with in Sonny Tufts' conquering of his fear of death; Miss Lake's dedication to pioneer medical work in China upon the death of her fiance; the problem centering about one student following in a distinguished father's footsteps and not being able to be a real person in his own right; or Miss Slagle's happy adaptation of her stern Protestant moral code to the ways of her rowdy boarders: these sank but little into the minds of the Young Reviewers. The above does not reflect unkindly on the picture for others, but it does seem to indicate that persons under 14 may find it slow going.

A JUNIOR PROGRAM

ON January 4th the Junior Reviewers Club of Kirby Smith Junior High School of Jacksonville, Florida, gave a program for the Motion Picture Council at their regular monthly meeting at which Mrs. C. F. Johnston, president, presided. The junior reviewers followed the same procedure as that done at their regular weekly meetings when they discuss and rate the new pictures of the week.

The pictures reviewed were *Love Letters* and *Confidential Agent*. Irene Green, president of the club, led the discussion. In reviewing *Love Letters* they stated they had learned about the conduct of one who is a victim of amnesia. They commented on the acting of Jennifer Jones as being exceptionally outstanding in this part. While they classified it as a picture for adults, they agreed that teen-agers would enjoy it too. The setting and photography were mentioned as enhancing particular incidents in the story which merited emphasis. They gave it a four-star rating. *Confidential Agent* was given a high rating because of the fine acting of Wanda Hendrix, a former pupil of this school. Lauren Bacall, they thought, had done better acting in previous films.

This club is sponsored by Mrs. Josephine T. Hepner who organized it in 1937. Mrs. Hepner has been a student of dramatic art, and while a member of the Drama Club of the University of Denver, took a leading part in many plays. She also studied under Professor West of Duke University. As director of the Junior Reviewers Club, she has found that membership in it has made boys and girls not only critical of pictures but also more discerning in their selection.

JOHN HUSTON

(Continued from page 13)

reliance on speeches, on polished periods. It hasn't much to do with the art of the movies—the kind of movie which becomes real and personal to the people who see it. The abstract principles of democracy remain abstract when they're expressed in speech. They've got to be built into the action. Fritz Lang's *Fury* was on the right track. In that story of a small-town lynching you saw what happened when people abandoned democracy in a moment of hysteria. The moral, the conclusion, the 'propaganda' wasn't thrust at you in words. You had a chance to check the imagined experiences on the screen with your own experience of how people behave, and why. That has got to be the way for us, from now on. You've got to

draw your material direct from life, if you want to reach people where they live."

"And all the time, you've got to think about the possible consequences to the story you're telling on the screen," he said slowly. R. G.

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MUSICALS

NAUGHTY NANETTE—Saucy little Nanette wins away a Royal Mountie from her big sister during the singing and picturesque dancing of an Apple Bee party. Bob Graham, Dorothy Porter and Odette Myrtle are featured in this little musical, a handsomely set up affair with attractive French Canadian costumes and settings. In Technicolor. (Musical Parade: Paramount) Family: SMPC 12-14.

CARTOONS AND COMEDIES

BAD BILL BUNION—Bill Bunion, the terror of the West, is properly conquered by our hero, Mighty Mouse, in this mock-western. In Technicolor. (Mighty Mouse Cartoon: Twentieth Century-Fox) Family.

EXTERMINATOR, THE—Gandy Goose is sent for to get rid of a plague of brazen mice that live in the cat's house. But neither the cat nor the goose make any headway. Fast and amusing. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

FRIENDLY GHOST, THE—Casper, the ghost, gets no fun out of scaring people so he goes off into the world and finally, after many perplexing misunderstandings of his good intentions, finds some youngsters who will accept him as their playmate. In Technicolor. (Noveltoon: Paramount) Family: SMPC 8-14.

HOLIDAY FOR SHOESTRINGS—Friendly goblins help out an overworked shoemaker and in one busy night finish up most of his jobs. Excerpts from popular classics are used as musical accompaniment and the skillful synchronization of score and action make a most amusing and attractive cartoon. In Technicolor. (Merrie Melodies: Vitaphone) Family SMPC 8-14.

MOUSE IN MANHATTAN—Hoping for a fling on the Big White Way, the mouse has a rough time with all facets of city life and returns to his country home with great relief. His reactions to elevators, skyscrapers and the worldly city-slickers are very human. (Tom & Jerry Cartoon: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

SERIALS

PHANTOM RIDER, THE—NOS. 9, 10, 11, 12. The inability of federal sleuths to trespass on the Indian Reservation makes it a haven for criminals. To correct this inequity, the Indians team with a teacher and a doctor of a near Western town to petition Washington for permission to maintain an Indian police force. Thus the opposing forces are formed in this pleasant serial with a Western background. (Republic) Family.

SCARLET HORSEMAN, THE—Peter Cookson, Paul Guilfoyle, Victoria Horne. Original screenplay by Joseph O'Donnell, Tom Gibson and Patricia Harper. Directed by Ray Taylor and Lewis D. Collins. Nos. 1-7. White desperadoes are inciting a Comanche tribe to uprisings as a method of disguising their own nefarious activities. Three secret agents, one of whom rides as the legendary Scarlet Horseman, are assigned by the State to duty on the case and protect the families of the State senators which are in jeopardy. Cast and production are good and the situation is interesting in the familiar pattern of Westerns. (Universal) Family.

Index of Recommended Pictures:

JANUARY - DECEMBER 1945

A record of the pictures selected for recommendation as good entertainment by the Review Committees of the Board during the year 1945.

*Key to Abbreviations: f—family audience. m—mature audience. j—juvenile audience, selection by Schools Motion Picture Committee. *—pictures especially worth seeing. Month following picture refers to the Magazine issue in which reviewed. ex—indicates an exceptional photoplay review.*

FEATURES

- f ABILENE TOWN—U. A.—Dec.
 f AFFAIRS OF SUSAN, THE—Para.—Apr.
 *fj ALONG CAME JONES—RKO—June, ex.
 *fj ANCHORS AWEIGH—Metro—Sept.
 fj AND THEN THERE WERE NONE—20th Cent.—Oct.
 f ARSON SQUAD—PRC—Sept.
 fj BACK TO BATAAN—RKO—June.
 f BEDSIDE MANNER—U. A.—Sept.
 *fj BELL FOR ADANO, A—20th Cent.—Sept.
 fj BELLS OF ROSARITA, THE—Rep.—Apr.
 *fj BELLS OF ST. MARY'S, THE—RKO—Nov.
 f BETRAYAL FROM THE EAST—RKO—Mar.
 m BEWITCHED—Metro—Sept.
 fj BILLY ROSE'S DIAMOND HORSESHOE—20th Cent.—Apr.
 fj BLOOD ON THE SUN—U. A.—May.
 *m BLITHE SPIRIT—U. A.—Oct.
 *m BODY SNATCHER, THE—RKO—June, ex.
 fj BRIGHTON STRANGLER, THE—RKO—Apr.
 f BRING ON THE GIRLS—Para.—Apr.
 fj CALIFORNIA GOLD RUSH—Rep.—Oct.
 fj CAN'T HELP SINGING—Univ.—Jan.-Feb.
 fj CAPTAIN EDDIE—20th Cent.—Sept.
 fj CAPTAIN KIDD—U. A.—Sept.
 f CHINA SKY—RKO—May.
 f CHRISTMAS IN CONNECTICUT—Warner—Sept.
 fj CISCO KID RETURNS, THE—Mono.—Apr.
 *fj CLOCK, THE—Metro—June, ex.
 *fj COLONEL BLIMP—U. A.—Apr., ex.
 *fj COLONEL EFFINGHAM'S RAID—20th Cent.—Oct.
 m CONFLICT—Warner—Sept.
 m CONFIDENTIAL AGENT—Warner—Nov.
 f CORNERED—RKO—Dec.
 *m CORN IS GREEN, THE—Warner—Apr., ex.
 fj COUNTER-ATTACK—Col.—May
 f CRIME DOCTOR'S COURAGE, THE—Col.—Mar.
 f CRIME, INC.—PRC—Mar.
 f CRIMSON CANARY, THE—Univ.—Oct.
 f DALTONS RIDE AGAIN, THE—Univ.—Nov.
 f DANGEROUS PARTNERS—Metro—Sept.
 m DANGER SIGNAL—Warner—Dec.
 f DANNY BOY—PRC—Nov.
 m DEADLINE AT DAWN—RKO—Dec.
 f DELIGHTFULLY YOURS—U. A.—Jan.-Feb.
 f DET BRINNER EN ELD (THERE BURNS A FIRE)—Scandia—June.
 m DIARY OF A CHAMBERMAID, THE—U. A.—Dec.
 m DILLINGER—Mono.—Apr.
 f DOLLY SISTERS, THE—20th Cent.—Oct.
 f DON'T FENCE ME IN—Rep.—Nov.
 f DUFFY'S TAVERN—Para.—Sept.
 f EARL CARROLL VANITIES—Rep.—Mar.
 *f ENCHANTED COTTAGE, THE—RKO—Mar.
 fj ENCHANTED FORREST, THE—PRC—Oct.
 fj ESCAPE IN THE DESERT—Warner—May.
 f FALCON IN SAN FRANCISCO, THE—RKO—Sept.
 m FALLEN ANGEL—20th Cent.—Nov.
 *fj FIGHTING LADY, THE—20th Cent.—Jan.-Feb.
 f GAME OF DEATH, A—RKO—Oct.
 f GANGS OF THE WATERFRONT—Rep.—Apr.
 fj GENTLE ANNIE—Metro—May.
 fj GEORGE WHITE'S SCANDALS—RKO—Sept.
 fj GOD IS MY CO-PILOT—Warner—Apr.
 f GORANSSONS POJKE (GORANSSON'S BOY)—Scandia—June.
 f GREAT JOHN L., THE—U. A.—Sept.
 f GRISSLEY'S MILLIONS—Rep.—Jan.-Feb.
 m HANGOVER SQUARE—20th Cent.—Jan.-Feb.
 fj HENNES MELODI (HER MELODY)—Scandia—Apr.
 fj HERE COME THE CO-EDS—Univ.—Mar.
 f HER HIGHNESS AND THE BELLEBOY—Metro—Oct.
 fj HIDDEN EYE, THE—Metro—Sept.
 fj HORN BLOWS AT MIDNIGHT, THE—Warner—Apr.
 m HOTEL BERLIN—Warner—Apr.
 fj HOUSE OF FEAR, THE—Univ.—Mar.
 *fj HOUSE ON 92nd STREET, THE—20th Cent.—Oct., ex.
 f I'LL BE SEEING YOU—U. A.—May, ex.
 f INCENDIARY BLONDE—Para.—June.
 m ISLE OF THE DEAD—RKO—June.
 fj IT'S A PLEASURE—RKO—Apr.
 fj IT'S IN THE BAG—U. A.—May.
 f JOHNNY ANGEL—RKO—Sept.
 fj JOHNNY IN THE CLOUDS—U. A.—Dec.
 *fj JOURNEY TOGETHER—English Films—Dec.
 *fj JUNIOR MISS—20th Cent.—June.
 f KEEP YOUR POWDER DRY—Metro—Apr.
 *fj KEYS OF THE KINGDOM—Metro—Jan.-Feb., ex.
 m KISS AND TELL—Col.—Oct.
 m KITTY—Para.—Nov.
 f LADY ON A TRAIN—Univ.—Sept.
 *fj LAST CHANCE, THE—Metro—Dec., ex.
 fj LIVET PÅ LANDET (LIFE IN THE COUNTRY)—Scandia—May.
 m LOST WEEKEND, THE—Para.—Oct., ex.
 f LOST TRAIL, THE—Mono.—Nov.
 m LOVE LETTERS—Para.—Sept.
 f MAN FROM OKLAHOMA—Rep.—Oct.
 m MAN IN GREY, THE—Univ.—Dec.
 fj MEDAL FOR BENNY, A—Para.—May, ex.
 *m MILDRED PIERCE—Warner—Oct.
 *fj MR. EMMANUEL—U. A. Mar., ex.
 fj MOLLY AND ME—20th Cent.—Mar.
 *fj MUSIC FOR MILLIONS—Metro—Mar.
 f MY NAME IS JULIA ROSS—Col.—Nov.
 *fj NATIONAL VELVET—Metro—Jan.-Feb., ex.
 fj NAUGHTY NINETIES, THE—Univ.—June.
 fj NAVAJO TRAIL, THE—Mono.—Mar.
 f NOB HILL—20th Cent.—Sept.
 *fj OBJECTIVE BURMA—Warner—Mar., ex.
 m ON APPROVAL—English Films—Apr.
 *fj OUR VINES HAVE TENDER GRAPES—Metro—Oct.
 fj OUT OF THIS WORLD—Para—June.
 f OVER 21—Col.—Sept.
 fj PARDON MY PAST—Col.—Oct.
 fj PARIS UNDERGROUND—U. A.—Sept.
 *fj PATRICK THE GREAT—Univ.—Apr.
 m PICTURE OF DORIAN GRAY, THE—Metro—Apr., ex.
 f PILLOW OF DEATH—Univ.—Nov.
 m PILLOW TO POST—Warner—June.
 *fj PRIDE OF THE MARINES—Warner—Nov., ex.
 f PRACTICALLY YOURS—Para.—Jan.-Feb.
 fj PURSUIT TO ALGIERS—Univ.—Nov.
 fj RANDOLPH FAMILY, THE—English Films—Apr.

- *fj RHAPSODY IN BLUE—Warner—Sept.
 f ROAD TO UTOPIA—Para.—Dec.
 fj ROUGHLY SPEAKING—Warner—Mar.
 f ROUGH RIDERS OF CHEYENNE—Rep.—Oct.
 m ROYAL SCANDAL, A—20th Cent.—Apr., ex.
 f SALTY O'ROURKE—Para.—Apr.
 f SANTA FE SADDLEMATES—Rep.—June.
 f SCOTLAND YARD INVESTIGATOR—Rep.—June.
 f SHADY LADY—Univ.—Oct.
 f SHE GETS HER MAN—Univ.—Jan.-Feb.
 m SHE WOULDN'T SAY YES—Col.—Dec.
 fj SILVER FLEET, THE—PRC—May.
 fj SKEPPAR JOHNSON—Scandia—Nov.
 f SNAFU—Col.—Nov.
 fj SONG TO REMEMBER, A—Col.—Jan.-Feb.
 *fj SON OF LASSIE—Metro—June.
 fj SOUTHERNER, THE—U. A.—May., ex.
 f SPANISH MAIN, THE—RKO—Oct.
 *m SPELLBOUND—U. A.—Nov., ex.
 *fj STATE FAIR—20th Cent.—Sept.
 fj STINSEN PA LYCKAS (THE STATION MASTER)—Scandia—Mar.
 t STORK CLUB—Para.—Oct.
 *fj STORY OF G.I. JOE, THE—U. A.—Sept., ex.
 m STRANGE AFFAIR OF UNCLE HARRY, THE—Univ.—Sept.
 m STRANGE ILLUSION—PRC—Mar.
 f SUDAN—Univ.—Apr.
 f SUNBONNET SUE—Mono.—Dec.
 *m SUSPECT, THE—Univ.—Jan.-Feb., ex.
 f TARZAN AND THE AMAZONS—RKO—Apr.
 fj THAT'S THE SPIRIT—Univ.—May.
 fj THEY MET IN THE DARK—English Films—June.
 *fj THEY WERE EXPENDABLE—Metro—Dec., ex.
 *fj THIN MAN GOES HOME, THE—Metro—Jan.-Feb.
 f THIS LOVE OF OURS—Univ.—Nov.
 fj THIS MAN'S NAVY—Metro—Mar.
 f THOSE ENDEARING YOUNG CHARMS—RKO—May.
 f THOUSAND AND ONE NIGHTS, A—Col.—Sept.
 *fj THREE CABALLEROS, THE—RKO—Mar., ex.
 f THRILL OF A ROMANCE—Metro—May.
 fj THUNDERHEAD (SON OF FLICKA)—20th Cent.—Mar.
 fj TONIGHT AND EVERY NIGHT—Col.—May.
 *fj THREE GROWS IN BROOKLYN, A—20th Cent.—Mar., ex.
 *fj TRUE GLORY, THE—Col.—Oct., ex.
 f 2000 WOMEN—U. A.—Jan.-Feb.
 m UNSEEN, THE—Para.—Mar.
 *fj VALLEY OF DECISION, THE—Metro—May., ex.
 f VI HEIMSLAVINNOR (WE HOME TOILERS)—Scandia—Apr.
 f WAGON WHEELS WESTWARD—Rep.—Sept.
 *fj WALK IN THE SUN, A—20th Cent.—Dec.
 f WANDERER OF THE WASTELAND—RKO—Oct.
 *fj WAY AHEAD, THE—20th Cent.—June, ex.
 *fj WEEKEND AT THE WALDORF—Metro—Sept.
 f WEST OF THE PECOS—RKO—June.
 fj WHERE DO WE GO FROM HERE—20th Cent.—May.
 *m WITHOUT LOVE—Metro—Apr., ex.
 fj WOMAN IN GREEN—Univ.—June.
 fj WONDER MAN—RKO—May.
 f YOLANDA AND THE THIEF—Metro—Nov.
 f YOU CAME ALONG—Para.—Sept.
- f BATTLING BASS—RKO—Nov.
 *fj BEACHHEAD TO BERLIN—Vita.—Jan.-Feb.
 fj BIRDS AND THE BEASTS WERE THERE, THE—Vita.—Jan.-Feb.
 fj BLACK GOLD AND CACTUS—20th Cent. Jan.-Feb.
 fj BLUE WINNERS—Para.—Jan.-Feb.
 fj BOUNTIFUL ALASKA—20th Cent.—Nov.
 fj CALIFORNIA BOOM TOWN—RKO—Oct.
 f CALIFORNIA, HERE WE ARE—Vita.—Jan.-Feb.
 f CAMPUS MERMAID—Para.—Sept.
 fj CANINE-FELINE CAPERS—Para.—June.
 fj CANYONS OF THE SUN—20th Cent.—Mar.
 f CHAMPION OF THE CUE—Col.—Oct.
 f CHINA CARRIES ON—20th Cent.—Nov.
 fj CHINA LIFE LINE—RKO—Sept.
 fj CHIPS AND PUTTS—Col.—Oct.
 fj CITY OF PARADOX—20th Cent.—Apr.
 f COLORADO RAINBOW—RKO—Sept.
 f CONEY ISLAND HONEYMOON—Vita.—Sept.
 fj CONGO—Vita.—Apr.
 fj COURT CRAFT—RKO—Mar.
 m DARK SHADOWS—Metro.—May.
 *fj DOCTOR OF PAINTINGS—Univ.—Oct.
 fj DOWN THE FAIRWAYS—20th Cent.—Sept.
 fj DRESS PARADE—RKO—May.
 fj EMPIRE STATE, THE—20th Cent.—Sept.
 *fj ENEMY STRIKES, THE—Univ.—Apr.
 f EYES FOR TOMORROW—Emerson Yorke—June.
 fj FAN FARE—Para.—June.
 fj FIVE STAR BOWLERS—RKO—Jan.-Feb.
 fj FLIVVER FLYING—Vita.—Sept.
 fj FOOD, SECRET OF THE PEACE—U. A.—Sept.
 f FRONTIER DAYS—Vita.—Oct.
 f FRONT LINE ARTISTS—Univ.—Nov.
 fj GAME BAG, THE—Para.—Apr.
 fj GIRLS PREFERRED—20th Cent.—Mar.
 fj GLAMOUR IN SPORTS—Vita.—Jan.-Feb.
 f GABRIEL HEATTER REPORTING—Univ.—Oct.
 fj GO NORTH—Univ.—Oct.
 fj GOOD DOG—Para.—Dec.
 *fj GUAM SALVAGED ISLAND—RKO—May.
 fj HARBOR GOES TO FRANCE, A—Col.—June.
 fj HI-HO RODEO—Col.—Oct.
 f HILL BILLY ARTIST—Univ.—Oct.
 fj HOLLYWOOD SCOUT—Metro.—May.
 fj HONORABLE DISCHARGE—RKO—Apr.
 *fj HOUSE I LIVE IN, THE—RKO—Oct.
 f I WON'T PLAY—Vita.—Jan.-Feb.
 fj ISLE OF ROMANCE—20th Cent.—Sept.
 fj IT HAPPENED IN SPRINGFIELD—Vita—Apr.
 fj IT LOOKS LIKE RAIN—Metro.—May.
 f JUNGLE CAPERS—Univ.—Nov.
 f KINGS OF THE FAIRWAYS—Col.—Mar.
 fj LADY FIGHTS BACK, A—Metro.—Jan.-Feb.
 fj LAND OF 1,000 LAKES—20th Cent.—June.
 fj LAST INSTALLMENT, THE—Metro—June.
 f LAW OF THE BADLANDS—Vita.—May.
 fj LEARN AND LIVE—Vita.—Oct.
 fj LONG SHOTS AND FAVORITES—Para.—Jan.-Feb.
 f MAESTRO OF THE COMICS—Univ.—Oct.
 fj MAGIC STONE, THE—Col.—Nov.
 fj MARCH OF TIME (11th series), Nos. 3-13—20th Cent.—Jan.—Oct.
 fj MARCH OF TIME (12th series), Nos. 1-2—20th Cent.—Oct.—Nov.
 fj MEMORIES OF COLUMBUS—20th Cent.—Oct.
 fj MEXICAN PLAYLAND—RKO—Sept.
 f MEXICAN SEA SPORTS—Vita.—Sept.
 fj NEW AMERICANS—RKO—Jan.-Feb.
 fj NOSTRADAMUS IV—Metro.—Mar.
 fj NOVA SCOTIA—20th Cent.—Mar.
 fj NOW—THE PEACE—U. A.—May.
 fj ON GUARD—RKO—Mar.
 fj OVERSEAS ROUNDUP NO. 1—Vita.—Apr.
 f OVERSEAS ROUNDUP NO. 2—Vita.—Sept.
 fj OVERSEAS ROUNDUP NO. 3—Vita.—Sept.
 fj PADDLE YOUR OWN—Para.—Nov.
 fj PAPER MAGIC—Univ.—Nov.
 fj PHANTOMS, INC.—Metro—Sept.
 fj PLEDGE TO BATAAN—Vita.—Apr.
 fj POLICING GERMANY—RKO—Sept.
 fj POPULAR SCIENCE NOS. 4-6, 1, 2—Para. Apr.—Dec.
 fj POWER UNLIMITED—RKO—Jan.-Feb.
 f QUEER BIRDS—Univ.—Oct.

SHORT SUBJECTS

INFORMATIONALS

- f AIRLINE TO EVERYWHERE—RKO—Dec.
 fj ALASKAN GRANDEUR—20th Cent.—Jan.-Feb.
 fj AMERICANS IN PARIS—RKO—Nov.
 fj ANNAPOLIS—RKO—Sept.
 fj ATHLETE OF THE YEAR—RKO—Apr.
 fj ATHLETIC ITEMS—RKO—Oct.
 fj AUTHOR IN BABYLAND—Univ.—Mar.
 fj BAHAMA SEA SPORTS—Vita.—Sept.
 fj BATTLE OF SUPPLY—RKO—June

- fj RUNNING THE TEAM—Para.—Dec.
- fj SAFETY SLEUTHS—Metro—Mar.
- f SALMON FISHING—Col.—Oct.
- f SCREEN SNAPSHOTS NOS. 6, 7, 9, 10,-1, 2—Col.—Mar.-Dec.
- fj SEEING EL SALVADOR—Metro—Sept.
- fj SEEING THEM THROUGH—RKO—Mar.
- fj SEESAW AND THE SHOES, THE—Metro—May.
- f SHRINES OF YUCATAN—Metro—Sept.
- fj SILVER SPRINGS SWIMCAPADES—Vita.—May.
- fj SKI ACES—20th Cent.—Dec.
- fj SKI GULLS—RKO—Apr.
- f SPORTS GO TO WAR—Vita.—Oct.
- fj STRANGE DESTINY—Metro—Sept.
- fj TEN PIN TITANS—RKO—Dec.
- f TIMBER DOODLES—RKO—May.
- fj TRACK AND FIELD QUIZ—Metro—May.
- fj TEE TRICKS—RKO—Sept.
- f TROLLING FOR STRIKES—20th Cent.—Jan.-Feb.
- f UNUSUAL OCCUPATIONS NOS. 3-6—Para.—Jan.-Feb.—Oct.
- f VICTORY BOUND—Univ.—Sept.
- fj VILLAGE OF THE PAST—Univ.—Mar.
- fj VOLUNTEER, THE—RKO—Mar.
- f WANDERING HERE AND THERE—Metro—Jan.-Feb.
- fj WATER BABIES—Vita.—Sept.
- fj WEST POINT WINNERS—RKO—June
- fj WHAT IT TAKES TO BE A STAR—20th Cent.—June.
- fj WHAT A PICNIC!—Para.—Oct.
- fj WHITE RHAPSODY—Para.—Apr.
- fj WINGMEN OF TOMORROW—Univ.—Mar.
- *fj YOUR NATIONAL GALLERY—Univ.—Jan.-Feb.

MUSICALS

- f BAMBALERA—Para.—Jan.-Feb.
- fj BANDS ACROSS THE SEA—Vita.—Sept.
- fj BARBERSHOP BALLADS—Vita.—Oct.
- f CIRCUS BAND—Vita.—May
- f COMMUNITY SING NOS. 5-12, 1, 3,—Col.—Mar.-Dec.
- fj CUBAN MADNESS—Univ.—Oct.
- fj JAMMIN' THE BLUES—Vita.—Jan.-Feb.
- fj LITTLE WITCH—Para.—Nov.
- f MELODY STAMPEDE—Univ.—Nov.
- f MUSICAL MEXICO—Vita.—May.
- f PLANTATION MELODIES—Vita.—May.
- f SWING HIGH, SWING SWEET—Univ.—Nov.
- fj YOU HIT THE SPOT—Para.—Sept.

CARTOONS AND COMEDIES

- fj AFRICAN DIARY—RKO—Jan.-Feb.
- f ANIMAL-ODOLOGY—Para.—Nov.
- f APPLE ANDY—Univ.—Dec.
- fj BARNEY BEAR'S POLAR PEST—Metro—Mar.
- fj BEAR FACTS—Univ.—Mar.
- fj CALIFORNY 'ER BUST—RKO—Apr.
- fj CANINE CASANOVA—RKO—Apr.
- fj CANINE PATROL—RKO—Sept.
- f CATNIPPED—Col.—Nov.
- f CROSSED-EYED BULL, THE—U. A.—Dec.
- fj DEAR OLD SWITZERLAND—20th Cent.—Jan.-Feb.
- fj DIPPY DIPLOMAT, THE—Univ.—May
- fj DOG WATCH—RKO—Jan.-Feb.
- f DONALD'S CRIME—RKO—Mar.

- f DO YOU REMEMBER—20th Cent.—Sept.
- fj EYES HAVE IT, THE—RKO—Mar.
- f FISHERMAN'S LUCK—20th Cent.—June.
- f FLICKER FLASHBACKS NOS. 3-7, 1, 2,—RKO—Jan.-Feb.—Nov.
- f FLYING JEEP, THE—U. A.—Dec.
- f FOR BETTER OR NURSE—Para.—Sept.
- fj FOX AND THE DUCK, THE—20th Cent.—Oct.
- fj FRESH AIRDALE—Vita.—Sept.
- fj GABRIEL 'CHURCHKITTEN—Para.—Mar.
- f GRAVE LAUGHTER—Univ.—Oct.
- f HARE TONIC—Vita.—Oct
- fj HARE TRIGGER—Vita.—May.
- f HATFUL OF DREAMS, A—Para.—June.
- f HERR MEETS HARE—Vita.—Jan.-Feb.
- fj HOCKEY HOMICIDE—RKO—Apr.
- f JASPER AND THE BEANSTALK — Para. — Nov.
- fj JASPER TELL—Para.—Jan.-Feb.
- fj JASPER'S MINSTRELS—Para.—June.
- fj KNIGHT FOR A DAY—RKO—Oct.
- fj LEGEND OF COYOTE ROCK—RKO—June.
- f LULU AT THE ZOO—Para.—Jan.-Feb.
- fj LULU'S BIRTHDAY PARTY—Para.—Mar.
- fj MAGICALULU—Para.—Apr.
- fj MIGHTY MOUSE AND THE KILKENNY CATS—20th Cent.—June.
- € MIGHTY MOUSE AND THE PIRATES —20th Cent.—Mar.
- fj MIGHTY MOUSE IN GYPSY LIFE — 20th Cent.—Sept
- f MOTHER GOOSE NIGHTMARE—20th Cent.—Sept.
- f MOUSE COMES TO DINNER—Metro—Sept.
- *fj MOUSE TROUBLE—Metro—Mar.
- f NO SAIL—RKO—May.
- f PHONEY BALONEY—Col.—Dec.
- f POET AND PEASANT—Univ.—Sept.
- fj PORT OF MISSING MICE, THE—20th Cent.—Mar.
- fj PUTTIN' ON THE DOG—Metro—Jan.-Feb.
- fj RAIDING THE RAIDERS—20th Cent.—Apr.
- fj RIPPLING ROMANCE—Col.—Sept.
- fj SEA FOOD MAMAS—20th Cent.—June.
- fj SHE-SICK SAILORS—Para.—Mar.
- f SILVER STREAK, THE—20th Cent.—Sept.
- fj SMOKY JOE—20th Cent.—Sept.
- f SPEAKING OF ANIMALS—FROM A TO ZOO—Para.—Oct.
- f TEA FOR TWO—Metro—Sept.
- fj TOPS IN THE BIG TOP—Para.—June.
- f TREASURE CHEST—Col.—Sept.
- f WHEN G.I. JOHNNY COMES HOME—Para.—Apr.
- fj YANKEE DOODLE DONKEY—Para.—Jan.-Feb.

SERIALS

- f BLACK ARROW, NOS. 10-15 — Col. — Jan.-Feb.—Mar.
- f BRENDA STARR, REPORTER, NOS. 1-13—Col.—Mar.—May
- f JUNGLE QUEEN, NOS. 4-13—Univ.—Jan.-Feb.—Mar.
- f MASTER KEY, THE NOS. 1-13—Univ.—Apr.—June.
- f PHANTOM RIDER, THE, NOS. 1-8—Rep.—Nov.—Dec.
- f ROYAL MOUNTED RIDES AGAIN, THE NOS. 1-10—Univ.—Nov.—Dec.
- f SECRET AGENT X-9, NOS. 1-12—Univ.—Sept.—Oct.

NATIONAL BOARD OF MOTION PICTURES, INC.

70 Fifth Ave., New York 11, N. Y.

37TH ANNIVERSARY CONFERENCE, New York City,
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NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



NEW MOVIES

THE NATIONAL BOARD OF REVIEW MAGAZINE

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MARCH 1946

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Cover — *Three Strangers* — Warner Bros. Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Photoplays whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

One World or None - - -

THE 37th anniversary of the National Board of Review is celebrated in a very different world from that which saw its founding. It seems a long, long time since March, 1909, when first we came together to champion the motion picture against the dead hand of legal censorship. That age might have been called the Age of Optimism, when people believed that it was only a matter of time till we turned the corner and ran smack into the millenium. And a very short time, at that—a few years at most till prosperity banished poverty, till education spread enlightenment round the globe, till men knew that there could no longer be conflict between them, for they were brothers.

Since then we have had two World Wars, interspersed with uneasy boom and crushing depression. Today the nations start afresh, but in Victory there is less joy than doubt. The United Nations start toward Utopia in high, but with an ominous grinding of gears. The Atom Bomb, our own up-to-date Frankenstein, mocks all our efforts. We live in what a poet has called the Age of Anxiety.

WHAT call, then, to again foregather to celebrate the movie's achievements and protect it from restraint? What are we up to, at this late hour, to concentrate on so minute a facet of our painful problems? The answer is Delphic: concentrating on the minutiae is our business. Even while the United Nations wrangle on great matters, their agencies and instruments quietly gather in committee to find way of getting on in little matters. Even while the headlines pronounce their eternal enmity, the business men and the laboring men of the world begin to explore what they have in common. And the Atomic Scientists themselves throw aside their neutrality at last, and tell us it is one world or none.

And if we are to have one world, it is these little, continuing efforts that will prove to be the cement that will hold the world together. Whether the great world blueprints work depends on whether they are made to work by you and me. There is a sense of this abroad, and in spite of commercial rivalries, in spite of traditional fears and beliefs, it is coming true in the movies, too. In Russia, they say, American films are popular. People like them in Moscow and Kiev, and are going to be allowed to see more. It says here in the script that they are capitalist propaganda, unfit for socialist consumption, but the script seems to be wrong. And back home in America, for the first time in two decades, films from other countries are reaching big audiences. The Swiss "Last Chance", the Mexican "Portrait of Maria", and now the Italian "Open City" come to make us open our eyes and test our convictions and prejudices. It seems, too, that the old quarrel whether films should entertain or inform is solving itself. Nowadays pictures inform while entertaining—and their audiences show a disposition to be entertained by being informed.

NO telling where this will end—and no telling where it began. Would it have happened if it had not been prepared for? Would it have happened without the thing begun way back in 1909, when far-sighted people took up the education and leadership of public preference in motion pictures? Would it have happened without the patient efforts—so largely unsung—of Community Council workers who over the years gave up their leisure to create a texture of taste?

In Frank Capra's Army film "The Battle of Russia", the commentator says: "Generals win campaigns—people win wars". Behind the gestures of statesmen and planners rises the slow tide of the peoples' will, without which no inch of gained ground is held. We can get insight into what we must do for the future by looking back to see how far we have come since the day when a nickel was the price of a movie, and brought a doubtful nickel's worth.

R. G.

THE NEW MOVIES Selected by the Committee on Exceptional Motion Pictures

OPEN CITY

Story by Sergio Amidei; scenario and dialogue by S. Amidei and F. Fellini; directed by Roberto Rossellini; photographed by Ubaldo Arata; English titles by Pietro di Donato and Herman G. Weinberg. A Minerva Film produced by Excelsa and released in this country by Mayer-Burstyn, Inc.

The Cast

Don Pietro	Aldo Fabrizi
Pina	Anna Magnani
Manfredi	Marcello Pagliero
Marcello	Vito Annicchiarico
The Sexton	Nando Bruno
Bergmann	Harry Feist
Ingrid	Giovanna Galletti
Francesco	Francesco Grandjacquet
Police Warden	Passarelli
Marina	Maria Michi
Lauretta	Carla Revere
Chief of Police	C. Sindici
Hartman	Van Hulzen
The Austrian	A. Tolnay

WITHIN a few days of the liberation of Rome by the American forces two Italian film makers began work on *Open City*. They drew their talent where they could. Few of the actors in the film are professionals. They had planned this saga for a long time before the Germans were kicked out and now with equipment stolen from their enemies they proceeded to put



Aldo Fabrizi as "Don Pietro"

on film the terror of their long occupation. Essentially simple in plot the script is rich in pictures of the Roman population living in the fear of a brutal enemy, scrounging a scant livelihood while their masters looted the land and fighting back as opportunity offered through moral and physical sabotage and the raids of the armed underground. Into the vast canvas of occupied Rome as it unfolds on the screen come strong portraits of a Partisan priest, a communist engineer, a printer for the underground, the young widow he wants to marry and her eight year old son, an actress corrupted by narcotics, the Gestapo chief and a woman Gestapo agent. Besides these there are many fine minor performances by collaborators, Partisans and just natives of the city. With backgrounds so rich in character studies and the expanses of Rome itself the action takes place in an atmosphere of epic reality that expands the film into one of the great documents to have come out of the war.

Manfredi, the engineer, is denounced and sought by the Gestapo but he escapes. Through Francesco, the printer, and his girl, Pina, he makes contact with Don Pietro, a neighborhood priest, who consents to deliver money for him to the Anti-Fascist Underground. The Gestapo chief is foiled repeatedly in his attempts to capture Manfredi until one of his women operatives gets Manfredi's girl friend, whom she has been plying with drugs and a show of affection, to betray him. In the betrayal Manfredi and the priest are arrested. In spite of revolting tortures Manfredi refuses to betray his comrades and dies under the brutality. The priest refuses to use his influence on the dying engineer and is sentenced to death as a traitor to the occupying authorities. As he dies before the firing squad the boys he taught watch sorrowfully from behind the wire fence surrounding the compound and whistle the Partisan song of rendezvous to comfort him.

THE most sensational and serious scenes in the film are those when the Gestapo chief questions the engineer under



Marina beholds the corpse of her tortured lover

torture and attempts to enlist the aid of the priest in his efforts to get the communist to confess. In the present version of the film these have been cut somewhat but enough is left of literal brutality to make strong meat indeed of the sequence. But it is not the burning and the beating of Manfredi, for all its extraordinary verisimilitude, that gives the passage its shattering emotional impact. Here is made clear in visual, emotional and intellectual terms the philosophies that have ranged these men, and the people they stand for, against one another. For in the physical passion of the communist and the spiritual passion of the priest the body and soul of humanity is violated and a terrible curse is laid upon the men who created the cynical brutality that had almost destroyed the world by force of arms and still threatens it by the force of its inhuman philosophy. When the priest looks upon the awful death of Manfredi, he turns on his torturers in an agony of anger:

"You wanted to kill his soul and you have succeeded only in killing his body—Malediction upon you. You will be trampled in the dust like worms!"

IN her long history Italy has known tragedy in all its forms. *Open City* is a sincere and piteous picture of her latest visitation. But there is a deeper meaning to the film than a re-enactment of the brutal occupation of the city of Rome. To the thoughtful *Open City* is not a tale merely of Italy, it is the universal story of men of heroic virtue, wherever they may be, whatever their tongue or the color of their skin. It is in its catholicity of appeal, in its vast humanity that the film takes on its majestic scope and its large moral proportions. The excellent cast, imaginative direction and profoundly sincere purpose has given form and substance to these aspirations of mankind in terms that are realistic, deeply moving and honest.

A picture like *Open City* is apt to raise the question of propaganda in a work of art. All popular art takes on some aspects of propaganda: church murals, national monuments, popular literature. The film too if it has anything important to say, says it in terms of persuasion that come under the head of propaganda. The crux of the problem is not that propaganda is bad or artistically inadmissible but that the propaganda is justified by the facts and the intention. In *Open City* the story has a factual basis. It also has the intention to proclaim to the world that men of good will always will fight and die for justice.

This is an astonishing film—astonishing that it should come from an Italy plunged in disgrace by the perfidy and cowardice of her ruler and the weakness of large sections of her people; astonishing that, in thirty years, the Italians have produced nothing like it. It is in the grand tradition of the screen, masterful in direction and incident, eloquent in acting, particularly the acting of Anna Mascagni in a role so endearing that her death half way through seems the loss of an old friend. Almost from the beginning it powerfully grips the spectator, and soon it appears that the events before him constitute his own scene, his own story. That is because it was the scene and the story of the Partisan film workers who made it. They have produced a film which silences controversy in respect for men who have the bravery to try to redeem the shame of their countrymen.

A. B.

THREE STRANGERS

Directed by Jean Negulesco; story and adaptation by John Huston and Howard Koch; music by Adolph Deutsch; photography by Arthur Edson. A Wolfgang Reinhardt production distributed by Warner Bros.

The Cast

Arbutny Sydney Greenstreet
 Crystal Geraldine Fitzgerald
 West Peter Lorre
 Icy Joan Lorring
 Fallon Robert Shayne
 Janet Marjorie Riordan
 Prosecutor Arthur Shields
 Lady Rhea Rosalind Ivan
 Junior Clerk John Alvin
 Gabby Peter Whitney
 Shackelford Alan Napier

THE film opens mysteriously enough when a well dressed young woman, in the comely person of Geraldine Fitzgerald, makes eyes at an elderly gentleman, in the portly person of Sydney Greenstreet, and invites him up to her apartment. He is in for a surprise. Evidently the lady had been promenading earlier in the evening and in her first effort had lured Peter Lorre in the same manner. Mr. Lorre is there, idling away the time with a whisky and soda, when Mr. Greenstreet arrives. It turns out that the lady is a great believer in the powers of a Chinese idol called Kwan Yin, the Goddess of Mercy, whose pleasant way it is to grant to three strangers their identical wish on midnight of the Chinese New Year. The two gentlemen lack the ardor of the lady's belief, but what can they lose—so they indulge her in the whim. Their common wish is that they come into wealth. She wants money because with it she thinks she can get back her estranged husband. Mr. Greenstreet, who turns out to be an ambitious solicitor, wants it to advance his position in the law. Mr. Lorre, who is a broken down gentleman, wants it so he'll be always sure where his next drink is coming from. They make their wish at midnight and Lorre contributes a sweepstake ticket to implement the wish. He sells them each a third share and they agree to keep it intact if it should win and bet it on the favorite horse.

At that point they part each to his own adventure. The solicitor gets badly involved by misuse of a trust fund and faces ruin. The drunk has been taken in by a band of robbers to be used, unknown to himself, as a lookout on an enterprise that results in the death of a policeman. The lonely lady finds that her husband is in love with another woman and wants a divorce. It is only when the sweepstake ticket wins that they come together again with tragic results.

John Huston and Howard Koch wrote the screen play and entrusted it to the talents of Jean Negulesco who by smart inventive direction gets more out of the script than one would be led to expect.

Many scenes are handled brilliantly—in spite of thinness of plot and its obvious features. The cast and director deserve the credit chiefly for this success. In his moments of stress Mr. Greenstreet is most impressive in the violence of sweating them out. He has one beautiful scene when he attempts to propose marriage to Miss Ivan. Peter Lorre plays a sympathetic and even a romantic part in which he is well sustained by Joan Lorrying. She is lovely and touching as the third member of the gang of crooks with whom he becomes involved. Rosalind Ivan, the Lady Rhea of the film who is in constant communication with her departed husband, adds delightful touches of comedy. For the excellent use of the many talents that made the film, in spite of its cluttered plot, *Three Strangers* turns out to be a good example of smooth movie entertainment.

A. B.

THE SAILOR TAKES A WIFE

Screenplay by Charles Erskine, Anne Morrison Chapin and Whitfield Cook, based on the play by Erskine; directed by Richard Thorp; photographed by Sidney Wagner; musical score by Johnny Green. An Edwin H. Knopf production released by Metro-Goldwyn-Mayer.

The Cast

- John Robert Walker
- Mary June Allyson
- Freddie Hume Cronyn
- Lisa Audrey Totter
- Harry Eddie "Rochester" Anderson
- Mr. Amboy Reginald Owen
- Butler Gerald Oliver Smith

AS a romantic team Robert Walker and June Allyson fit very nicely into a movie tradition that has sustained such stars as Janet Gaynor and Charles Farrell. They bring youth, freshness and the wonder of awakened love to their roles with skill, warmth and sincerity. To this they add a pleasant flair for comedy. These qualities are very evident in *The Sailor Takes a Wife*. The film itself is thin in plot and slight in structure. It is also, at

times, painfully evident that it was conceived for the legitimate stage and not too ably converted to the idiom of the camera. Only in spots does it achieve distinction as a light comedy for the screen.



The Sailor and his Wife

The plot is based on the domestic affairs of a young couple who have just set up housekeeping in a flat with a faulty elevator, door and windows, furnished with second hand, gadgety furniture. He is a sailor whom the girl meets at a USO dance. They have a whirlwind love affair, get married and part in the same night. When he arrives on his three day leave she gets her first disappointment. He has been discharged for physical reasons and dressed in "civvies" he loses some of the original glamor. Then one little misunderstanding after another crops up to spoil their honeymoon including a former beau of hers and a slinky Romanian refugee who is their neighbor. But all rights itself in the end as is to be expected and the ex-sailor finds he has taken a very nice wife indeed.

The strength of the film derives chiefly from the acting, the writing and clever

touches of direction. Audrey Totter plays a highly amusing satire on the *femme fatale* from Romania. Eddie "Rochester" Anderson in his best style, is the happy-go-lucky janitor who helps smooth out the

difficulties that almost wreck a happy marriage. The other members of the cast are no less facile in rendering the sophisticated and slapstick situations of this highly synthetic comedy. A. B.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BAD BASCOMB

Wallace Beery Margaret O'Brien. Original story by C. A. Loxley. Directed by S. Sylvan Simon. Metro-Goldwyn-Mayer. Family.

Covered wagons moving westward, Indians stirred by a half-cast villain, these are the familiar forces forming the background against which Beery, as the bad man, is genially reformed. The trek of the Mormons has been seen before, with the migrants' wagons forming a ring barricaded with all their earthly possessions against the Indian raid threatening from the surrounding hills. But the focus is always on Bascomb, the outlaw traveling as one of the brethren to evade the law. Slowly his genial nature is attracted to the good life through the missionary work of little Miss O'Brien who always knew he was a hero. There are many refreshing bits of character study to make this more than just another western—not the least of which is Margaret O'Brien's continuing natural charm.

BATTLE FOR MUSIC

London Philharmonic Orchestra. Directed by Donald Taylor. Four Continents Films. Family: SMPC 12-14.

Wartime conditions in England made it seem impossible for the London Philharmonic Orchestra to survive but the determination of its musicians not to disband secured for it the necessary financial support and the means of retaining its artistic independence. The film shows the fight that these artists made and duplicates parts of the performances they gave as they travelled over England, bringing the music of Grieg, Rachmaninoff, Delius, Mozart, Beethoven to all sorts of audiences. The presentation of the account is not always satisfactory but the average music-lover

will find much to enjoy in this film concert and a good opportunity to study the work of noted English conductors—Sir Adrian Boult, Constant Lambert, Warwick Braithwaite and Dr. Malcolm Sargent.

DRAGONWYCK

Gene Tierney, Walter Huston, Vincent Price. Based on the novel by Anya Seton. Directed by Joseph L. Mankiewicz. Twentieth Century-Fox. Mature.

Dragonwyck is the great Hudson Valley estate of the aristocratic Van Ryn family. Nicholas who is the patroon at the time is disappointed in his barren wife and enraged by the new laws that are breaking up the patroon system. He engages a young farm girl to care for his little daughter. The girl is thrilled by the magnificence of her new home but suffers from the snobbery of the high-toned neighbors. Nicholas falls in love with her and after the mysterious death of his wife he marries her. His son dies soon after birth, a circumstance that drives the haughty aristocrat to drugs. The film has a first rate production, a good cast and sequences of effective horror. The social implications are not very well brought out.

FROM THIS DAY FORWARD

Joan Fontaine, Mark Stevens. Screen play by Hugo Butler, adaptation by Garson Kanin; based on the novel, "All Brides Are Beautiful" by Thomas Bell. Directed by John Berry. RKO Radio. Mature.

As a newly discharged soldier fills out a form in the United States Employment Service office, its questions recall his pre-war life. It is scarcely a story that is revealed in the ensuing series of flashbacks—merely the everyday experiences and emotions of a young mechanic and his

book-clerk bride, and those of the relatives and acquaintances around them. The setting in this case is the Bronx, but the problems presented of insecurity, of a little job and no job, of family adjustments are typical enough of many struggling young Americans. Except for Joan Fontaine, who never quite fits into the environment, a crowded cast makes this appealingly real. Mark Stevens, carrying much of the thoughtfully written, sensitively directed film, shows himself a promising newcomer.

MURDER IN THE MUSIC HALL

Vera Hruba Ralston. Original story by Arnold Phillips and Maria Matray. Directed by John English. Republic. Family: SMPC 12-14.

Mixing ice ballet, music and murder the film carries Miss Ralston through an evening of trooping and terror. A ballet producer who has spent five years in jail for criminal negligence tries to blackmail Miss Ralston. He is found stabbed and the problem is to clear the skater. After a good deal of running down clues, her sweet-heart finally gets her out of the mess. Quite a bit is made of the star's skating prowess in sizable productions, a feature that interrupts the plot now and then.

*OPEN CITY

Minerva-Film. Mature. (See page 4)

SONG OF ARIZONA

Roy Rogers. Original story by Bradford Ropes. Directed by Frank McDonald. Republic. Family.

Gabby has a ranch for orphan boys that he is in danger of losing because of a large debt to the bank. The bank owner is unsympathetic to the project and demands immediate payment. There are several desperadoes mixed up in the plot too. But Roy comes to the rescue, catches the bad men and redeems the ranch. Meanwhile there is plenty of music and clean sentiment to please the Rogers fans.

THREE STRANGERS

Warner Bros. Family. (See page 6)

TOMORROW IS FOREVER

Claudette Colbert, Orson Welles, George Brent. Based on the novel by Gwen Bristow. Directed by Irving Pichel. RKO Radio. Mature.

Again Miss Colbert is at the vortex of a long, polished drama of tears and courage. A 1918 soldier was so maimed that

he chose a new identity rather than reunion with his wife. But by chance he meets, twenty years later, the happy family of his wife who has since re-married. His wife never fully recognizes him but he still shares in the decision of her son (also his) to enlist in the RAF in 1939. Obviously there is much discussion of American attitudes toward the second war as conditioned by our earlier experience. From all this talk emerges the thought that a new generation is the true focus of existence—"We must live for tomorrow, for tomorrow is forever." A prolonged film such as this may have weaknesses to various audiences but all will find convincing and possibly laudable Orson Welles' final statement of the film's meaning.

YANK IN LONDON

Rex Harrison, Dean Jagger, Anna Neagle. Original story by Maurice Cowen. Directed by Herbert Wilcox. Twentieth Century-Fox. Family: SMPC 12-14.

An American sergeant on his first trip to London after strenuous combat duty over Germany is repelled by the manners of Britishers until he is befriended by a British officer and introduced to the opulent household of an amiable duke. There, besides being well entertained and learning that his resentment of English ways is based on his own misunderstanding of them rather than any resentment on their part, he meets the duke's pretty daughter and falls in love with her. Unpleasantness occurs in a genteel fashion when he discovers the young lady is loved by the English officer. It works out for them all in the end however. On this rather simple plot is sketched a good many of the problems that have beset the British and Americans stationed in England. Differences in manners and language are blamed for most of the misunderstandings. When these are cleared up, good will pops up all over the place. The tale is oversimplified and strongly loaded with propaganda. But it's propaganda long needed. Unfortunately in this film it is often a bit on the crude side in its mode of presentation. The acting and direction are good most of the time as is expected with a top-flight cast.

(Recommended Shorts on page 33)

I LOVE ACTRESSES!

by Norbert Lusk

Norbert Lusk, the distinguished critic and industry veteran, looks back across the years and finds that the mainspring of his substantial career has been the magnetic pull we all feel toward the personalities of the screen. Beginning a series which carries him from Lubin's youthful beginner to today's intimate of the stellar gifted.

CHAPTER I: LOVING THE HARD WAY

NOVEMBER 10, 1912, was the day in the life of a young man when he captured his first tangible reward for loving an actress and sent him on the way of loving more. He was invited to take a job in a motion picture studio at thirty dollars a week. It was not until much later, when time enabled him to see events in retrospect, that he realized what had happened, what really had caused the jolt.

When the fateful letter arrived it seemed only the promise of change, the key that should release him at long last from a desk job where discount and interest and foreign exchange reined his mind but not his fancy.

The fact that a film studio offered precarious employment, far more so thirty-four years ago than today, did not stop him. He was ignorant of all the imponderable elements and the hazards that entered into association with actors and actresses, and a business that exploited and depended upon them.

Gayly he resigned his job; gayly he bought a one-way ticket to Philadelphia and the Lubin Manufacturing Company. Under this repressed trade name one of the dominant factors in film production carried on at an astonishing rate. They released a film every day in the year, including Sundays, and made them almost as fast.



Rita Corday of RKO's "Falcon" films, reminds Mr. Lusk that many new actresses loom on the horizon to vie with his favorites, but he is skeptical

How could a naive young fellow, inexperienced in life, fit into this hurly-burly factory? And what bearing could his knowledge of dull discount and interest and foreign exchange have upon melodrama and comedy, upon mother love and slapstick.

No one, least of all himself, gave a thought to how he would fit in, if at all. He had written a play for the screen and it had been produced. Perhaps he could write more. His play hadn't been about discount and interest, either. It was called "A Wife's Peril" and concerned a gubernatorial candidate and his spouse, the latter guilty of an indiscretion distorted by wifely conscience into a case of moral turpitude which nothing short of the electric chair could cancel.

This insight into the tortured soul of a good woman came out with the innocuous title of "An Antique Ring." The other label had been rejected as highbrow. Even then an author had to put up with a lot from the supervisor or, as it happened, the friend of the Lubin family who functioned as title writer and editorial arbiter.

The youthful author of "An Antique Ring" was, then, looked upon as having what is termed imagination for want of a better word to account for his sudden uprooting; that and the element of kindness which was part of the impulse of his sponsors. In short, he was promising in his own way. A great many writers unconnected with studios were turning out scenarios in those days, and some of them were extraordinarily prolific, but probably none of



Even today the voice of Margaret Anglin is a musical and emotional evocation to the worshiper whose story this is

them was as peculiarly susceptible to idol-worship as the wide-eyed addition to the constantly changing personnel of the Lubin studio where everyone, from stars to gate-men, was subject to dismissal any Saturday night.

Only the praise or flattery of Sigmund Lubin, sovereign owner of the establishment, assured money-making players and directors of employment from week to week, and with the good-natured German's advancing years and the rapid growth of studio politics that assurance was subject to fluctuation, as was proved when a former keeper in an asylum for the insane was appointed scenario editor. Unless one were too high-salaried to hide, it was prudent to keep out of "Pop" Lubin's path, especially if one were an actor hungry for praise and recognition and a raise from, say, twenty-five to thirty-five dollars a week.

This was a new world for the outsider whose story is here, and after long years as an insider it is a new world still.

Nearly everyone who hoped and feared in those days, everyone who, like Ben Bolt's Alice, laughed with delight when Pop Lubin gave them a toothless smile, and trembled with fear at his frown, has disappeared from the screen or has ended active participation in the film world. One of the very few important survivors was then a sound boy actor and is now much more. Albert Hackett has become a writer for the screen and, with Frances Goodrich, may point with a pride neither possesses to *The Thin Man*, *Lady in the Dark*, and *The Hitler Gang* as evidence of their skill.

It was Albert's mother whose name was signed to the letter that beckoned the discount clerk into fresh fields, his brother Raymond the hub of a wheel of circumstance that propelled me along a new road

which I might never have found but for first blushing love of an actress. I am proud of that love for it was not only fresh and wonderful and the star richly deserved my homage, but it stands unequalled for dignity and singleness of purpose in all the odd manifestations of fan worship of movie stars that are tolerated as the price of fame today.

The object of my adoration never had cause to look upon me as an annoyance although she might have wondered at my persistence; but her sense of humor rationalized the situation and, years later, when we became friends, she laughingly remarked that she had never seen blushes as deep as mine. More than that, she spoke of me as "an old beau." Oh, thought I, if only she had called me that when I was twenty-one and fretful because she was not more desirous of my company, more *kind* and not so *aloof*. Too often, in a career of loving stars, has reward come fitfully and late.

SHE of my dreams and desires was Margaret Anglin. Even today writing that magically important name gives me pause. It is, to me, a musical and emotional evocation. Did not James O'Neill say of her, when she came to him a stage beginner, "You have the Irish Sea in your voice"? That voice still is heard above all other voices, her play with it upon young emotions something listened for and longed for. The voice did come over the air in a radio serial a while back, but "Orphans of Divorce" was not "Mrs. Dane's Defense" nor "Zira" nor "The Awakening of Helena Richie" to a Conrad in quest of his youth.

She was a leading star when she enthralled me and reached me from the stage as no actress has before or since. Her *métier* was society drama heavily charged with emotion which found invariable outlet in tears and more tears. Her heroines were willowy ladies of gentle upbringing and extreme sensitiveness who were ever so slightly soiled by contact with sex, and had a genius for unsuccessful concealment and gnawing remorse. Always they were unmasked in act three, denounced for their

graceful atonement as drawing-room ornaments in the preceding acts, and either driven from the community or tolerated because of the tears shed in the scene of confession and abasement.

These plays were written by leading dramatists of the day, presented with *éclat*, applauded by discriminating theatre-goers. The fact that the dramatic fuss focused on whether or not the adult heroine was a virgin, shows what the Broadway stage used to be like.

Miss Anglin's tears were both more copious and more aristocratic—her father was Speaker in Ottawa's House of Commons—than those of her competitors. More often than not she maneuvered herself to the floor for the big scene, which had her prone, a frail figure in oyster-white on the dark carpet of the library, sobbing for dear life to a slow curtain.

I first met my divinity after a *matinée* of such an ordeal. "I have a late cup of tea," she said in answer to my solicitude for what I thought must be the strain of holding an audience in the hollow of her hand. "Then I walk to the theatre and go on."

All that on just a cup of tea. Another proof that she's superhuman. It gave me a wild idea, too. I would walk to the theatre with her sometime. From Fifty-ninth Street to the Princess Theatre on Twenty-ninth—exactly thirty blocks!

Miss Anglin forgot to avail herself of my escort when I proposed it in a carefully written note, but that was only a minor setback. I had seen her, been invited to her flat, had achieved a three-fold miracle inasmuch as she had written a letter to me too, all this without anybody's help or influence. Nothing but my admiration and an article in praise of her acting in "Camille." Three thousand words, which I had printed in galley proof at my own expense. It cost considerable money, \$7.50, and the bill was paid by dint of skimping on lunches and the like, but what of that? Miss Anglin was made for tributes and sacrifices. Her note of invitation to call shot me up to seventh heaven.



The friendship of Raymond Hackett as a boy actor led to the author's first job in a film studio and kindled many enduring enthusiasms

IT is interesting to look back upon the manner in which a star received a fan then. Without interference of press agent, secretary or duenna, and without interruption of the telephone. A housemaid admitted me to the old-fashioned, though good, flat at 230 West 59th Street, and I was ushered into the dining room, Miss Anglin having a visitor in the parlor. The pause gave me opportunity to note that the single window had a fishnet curtain, that a fern centerpiece stood on the table and that a portrait of Sir Wilfred Laurier, Premier of Canada, hung on the wall. All simple, homelike, settled, without ash tray or highball glass for the bohemian touch.

Here was for me the greatest actress in the world, a celebrity as gracious as if she were a nobody—well, almost as gracious—and if she was a little bored and ringed under the eyes and conventionally polite I did not notice it to her detriment. Her eyes were wonderful, stone-grey, and her

brows slanted down like nobody else's in the world except those of Mamie Daly, a waitress at Dennett's in Park Row, to whose table I gravitated because of the resemblance.

As I left her on this great occasion I had the bad taste to thrust into her hands a play I had written. "In the Duke's Cabinet," a little exercise about that favorite period of the amateur, the French Revolution. What happened served me right. My first disillusionment, temporary, but painful while it lasted.

Months passed as I watched the mailbox for the verdict which could only be acceptance — and taking a bow with her on opening night. Then the play was returned, with what seemed a curt note signed by a nonentity named Fuller whose businessman's writing was the last straw. (Miss Anglin's handwriting, now, was superbly distinguished, majestic, something like what one would expect of a Roman emperor.)

It was the keenest, most depressing disappointment I have ever felt. I closed my door to hide tears of chagrin and hurt. If only the play, which I hated now as worthless, had not been treated as routine! It only *she* had written the rejection or discussed the thing with me. But *Fuller!* Who was he anyhow? Like every fan before or since, I was demanding more, in my ignorance of what goes on in professional life, than I had any right to expect.

Rebuffs are never permanent when one's worship is as lofty and unselfish as I thought mine, so "The Awakening of Helena Richie" found me older in suffering but none the less eager to make a relentless study of the woman on the stage who had broken my heart.

"Helena Richie" disarmed me. I forgave. It was tender, beautiful, and Miss Anglin exalted. More than ever, for she was now a full-fledged star.

The heroine of Margaret Deland's novel suffered from an old-fashioned conscience, as we see it, and was not the Pagan that a thorough-going woman must be today to survive fifteen weeks on Broadway.

Consider this: Helena Richie, a young widow, takes up her residence in a small town, and attracts every male member of the community by her grace, charm and mellow-voiced sympathy while she arouses the suspicion of the women because of her tasteful silks, extravagant housekeeping and occasional visits of a handsome stranger about whom no one knows anything except that he and Mrs. Richie are "engaged." Chief of Helena's defenders is the gentle clergyman sentimentally named Doctor Lavendar; chief of her worshipers is an orphan called David. (Why, just to hear Miss Anglin say "Da-a-vid" was to hear the wind in the willows or Saint Cecilia at her organ!)

What with the appeal of the child to Helena's suppressed maternal instinct, and the sound of Doctor Lavendar intoning biblical texts in her weak moments, our heroine becomes convinced of her sin in loving a man without marriage and concealing their polite affair. She dismisses him—but tenderly—and soft-voiced, adoring servants pack for her tearful departure to God knows where.

Every one in the audience knows she ought to take David with her—if only to rid the town of a public charge—but there is the question of her moral fitness to live under the same roof with a male not long out of the bassinet. The emotional suspense is painful till finally Doctor Lavendar sweetly, wisely, gives his okay for Magdalen and fledgling to go away together.

None of us could refuse to believe what we saw and heard was truth, because of Miss Anglin's exquisite embodiment of refined Helena. And because of the winning precocity of the boy actor whose part was next largest to her own.

He was Raymond Hackett, already an experienced actor at seven and a half, with thirty years on the stage and screen ahead of him, and marriage to one of the great ladies of early films, Blanche Sweet.

His part in the play was to cue the star for her tenderness and tears. He was almost continuously working at this, for which his guardian grandmother received



Ethel Clayton's red-gold hair, blue eyes, black lashes, powdered pallor and mobile mouth combined to give her just that delicate artificiality which appealed to Norbert Lusk as being right for an actress in 1912

thirty-five dollars a week. Raymond combined the courtly charm of an old-school thespian with the liveliness and humor of a street urchin, and awareness of professional responsibilities.

When I called upon Miss Anglin one blustery night to autograph her picture and for the first and only time saw her dressing room, with Helena's billowy costumes of the '70s hanging before my eyes, I praised Master Hackett's acting. Perhaps it was tactfully to rid herself of me, without telling me to go; perhaps psychic insight into the future and all that would come from what she was about to say. More likely it was the impulse of a kindly hostess. "Would you like to meet Raymond?" She used, I thought, exactly those golden tones when it was her business to bring characters together in a play.

(Continued on page 30)

INTRODUCING:

THE FILM COUNCIL OF AMERICA

The users and distributors of information films organize for a peacetime program.

AMONG the technicians who flocked to Washington in December, 1941 asking "What can I do?" were the men and women who distribute 16mm films and use them in the schools and adult education groups. They came, not from Hollywood or New York, but from towns and cities all over the country—men like C. R. Reagan, of Visual Education, Inc., Austin, Texas, D. T. Davis, of Lexington, Kentucky and the National Association of Visual Education Dealers, and L. C. Larson of the University of Indiana, all that hard-working group who, in their own communities, had tried to get the best of the world's teaching films into the hands of those who needed them most. Some were teachers, some distributors, many owned camera shops and sold projectors as well as films. All believed in what they were doing, but — as in so many fields — it took the war emergency to make them feel their united strength.

Out of their convergence on Washington grew the National Advisory Committee of the Office of War Information. Some of the members of the Committee stayed in Washington, like Mr. Reagan who became associate chief of the Bureau of Motion Pictures of the OWI. Some went back to work in the communities they knew. Wherever they were, they got the war films to the people. They got the Army and Navy incentive films into the factories. They spearheaded the Treasury loan films in 16mm. They distributed the films that helped save fats and salvage, keep down prices, combat absenteeism, step up production. War groups in every community knew them.

As a result of this wartime activity, delegates from the principal organizations concerned with the production, distribution and use of informational and educational films met in Washington early in the year and formed the Film Council of America,

designed to carry on the work of the OWI National Advisory Committee in peacetime. The initial membership consists of an impressive list of national organizations whose interests and activities involve the substantial use of the film media. They include: the American Library Association, Educational Film Library Association, National Education Association, National University Extension Association, Allied Non-Theatrical Association, National Association of Visual Education Dealers, and Visual Equipment Manufacturers Council. Affiliation with the Film Council is open to the General Federation of Women's Clubs, National Congress of Parents and Teachers, American Legion, labor and industry groups, and farm, youth and other national organizations concerned with films in the public interest. The Council will serve such groups with needed data for more effective use of non-theatrical films.

The list of officers of the Council comprises names made familiar by war work in Washington and through the country: C. R. Reagan, president; David E. Strom, first vice-president; I. C. Boerlin, second vice-president; Vernon G. Dameron, secretary, and Merriman H. Holtz, treasurer.

One of the reasons for the great growth of the use of 16mm films during the war was that for the first time there flowed through these channels a steady stream of first-rate films. One of the earliest objectives of the Film Council will be to continue this flow by encouraging the production of excellent films, and by negotiating with government agencies to see to it that their films continue to be available. Other objectives include the coordination of nationwide efforts to achieve complete, authentic documentation of the history of the production and use of motion pictures in World War II, and the stimulation of research and publication in this field.

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JOHN GRIERSON

calls for leadership and responsibility in the post-war informational field.

An address at the first meeting of the New York Film Council in February.



it is proper to thank the Museum and Iris Barry especially, for their reminder that the adventure in film which we set out upon twenty years ago was significant. It serves very properly to remind us that if we do not, after all these years of experience, make it still more significant in the difficult days that lie ahead, we shall be missing the whole point of what has been done in the past.

I think we might sum up the present situation in the educational and documentary field by saying that we have come to a stage where the power of the medium as a medium of public information has come to be understood. It is increasingly understood by governments over the world. Its record in the war has been commonly allowed to have been an important one. It has done good work in reporting the war both on the battle fronts and the home fronts. It has served the ends of total effort by mobilizing understanding of the issues of the war. It has contributed to good relations during wartime as between the rural and industrial workers, as between labor and management, as between soldiers in the firing line and the people at home. It has contributed to an understanding of the complex economic issues involved in wage controls and price controls. Latterly it has done something to create a better popular understanding of the problems that arise in the wake of the armies: and particularly the world problems of food and economic rehabilitation. Perhaps not as much as it might have done under better leadership and better sponsorship; but certainly the wide usefulness of the medium to modern national and international organization has been recognized.

Hand in hand with the use of the film in necessary public information has gone the use of the film in teaching techniques. The record of the United States is particularly important in this regard: in the Army and the Navy, and also in training industrial

WE meet at a time of great importance for the educational and documentary film movement. Many different interests are represented here: the interests of people in making films and distributing them but also, and equally importantly, the interest of the people of the press and of education proper. It is clear that many are looking to see the film used constructively and directly as an instrument of understanding in the complex and difficult times which lie ahead.

I think also that it is not without significance that the Museum of Modern Art has chosen this time to tell the story of the development of the documentary film. I suppose those of us who had something to do with the earlier films might feel a measure of sentimental satisfaction that these old works should be exhibited again as representing something important in film history. I am perhaps not the best judge of that. I prefer the view that these films did their work in their own day, and that the more important problems are the ones that are present with us. In any case,

workers. As a result, not only has the role of the film as a visual educator been recognized as it has never been before but a new brand of educator has arisen who for the first time has really learned how the film should properly be used.

While it is true that governments have been most prominent in recognizing the creative power of the film in its educational or documentary form, I think we should also recognize that many others have been watching and encouraging our development. The press has given significant help. It is worth noting that the trade paper, *Variety*, has for some years been increasingly conscious of the documentary developments and on many occasions has been constructive in its reporting of our affairs. It has not taken the narrower trade view as it saw the non-theatrical film development but can be accounted today as having done much to develop the positive policies which we are now seeing among the major companies in the matter of non-theatrical 16mm development. It would also be fair in this connection to mention the critical support of the *New York Times* under Bosley Crowther and his colleagues which follows on the leadership given to the documentary idea by the great newspapers of Britain during the last decade.

I cite too the fact that the attitude of the industry is very different towards us today. Strangely enough documentary was not regarded as outside the field of theatre twenty years ago. While we had our difficulties, we had our films shown and I do not think either Robert Flaherty, who is with us today, or I have ever had any better commercial success with our work than we had these many years ago. That point should be remembered because it adds a special significance to the new kind of recognition which the documentary film is receiving today in the trade. What happened was that the trade revolted when in the course of our development our films became more and more purposive. From 1932 on we were making it quite clear that the documentary idea was not just another notion of entertainment but quite deliber-

ately a notion which combined entertainment and instruction, quite deliberately combined the making of films with the serving of public purpose. A few of us never lost contact with theatrical distribution but the majority had to seek the development of the new means of public distribution which lay outside the theatres. What happened, and it is now a matter of history, was that the entertainment industry denied that it had such public purposes to serve. It denied the directive use of the medium for public enlightenment. It denied the deliberate use of the medium as an instrument in the creation of understanding.

WHAT is important today is to realize that events have changed the mind of the industry just as events have changed all our minds in so many things. What is important is to realize that the film medium is today increasingly being recognized as a powerful means of communication which must assume its full stature as an enlightened, imaginative and responsible servant of the public.

I cite the change of attitude represented by the Warner Brothers when they began to realize the dramatic significance of keeping close to the headlines. I cite in particular the honorable anti-Fascist record over the years of Harry Warner. I cite the decision of the Academy three years ago to include documentary awards in its annual evaluation of the work of the industry, and for this we have good reason to recognize the personal service of Walter Wanger who, I may say, has been following everything we represented from as far back as 1926. As important as any of these events, however, has been the growing realization of the importance of their task by the newsreel companies and the shorts producers beginning with *March of Time*. I have had the best of reasons to know how they have striven over the past few years to raise the standard of contemporary reporting. We have in fact arrived at a point where few if any of the great companies are not now considering or actually developing a fundamental change of

policy under which the medium will be more directly used than in the past and not least to the ends of international understanding. It is true that political and economic developments here and elsewhere have helped them to their change of view but we are primarily interested in the fact of the matter, and the fact is that the change is in course of taking place and that we can look to the industry as aware of the duty which the medium owes in creating understanding of the problems which beset us. Its awareness is demonstrated by the new measure of actuality which is creeping into studio techniques. It is demonstrated by the increasing awareness of the writers and producers of the significance of their work. It is demonstrated by the increasing proportion of films devoted to the subjects of a semi-political or semi-social character. It is demonstrated by the genuine effort in many cases to serve the nations into which American industry is trading. It is demonstrated by a step-up in the quality of newsreel and shorts coverage. It is demonstrated not least by the changes at the "Hays office" where it is possible to assume that the old policy of avoiding trouble at all costs and so emptying the screen of all content is being abandoned and a new and more responsible policy is in course of development.

But before I go on to indicate the opportunities and the responsibilities of the documentary film in the United States I think it would be well to indicate the position reached in two allied countries. I have just come back from three months in the United Kingdom where at the present a complete reorganization of the government information service is taking place. In contrast to the United States there is no public discussion nor even public thought of giving up the government information service. All that is happening there is that the wartime Ministry of Information is being disbanded and in its place there is being set up a central information service which will provide all the departments of government with the supply of films, exhibitions, posters and publications that

they require. There is every reason to suppose that the many film units which have drawn their sustenance from the wartime Ministry of Information will continue to derive all the sources of finance they require from the immense amount of work to be done for the Foreign Office, the Board of Trade, the Ministry of Health, the Ministry of Agriculture and all the forces working on the large legislative programs of reconstruction and rehabilitation. I would say that there is every chance of the film being used more than ever before to acquaint the public with the economic issues before the country and to acquaint other countries with Britain's role in the international scene. Even a small country like my own Scotland has today its own considerable plans for production. Just before I left I sat in on the planning of some twenty films for immediate production on various aspects of economic and social betterment.

One significant point in the British scene is the wide recognition by government ministers of the work which the documentary film has done. I have never known when senior ministers were so intimately aware of the value of the documentary film as men like Sir Stafford Cripps or Mr. Herbert Morrison are today. They are not considering the media as media of mere propaganda but in the best sense as media for the encouragement of public discussion and understanding.

WHAT may appear equally important from an American point of view is the likelihood of the government developing a central commission for the total development of the documentary and educational use of films: that is to say for the development of documentary and educational films in every form, and apart from the information needs of the departments of government. I think it would be worth a side bet to say that an attempt at total national planning in this field will be made within the next year or at most two years. I would not be surprised to see a financial corporation under government auspices

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Non-Theatrical Films

Reviewed under auspices of the
Educational Review Committee

SCENES FROM SHAKESPEARE

*British Information Services, 30 Rockefeller Plaza
N.Y. Service charges for one day, \$2.00 per reel.
Available in 16 and 35mm. Reviewed by the
Educational Review Committee.*

THE first of a series of "Famous Scenes from Shakespeare," produced in Britain and featuring famous actors of the London stage. They are intended for use in high school classes in English literature, and also for audiences in localities where Shakespearean performances are rarely or never given.



Leo Genn as Antony in Julius Caesar

JULIUS CAESAR — Act III, Scene 2. (2 reels)

*Brutus Felix Aylmer
Mark Antony Leo Genn*

The film takes up that section of Shakespeare's play in which Brutus makes his justification of Caesar's murder and Mark Antony delivers his funeral oration. Wisely the producers have used the resources of camera and cutting to build up the atmosphere of the swirling crowd in the turbulent Forum on that fateful day in 44 B. C. Otherwise the scene is played with the expansive gesture and speech projection of the legitimate stage. The mixture from an artistic point of view is not successful

and the producers in further filming Shakespeare would find it profitable to attempt a more unified style — to make further concessions to film technique or alternatively to make a straight record of the performance as it would be seen from the proscenium. As it stands the film clarifies certain lines in the text that appearing on the printed page without stage direction might be confusing for the reader. Felix Aylmer and Leo Genn, in spite of the fact that their stage make-up suffers in close-ups are competent actors and read the poetry well. Films such as this one can be of great value in acquainting audiences with the classic theatre, especially audiences that have no other chance to see the plays.

MACBETH—Act II, Scene 2; Act V, Scene I. (2 reels)

*Macbeth Wilfred Lawson
Lady Macbeth Cathleen Nesbitt*

The scenes include the murder of the king and the final madness of Lady Macbeth. In them the producers are faced with the difficulties of rendering essentially static situations in terms fit for the camera. Unlike the scene from Julius Caesar these portions of Macbeth offer no surging mobs or excitement of declamation to make the problem of transition from stage to movie idiom easy. The camera tries to give visual life to the actions portrayed by the long shot and the close-up. The film opens with a long view of the court within the castle at Inverness and produces an ominous foreboding gloom before the camera slowly advances to Lady Macbeth conversing with her husband after the murder of Duncan. The rest of the scene is made for the most part with close-ups that show the exaggerated stage make-up and the elaborate facial contortions of the actors. The second scene when madness takes possession of Lady Macbeth receives much the same treatment from the camera. The melodrama of the lines is there but little else is done to make the camera eloquent

in its own medium. Valuable as experiments in bringing Shakespeare to a wider audience, these scenes demonstrate the difficulties that face the producers in future filming of stage plays. When they solve these problems the makers will have made a desirable contribution to screen art as well as popular education in the classics.

THREE FILMS ON CHILDREN'S HEALTH

British Information Services, 30 Rockefeller Plaza, N. Y. Service charges for one day, \$2.00 per reel. Available in 16 and 35 mm. Reviewed by the Educational Review Committee.

ALTHOUGH produced primarily for teachers and parents, these attractive films should prove useful to anyone dealing with small children and be interesting lessons in elementary physiology to the average layman. They are particularly adapted to benefit families on the low income level who have regarded medical attention with some misgivings rather than as a commonplace. A commentator who is clear and reassuring gives common-sense instructions on precautions that will help keep eyes, ears and teeth in good condition. The advisability of consulting a doctor or clinic at the first sign of trouble is stressed. Some allowance must be made for minor differences between English and American customs and equipment.

YOUR CHILDREN'S EARS (2 reels) Early attention may sometimes avert deafness in children, frequently the after result of childhood diseases. The several sections of the ear and the relation to the Eustachian tube appear in diagrams that are then animated to show what can injure the delicate hearing mechanism. There is insistence on the possible harmfulness of the frequently neglected ordinary cold, and the need for keeping throat and nasal passages clear of obstructions that may impair hearing.

YOUR CHILDREN'S EYES (2 reels) Using an orange as a model for the eyeball provides an excellent illustration of the eye's structure and the functions of its various parts. Symptoms of the common eye troubles of childhood are described

with the simple home treatments that will relieve their discomfort and risk of contagion. Children demonstrate right and wrong reading postures and some easily avoided habits that strain a youngster's eyes. An entertaining sequence of black-board drawing explains long and short sightedness and how remedial glasses correct the defects.

YOUR CHILDREN'S TEETH (2 reels) Diet is important in the making of strong teeth. The film starts with the necessity of attention to right food in the prenatal period and outlines the gradual changes in the proper feeding of the growing child. Diagrams show the development of the first and the permanent teeth, and their composition. Dental decay — its causes and its effects on the whole body — gets considerable attention, as does its great preventative measure, constant and thorough cleaning.



Scene from "Your Children's Teeth"

CHANNEL ISLANDS—An account of life on the Islands during the five years of the Nazi occupation, showing the islanders making the best of their severe privations and maintaining secret radio contact with England to keep up general morale. In the pleasant peace-time ending, however, things are getting to rights: the mines and barbed wire are being cleared away and the gardens are being started again. (British Information Services) Family: SMPC 8-14.

THREE EXPERIMENTAL FILMS

MESHES OF THE AFTERNOON, by Maya Deren and Alexander Hammid. 1 reel.

AT LAND, directed by Maya Deren: technical assistance: Hella Hamon and Alexander Hammid. 1 reel.

A STUDY IN CHOREOGRAPHY FOR CAMERA, by Maya Deren and Tally Beatty. 1 reel.

Information on availability of the following films may be obtained from Miss Maya Deren, 61 Morton Street, New York, N. Y. Reviewed by the Committee on Exceptional Motion Pictures.



Dream image from "Meshes of the Afternoon"

IN "The Film Till Now," Paul Rotha notes that experimental films, privately produced, "are always mentally stimulating in that they seldom end with themselves. They are continually suggestive of new ideas, new shapes and angles, that may be of significance to the cinema proper." He was writing in 1930 of an advance-guard film "movement" which centered in France, with sporadic outcroppings in America and England. Innumerable films of this type were made in the twenties and early thirties—the best known was Cocteau's *Sang d'un Poete*—but as the depression deepened, the impulse seemingly died. Many reasons, both social and psychological, were advanced for its demise, the most cogent being that the advent of sound made private production of films on any significant scale a financial impossibility. It seemed, therefore, that the advance-guard had played its role, and that its chief importance had been that of suggesting new ideas to commercial directors, as well as adding to their ranks the important talents of Rene Clair, Jean Renoir, and Alberto Cavalcanti, all of whom got their start in such independent production.

This somewhat condescending epitaph on the experimental film is now disavowed, if not cancelled, by a new and emphatic voice. Maya Deren, producer of three experimental films in as many years, professes her profound disinterest in making

a contribution to the cinema "proper," whether of ideas or of her own talents. To her the only *proper* cinema is a production situation in which the artist has entire control over conception, material, and technical means. She says moreover that, contrary to wide belief, an experimental film can be produced on 16mm for as little as \$500—a production cost which can easily be returned by private subscription showings to specially interested groups. And she has proved her point by booking the films to schools and colleges as well as holding two highly successful public showings at the Provincetown Playhouse in New York.

The enthusiastic interest of her self-created audiences is easy to understand, since Miss Deren is attacking all the fundamental problems of film-making with novel vigor. She states emphatically, what every film-lover knows, that movies must be visual from the first conception, not translations of verbal images into visual—that themes must be given form by a use of the total resources of the medium, still largely unexplored. And that films can be poetic, lyrical, as well as dramatic and instructive. Provocatively she denounces us all for our passive acceptance of the commercial film set-up as the only possible one, and sounds the clarion for the film which celebrates experience on a level with the older arts.

All this, familiar as it is to film students, has stirred up a minor maelstrom of controversy, Miss Deren its serene storm center. But she is not interested in shocking the bourgeois, as many of her predecessors have been. She is in earnest—the films and her voluminous writing about them prove that. And both she and the films have much of interest to offer.

For one thing, the three films are technically superior to their fore-runners. Makers of experimental pictures have not infrequently been innocent of technical experience, their films murk-photographed, jerkily edited, the lighting and action oddly assorted from scene to scene. This uncertain technique produced a kind of unconscious surrealism, but it left the intended effect somewhat at sea. But Miss Deren has had the advice and assistance of her husband, who as Alexander Hackenschmied directed or photographed such admired documentaries as *Crisis*, *Forgotten Village*, and *Valley of the Tennessee*, with the result that her films have a technical facility that is almost elegance. The numerous photographic and editing devices—conspicuously skillful—is the use of stop-motion photography — are designed to build a new reality out of the separate elements of phenomena, and they accomplish their imagined universe with style and grace. As examples of technique, all three films merit the attention of new students of movie aesthetics. They could, in fact, be conveniently used in appreciation courses as compendia of the resources of the medium.

BECAUSE they exemplify so many devices, it may be said of them that they escape eclecticism by a hair's breadth. Their content is indeed eclectic, a reprise of thematic material made familiar by many advance-guard films of the past. *Meshes of the Afternoon* begins with a girl returning to her home and falling asleep in her chair. Her subsequent dream re-works the events of the afternoon into an experience expressive of her unconscious impulses. *At Land* apparently occurs altogether on the subliminal level, and is described as

“a film in the nature of an inverted Odyssey, where the universe assumes the initiative of movement and confronts the individual with a continuous fluidity toward which, as a constant identity, he seeks to relate himself.” The *Study in Choreography*, while not exactly subjective, also strives to detach the spectator from his material moorings: “together the dancer and space perform a dance which cannot exist but on film.” The fact that all three films contain so many echoes of past experiments is not unexpected. The urge to explore the resources of film has most frequently accompanied a fixed interest in states of mind, in imagination and sentiment for their own sake rather than as spur to action. The danger that lies in wait for the experimental film-maker with this approach is the danger of abstraction and of obviousness. Individuals tend to become archetypes, emotions are rendered upper-case, photographic devices are used so continuously as to become ostentatious, and it is a very self-conscious Unconscious that is revealed to us. It is an odd fact that the best and most poetically subjective films have come not from the experimentalist but from the commercial and propaganda fields. In the work of von Stroheim and Pabst, of Griffith and Dovzhenko and Basil Wright, objects have a life of their own and the universe is seen in constantly shifting guise, but this is a matter of accurate observation and subtlety in cutting and camera position, rather than of arcane trickeries. But it is no discredit to Miss Deren's films that they challenge comparison with the masters, and insist on doing so in their own way. On the contrary. As Rotha said so many years ago, they jerk us alert, make us re-examine our convictions to find if we are truly so convinced as we thought, and force us to think through all over again the right function of this extraordinary instrument that we have in the film. For new converts to the medium they should be especially stimulating, and it is comforting and rather startling to discover that their maker is determined that they shall find that audience.

R. G.

MOVIES AND PUBLIC OPINION IV

Richard Griffith interviews LEONARD SPIGELGASS on the National Board's question: Has the purpose of shaping public opinion any place in the entertainment film? Previous opinions in this series have come from Delmar Daves, John Huston, Joshua Shelley and others.

"AS John Huston told you last month, any and all movies *do* shape public opinion, whether they intend to or not, so your cleverly worded question answers itself. You probably cooked it up for just that reason. I wouldn't be surprised. I don't trust you, never did. You're always setting traps for people."

"Well, if you don't set snares, you don't catch hares."

"Any time you're smart enough to catch *this* hare, Dick Griffith, I'll promote you to 2nd Lieutenant—once removed."

"Now you're talking like a Colonel again."

"As far as *you're* concerned, I'll always be a Colonel, see that you remember that. I don't see why you want to interview me anyway. You know what I think about films and opinion—go away and make with the typewriter. Go away and take a drop dead pill. Let's talk about something more amusing, like my operation."

It went on like that most of the morning. Getting an interview with Leonard Spigelgass is an act of divination. You have to wait until the talk veers in the right direction and then strike, like a rattlesnake. But I was glad. It meant he was the same, that the good things between us were still negotiable coin.

More than six months had passed since we'd seen each other. The last time was in July, before the first Bomb fell. Then we were still in uniform, he a reigning Colonel, I a sergeant strangely privileged to speak his mind—a sort of licensed buffoon. For three years we had worked together on Army films, at a pace so intense that rank was side-stepped in working relations. Nothing counted but collaboration, meeting of minds. Not every officer would have understood this. It is of the essence of Leonard that he not only understood but proclaimed it.

Before the war, he had 10 years of Hollywood behind him as the writer of Damon Runyon and Bob Hope comedies (*Tight Shoes, The Big Street, They Got Me Covered*) and Warner melodramas (*All Through The Night*). Pearl Harbor sent him to Washington, where he emerged first as chief diagnostician of the nation's propaganda needs for OFF, and then as policy liaison between the War Department and Frank Capra's Signal Corps film unit. He had a finger in nearly all Army films, including the "Why We Fight" series, but his principal creation was *The Army-Navy Screen Magazine*, a monthly newsreel for the armed forces only which told soldiers what was happening on other fronts and back home. The Screen Magazine was intended primarily to inform and amuse, to gladden the heart of soldiers overseas with news and views of the far-off dream world of the United States. Under the Spigelgass hand, it became much more. He used the simplest incidents as vehicles for the ideas and spirit of democracy, to remind distant soldiers that the far-off dream world was not only the land of clean beds and good food and beautiful women, but also the land of the free and the home of the brave, with liberty and justice for all. The effects of this remarkable series can probably never be calculated. What chiefly set it apart from many other Army films was that it spoke in the voice and language of the GI. It became the soldier's favorite. Even now many of them will tell you of it with admiration and respect and something like gratitude.

NOW, on my way to the Gotham Hotel for our first reunion as civilians, I wondered what trace I'd find of the Army's master propagandist in the new Leonard Spigelgass, Hal Wallis's second-in-command and the author-producer of such froth as *The Perfect Marriage* and *Bloomer Girl*.

My speculation was chimerical. The morning sun shone in on the familiar Spigelglass hotel suite. Books piled the mantelpiece, newspapers and film scripts covered table and couch, and everywhere, on every flat surface, notes and memoranda, mostly addressed to himself. "I don't like to talk to myself *out loud*," he says. And Leonard himself, looking unfamiliar in a blue suit, but vibrant, dominant, witty. All was as of old, including his characteristic insistence on beginning our talk by interviewing me. What was I up to as a civilian? I told him.

"What the National Board is doing is very important, Dick,—I hope you realize *how* important. One of the most useful things the Board can do is to straighten out its own and everybody else's thinking about this whole question of opinion-shaping and what is called "propaganda." All of us are mixed up about it. Take the word *propaganda* itself. The dictionary says it is an organized effort to spread a doctrine or system of doctrines. This would make it simply an argument of a case, an attempt to convince by reason, all open and aboveboard. But we hardly ever use it in that sense any more. Nowadays most people use it to mean an effort to put something over on the sly, to change people's minds by emotional appeals, unsound reasoning, logical trickery. It's become a bad word.

"Maybe it should be one, since the Nazis have made it so peculiarly their own. But still, there's a contradiction in our thinking about it. The Fourteenth Amendment to the Constitution says that Negroes are free citizens of the United States, the equals of all other U. S. citizens. That is historical fact. The legally constituted and elected government of Republican Spain was overthrown by a fascist conspiracy with the aid of the fascists of Italy and Germany. That, too, is historical fact. But if you give expression to either of these facts—on the screen or anywhere else—you will be accused in Congress, in the press, and by large sections of the public, of spreading propaganda—in the bad sense of the word. In short, if you tell the plain truth you will

be put in the pillory for an undercover attempt to sell a doctrine by illegitimate means.

"This viewpoint is logically untenable—but it is widely held in these United States. It simply means that there are sections of the public who would rather not hear the truth, if hearing it means that they will have to give up their prejudices. That's their privilege, of course, but they don't exercise it by just staying away from films which contradict their views—they insist that such films should not be made at all. In doing that, they are in effect dictating exactly how much of the truth the rest of the country shall be allowed to hear. When that happens on a large scale, democracy bleeds to death.

"Hollywood is often blamed for not making truthful pictures regardless of such outcries. But Hollywood is commercially based, and must be sensitive to opposition. With all the pressures to which they're subjected, it's no wonder that the films manage to say little more than that all is for the best in this best of all worlds. You remember that William de Mille once said he was quite surprised when the Retail Druggists Association failed to register a protest at the apothecary scene in *Romeo and Juliet!*

"**B**ASICALLY it is the responsibility of the public, of the audience, to clarify their thinking about what is and what isn't proper in the entertainment film. There is now a great hullabaloo about the effect American films have in giving other countries their conception of the way we live. That effect can be stated quite simply: our films make Europeans love democracy, all right — but for the wrong reasons. They're converted to the democratic way of life because our pictures tell them that democracy means \$50,000 a year and refrigerators and radios and cars and thousand dollar gowns and the right to get a divorce when you're bored and a little out of sorts. We here know that it isn't quite as simple as that, and we may be justly alarmed that other countries should be told that anything but vigilant struggle will win

freedom and justice—or the good things of life, either, for that matter. But who's to blame? Has Hollywood entered into a conspiracy to misrepresent the true fundamentals of our way of life abroad? Nonsense. The truth is that these films are made to cater to the tastes of *American* audiences—tastes proved over and over at the boxoffice. Once again—if attractive fairy-tales are the favorite entertainment of Americans that's their privilege. But they cannot honestly complain of Hollywood when said fairy-tales begin to have a definite, and adverse, effect on our foreign policy and our position in the world.

"You can't eat cake and have it too—you must consider the *available* alternatives. Either we make one kind of film for ourselves and another for export—which would probably mean the government would have to make them—or we can consider whether our private tastes in entertainment are not less important than public policy. You know, the trouble is, all of us in America were brought up to believe that our tastes and ideas and convictions were our own business and nobody else's. That's true, of course, and basic—but what we have forgotten is that when we *act* on our tastes and convictions we bear the responsibility for whatever consequences follow. We've always had the feeling that what we did as individuals didn't matter in a civic sense. That may have been so a hundred, two hundred, years ago, but now, in the narrowing world where each of us can almost reach out and touch the other, the consequences of everything we do become visible and vivid.

"In the end, the responsibility for what films say lies with the people—not with Hollywood, not with the supposed molders of opinion. The choice is theirs."

"But Leonard," I said, "there has to be leadership, too. You said that the National Board should take the responsibility of guiding people's thinking about shaping public opinion in films. The makers of films must assume some responsibility—there has to be leadership there too. What are *you* going to do, now you're back in the

studios. What kind of films are you going to make?"

The producer of the *Army-Navy Screen Magazine* and the author of *The Perfect Marriage* looked at me. "I'm going to make pictures that will delight the heart and tickle the ribs—quite a job in itself, you know. And beyond that I'll do—the best I can. Which means the best I'm allowed to do—allowed not by the front office but by the audience which sees pictures.

"Perhaps, thirty years ago, when they first began, films could have changed the world. But now it's rather late in the day for them to do the job single-handed. Time is running out. It may be that these next few years, these next few months, will decide once for all whether we're passing from shadows into light, or just passing into the shadows. Films can only shape destiny if the people, all the people, rise to meet destiny.

"Not otherwise," he said.

JOHN GRIERSON

(Continued from page 19)

devoted to the financing of approved projects both for theatrical and non-theatrical distribution. One thing worth noting in the British scene is the appointment of a committee by the Director General of Information composed equally of creative workers from the documentary film field and public servants. Its terms of reference are to decide how the administrative people and the working film people can best get and keep together on a high policy level to secure the best possible use of the medium in the days that lie ahead; and specifically to secure for the film people an opportunity to discuss information problems as direct partners of the administration in the processes of reconstruction.

I think we must expect some very articulate results from the United Kingdom in the next period. This is partly due to the present economic position of Britain and its dire need to use every medium of communication in maintaining the spirit of total effort. But it is also due to a spirit of understanding between the government

and the media of communication which is not quite paralleled elsewhere. In England today there is not so much talk as you would expect of what is private enterprise and what is public necessity. The main emphasis everywhere is public necessity and it is certainly not least evident in the film trade. Private enterprise, including the Rank interests, is deeply involved in the production of documentary and educational films, yet my impression is that private and public interests both will be freely and easily related in a common desire for national planning.

In Canada the situation is somewhat different. I only cite it because it has already become an example to the smaller countries and may be expected to show the way to countries like Belgium, Holland, Denmark, Norway, Czechoslovakia and the South American countries, not to mention all the Dominions. There, because of the insufficiency of the home production industry, the government has taken the initiative. It maintained its own National Film Board with a staff of some eight hundred people but it also did much to encourage the growth of outside independent units. It is important in the Canadian example to note that it provided films of a public information nature on every level of distribution, both theatrical and non-theatrical, and that it maintained a non-theatrical distribution probably more intensive than any in the world. This example is likely to be followed by the other middle and smaller countries which do not have a highly developed film industry. I think it likely the amount of documentary and newsreel material emanating from governments all over the world will not decrease as some suppose because of the end of the war but will greatly increase: and that shorts and newsreel distributors everywhere will have an enormous fund of world observation to draw upon.

As to the United States, the duties placed upon the documentary and educational film makers and distributors are greater than ever before. Unfortunately there is a gentle sense of something being mixed up at the present moment. The

OWI is gone and the new government policies in the matter of film usage are not yet declared. The relationship between the film industry and the government's information needs are still obscure. In the United States you have not yet arrived at a clear definition of the relationship between private enterprise and public responsibility in the matter of the mass communications, nor specifically have you yet defined where the government's information needs and the interests of the film industry coincide. It appears to the outsider an unnatural and unnecessary estrangement between the two, which must place America at some disadvantage as it communicates with countries with a more unified mind regarding their national responsibilities. But what strikes the outsider most is the fact that with so much in the way of technical skill and brightness of ideas and trained personnel, so relatively little in the totality should emerge so far as the directive use of the film is concerned. The separate efforts may be brilliant but they are not coordinated. This is particularly true in distribution where one could hope that the needs of public education could be more authoritatively and more academically served than they are now by a hundred agencies each pursuing its own opportunist line of development. If there is one field which ought to be indivisible it is the field of education. It suggests something a little more mature than the system we now have: something in the way of a federation: something in the way of professional standards: something in the way of a common effort to a common end; and I hope that C. R. Reagan's effort with the American Film Council is a step toward this desirable result.

It seems a greater pity to have disunity among the film makers and film distributors in this field, as we realize the great challenge to the medium which present political circumstances present. New problems of communication beset us as we have to make over our national society and our international society into a truly cooperative society. Economic events are such that interdependence has of necessity to

become part and parcel of our imaginations. Every international headline today calls for a measure of dramatic elucidation which will reach to the smallest hamlet and furthest farm. The formation of UNO and all its instruments—social, economic, cultural, scientific, labor and educational—implies in each country a *duty* to put the instruments of communication at the service of its aims and ideals.

IT is important that the film should not be behind hand. The capacity of the press to communicate between nations is vastly increased with the development of radio. The broadcasting service has similarly developed spectacular capacities for international communication and will do still more with the development of FM and facsimile. The publishers and particularly the visual publishers through various new technical devices have it in their hands to spread the popular presentation of public affairs all over the world. These fields are far better organized and far better financed than we are for the purpose. It would be a pity if America's most vital medium for the international communication of public observation and public comment were to fail because of a piecemeal, scrappy and essentially amateur approach.

Some central organization of the documentary and educational effort is now vitally necessary. I see the entertainment industry very properly girding itself under Mr. Eric Johnston for its new responsibilities. I simply say that it is time the documentary and educational film industry did likewise. I am not thinking simply of an association of documentary film individuals, I am thinking of a highly ordered federation of units comprising all the production, distribution and equipment interests involved in the wise and responsible development of our medium in the public interest.

I suggest to you a six-point program for our better development.

We need to do a whole lot better *with our information services*. The general conception of documentary is not nearly well enough known. The contribution we have

to make to education in giving dramatic shape to wide and disparate areas of observation is not appreciated fully by educationists. The contribution the film has to make in bridging the gap between the classroom and the community, the citizen and the wider economic world on which he depends, has not been sufficiently grasped.

A new generation of teachers has to be developed which will more fully understand the *difference between curriculum pedagogy and the larger work of creating a civic imagination fit for the new cooperative world*. We have today no sufficient system of information by which the press and the radio will know of our work. We have no sufficient system by which through lectures and film groups throughout the country, *an orderly understanding and use of the medium is developed*. Since in fact we cannot each of us afford an information service, we need a common one. One important part of that service ought to be a richer interchange of opinions and ideas than we have today. With so many writers and speakers amongst us, it is I think disappointing that so little criticism of the first order is written. There was a time when we used to write for the daily newspapers, the trade papers and the academic and art magazines. The tradition still lasts I notice in England where the documentary people have not forgotten to do their weekly chore in film writing. It is especially important today to renew this sense of criticism. Much has been learned technically during the war years particularly in the pedagogic field. It should be put down for everyone to learn from. The new technical developments in high speed communication which must revolutionize the mind—and I hope the manners—of the world are so important that they demand the fullest analysis and appreciation. The relationship between film and the other visual media of presentation now developing in the educational field and particularly in the field of adult education, also calls for the fullest critical understanding.

I wonder too if we understand *nearly enough about liaison work* or are sufficiently organized to open up the many fields

of sponsorship which lie available to us. Several of the Foundations, including Rockefeller, Sloane and Harmon have already made a contribution in this field and I hope that International Film Associates may be of some service in this same direction. Certainly we have to understand now and on that we cannot simply wait around in our odd corners hoping for films to turn up, without continuity either of production or of industrial security. If we really mean to make a truly national contribution to public information the whole business of sponsorship has to acquire a measure of national planning. I mean by this that somewhere and somehow we have to create a service *which looks creatively into the information needs of government departments, national associations, cities and industries and learns how to relate them to the public educational needs of the country and the world.* This I beg you to believe is not just a salesman's task and it will be a tragedy if it ever becomes just a salesman's task. I have only to cite to you the classical examples of good liaison work in the past to indicate how creative and fruitful a proper approach can be. It is not just that the possibilities in this liaison field are enormous. *It is in my view crucial that we shall actually organize for them and on some centralized basis if we are to make anything of the documentary opportunity on a national scale.*

We need a campaign among producers for a better understanding of the laws of distribution. I hope we can stop forever a practice, based no doubt on misfortune, under which films are made without any clear system of distribution in mind: where they fall between theatrical and non-theatrical and get neither; where films are too long for either the one or the other, or are not geared to the style of one or the other. We ought all to know enough now to avoid the mistakes of the thirties in which so much production excitement finished in so much distribution disappointment. I have a notion that there are enough examples in the old and much maligned film industry to indicate how producers and distributors can get together for their mutual benefit to solve this problem.

I HOPE among other things that *we shall soon be able to develop a proper evaluation service for this wide and complex field of ours.* It is just about time that we knew what has been done in fields like say, medicine, public health and rural sociology — just about time that we knew what is good and what is bad and where the gaps lie that have to be filled. That task I bequeath to such bodies as the Library of Congress, the American Film Council, the National Board of Review and the Museum of Modern Art. It would be a service to us all of the highest order and not least it would be a service of the highest order to the United Nations.

We ought similarly to have an orderly liaison service with the entertainment film industry and particularly in respect of newsreel and theatrical shorts. Our interest is at many points a common interest. We have much to give them and much also to get from them, and in the long run they must represent a level of approach to which we cannot be indifferent.

But finally I shall have said my piece if I say that what we need above all is a unified and orderly system of approach to our common problems. We have been too much disunited in the past. From what I hear we have been too much divided on political issues, professional issues and aesthetic issues and all the rest of it. All I know is that disunited the documentary and educational development will go on being unfit for the great opportunity that lies before it; and it may be that people with lesser ideas but a better sense of order will swallow it up. I would not be surprised. So far as I am concerned, I have seen great *measures of unity developed elsewhere in a common spirit of endeavor and a common spirit of sacrifice and with a deep underlying notion that education and public purpose are in the end indivisible.* I think it possible that we can make all allowance for the differences of view which make for a vital society *and still achieve that common organization amongst us which would make something nationally and internationally significant of the medium which we have in our hands and to which I know we are all devoted.*

I LOVE ACTRESSES!

(Continued from page 15)

Down under the stage of the Savoy Theatre, in a tin-walled cubicle, the yellow-haired glamour boy greeted me with a grin while his little Irish grandmother beamed. They took me for a reporter, but no matter. We were friends from the start. When they went on the road I was able to follow their peregrinations week by week, night by night, in *The Dramatic Mirror*, and to anticipate their arrival here and there with letters. That the letters never were answered was a disappointment, but it seemed natural enough that I should be overlooked in the excitement of triumphs.

Then, in the chronicle of my new friend's travels, came that dread issue of the paper which told me he had "left the company." Then he must be back in New York, with news of himself and news of Miss Anglin, and he must be found! But where to look?

Searching for anyone without an address in New York would give me pause today but it was fun then, rather grim fun. I had only Saturday afternoons and Sundays to follow the slight clue I had. Grandma Spreen's mention of a street in the East Sixties as their "old neighborhood." Easy to canvass every likely house in every street from park to river, with an eye to playgrounds along the way. It would take time and a lot of leg work but one has patience and energy when young and the question, "Is it worth while?" never comes to mind. Step by step I rediscovered Raymond in this way, all unknowing that my determined quest had any bearing upon my future career. I thought I was seeking a pleasant reunion with the next best thing to Miss Anglin.

"You write just like you talk!" was Raymond's long-delayed answer to my letters. Grandma Spreen's smiling apology for not having written on the score of being busy looking after her charge, confirmed my delusion that life on the road must be wonderful, especially in Miss Anglin's company.

With tact and ladylike reserve Grandma made clear that the star was less than goddess, but without vulgarly pointing to

her feet of clay. As if to head off any query into the reason for Miss Anglin's sacking her grandson, she offered to tell my fortune with cards. "I usually don't do this unless I'm asked but I'll see what the future has for you," she smiled while Raymond brought in the spaniel Miss Anglin had given him at parting and I settled down to enjoy the first of countless visits to Grandma Spreen and her incomparable brood.

IN succeeding visits I met, one by one, all the Hacketts as well as another bound to them in close relationship. Albert came in from the road and so did sister Jeanette. As if three actors in one family were not enough to impress me, there was mama soon to add her talented, dressy presence to the galaxy.

She was not on hand during my day visits because, they said, she was working. Not acting, as I grandly termed playing a part on the stage, but *working*. Florence Hackett belonged to the theatrical underworld while her children flourished in the openness of the stage. She was a motion-picture actress. And the tall, dark stranger who appeared with her to greet and dazzle me was Arthur Johnson. He was "working" in pictures too, a celebrity to that small early public which discovered "Little Mary" Pickford and like favorites in dank hideaways before their names appeared on the screen or were printed in newspapers.

There was far less assurance in Florence Hackett's and Arthur Johnson's under-cover work that in Miss Anglin's serene place on the stage, and I was too unknowing to hail them as the pioneers they were in the new art.

They were with Reliance, an independent company, and were joining Lubin, who was in the Trust. Because of their secret change, war was in the air though they neither had a contract with one company nor were offered one by the other. Loyalty was the question then as it is now in the film world.

It is bad taste, not to say unethical, to leave an employer for one's betterment, and one who commits this breach is usually reminded of it vociferously or with wither-

ing reproach; whereas the employer's whim may dismiss a retainer and no one openly challenges the autocrat. Perhaps Florence and Arthur were dramatizing their business for an eager outsider.

Anyway, they went to Philadelphia and came back every week-end to enjoy grandma's chicken fricassee and strawberry shortcake and needlework. This remarkable old lady was a skilled seamstress and through all the years I never found her without something in her lap. And never found the family with wardrobe's every demand satisfied.

A cigarette in the side of her mouth, and piles of beads and spangles on the dining table before her, she would wave a genial greeting in the process of making a flashing costume for Jeanette's dancing act in vaudeville, or remodeling Florence's panne velvet for the Screen Club Ball. She scissored and needled her way through thousands of yards of fabric and millions of sequins as she acted as hostess, adapting her conversation to all who came and, like a Greek chorus, commenting on the peccadilloes of her family. More than once she threatened to run away from it all and return to the stage.

This mirage beckoned when she was relaxed, with two cigarettes going at once, but she never phoned her acceptance of the professed offer, which led her listeners to believe that she loved her family and would go on working for them rather than miss a single detail of their exciting young lives.

The weekly visits of Florence and Arthur established what is called today a contact, a valuable contact. They told me I had imagination and urged me to write what was known as a photo-play. Florence wangled a specimen from scenario headquarters, told me to whom I should mail my probable masterpiece, explained that she and Arthur had no voice in buying stories, and how many lousy ones got by.

The set-up she created was perfect. Thus came to the screen, after long cogitation and many rewrites, "An Antique Ring," née "A Wife's Peril," with the great Arthur as the governor and Grayce Scott his mate.

Filmed exactly as written, it was not the elegant drama of my imagination but a breathless condensation in one reel. The first requirement of the Lubin company, besides stories that were "original" and had "punch," was that every scene should advance the plot. Character, atmosphere and detail were tolerated only in the synopsis. Few of the yarns I concocted for Lubin and other studios were more than shadowy carbons of what I tried to indicate, but the essentials were there.

Still tied to my humdrum job through necessity, Miss Anglin on the stage and Raymond "in person" were compensation. He was now nine and was with John Mason in Augustus Thomas' "As a Man Thinks," and if Miss Anglin rejected my invitation to accompany her to the theatre, Raymond never did. Florence was not only working in Lubin pictures but promoting her family in the front office. Presently the boys were lodged in Philadelphia, with grandma and her dressmaker's dummy, and Jeanette's artistic outlet was painting china in a finishing school for the very young.

How executive Florence found time or had the will to promote still another, I never knew, but "sell" me she did as assistant to Arthur who was then directing as well as starring. A director's aide who had never seen a studio, and handicapped by a wing collar besides! Arthur was preoccupied, casual, his tried and true assistant, an ex-prizefighter, pleasant, puzzled, and Florence was absent for fittings when I made my *début*. No one told me what was expected nor did anyone warn me that I could only survive by finding a way to make myself indispensable. All I was told was never to make Arthur nervous. It seemed everybody did, and sometimes he didn't know why.

NOVEL surroundings, exciting atmosphere and strangeness of studio personnel camouflaged the insecurity of my position. Uninhibited talk startled me. It came from good, hard-working troupers for whom glamour had no meaning and publicity hardly existed. Pay-day fifty-two times

a year made the studio the only Eden they had known since childhood and they hoped never to leave it. Mostly with stage experience, they came from the drudgery and obscurity of road companies and stock.

Top-notch Lottie Briscoe, as a child, played with Richard Mansfield in "The Devil's Disciple," which fact gave distinction to her studio biography. She had also visited London and said "bean" for been. Elegant Ethel Clayton's professional highlight flashed in "The Country Boy" opposite that handsome juvenile, Charlie Ruggles. Harry Meyers and Ormi Hawley could not look back upon that much experience as they merrily enjoyed popularity and prosperity. Arthur Johnson had twelve years of acting behind him unstarred by a single bow on Broadway.

Son of a Massachusetts clergyman, his conventual early youth found release in the free and easy life of a journeyman actor till the movies caught him up and irked him with responsibility and money. Not that he had much of the latter as compensation is reckoned now. His weekly salary in the dual capacity of important star and director was \$250. Reaching this peak, he swore off liquor, developed tuberculosis, became too weak to work and died in 1916, Pop Lubin's pensioner, at the age of thirty-eight. His career in pictures had lasted about eight years.

He was at the top of his career when he took me on. After a week I was said to be a misfit, an amateur, though not before I had made myself tolerably useful. First, someone gave me the scenario of our next picture and it became my duty to order the sets. That was simple. All you had to do was note the interiors—drawing-room, office, hotel lobby—block in doors and windows, hand the sheet to the carpenter shop, stating whether the style was to be rich, plain or poor. A companion list of exteriors also was drawn up, that promised location trips to shoot a sidewalk or a doorway.

Some writing came my way, too, besides

answering Arthur's mail. Sudden need for a story to start next morning placed a magazine yarn in my hands late one afternoon. I worked all night adapting the material to the screen so that Arthur could shoot La Briscoe's first scene at nine-thirty. Still, after two weeks of this Florence was coldly "sorry" that Arthur thought I'd be "happier" back at my old job in the counting house. Besides, I *had* made him nervous after all. "Never!" I resolved, spurning dubious happiness, alive not only to the defeat of such a return but acutely aware of the gold watch fellow-employees had given me. It was practically a point of honor not to rejoin them.

Arthur straggled out into the sunlit courtyard. I told him my troubles. "It's not so," he stammered. "Why, I couldn't get along without you. I never said I wanted you to go. Florence is a liar, as usual." Then he ambled on shedding responsibility with the greatest of ease, and giving me my first experience of hearing the buck passed. Very, very doubtful of my standing after this, I went to headquarters. Which is to say I laid my problem before the general manager of the studio.

He was Pop Lubin's son-in-law and had been a theatre pianist before marriage into the royal family. His musical past was held against him by every dissatisfied or critical employee in the organization. Though none of them had heard him play, it seemed they wanted him to stick to it. To me, he was conspicuous for his rich silk shirts and a weighted, worried look that seemed out of place on his plump, boyish features.

He listened with a frown. Whether it was the unimportance of my personal crisis in the run of big affairs on his mind, or whether the scowl was put on to denote masterful inscrutability I did not know. Anyway, it was amiable acting. So were his words: "I'll give it a thought. See me Monday."

— To be continued —

Recommended Pictures

(Continued from page 9)

RECOMMENDED SHORTS

Informationals

ALL ABOARD!—How the railroads are handling their great loads of passengers and freight, including an account of wartime conditions, when troops and equipment had to be transported to the Pacific coast. In Technicolor. (Adventure Special: Vitaphone) Family: SMPC 8-14.

AMERICA THE BEAUTIFUL—Widely scattered views of the United States, taking in its scenic beauties—mainly in the national parks—and touching upon its industries and agriculture. (Technicolor Special: Vitaphone) Family.

CARTOON CRUSADER—The accent is on art in this collection, from the cartoonist, Arthur Shick, through ceramics to the chessmen collections. (Person-Oddity: Universal) Family.

MARCH OF TIME NO. 5 (12th Series) "Challenge to Hollywood"—A presentation of the British effort to increase the number of their films to be shown in the United States in order to balance more fairly the number of American films shown in Great Britain. It touches on the problem economically as well as artistically and backs up the explanation with snippets of forthcoming British movies. (Twentieth Century-Fox) Family: SMPC 12-14.

***MARCH OF TIME NO. 6** (12th Series) "Life with Baby"—A very good documentation of the researches of Dr. Gesell of Yale in the behavior of children between the ages of one and five. In his work the doctor observes the children and makes charts to show what normal children do at different stages of their early development. It is an interesting and informative film that gets across its point in simple, graphic terms. (Twentieth Century-Fox) Family: SMPC 8-14.

REPORT ON JAPAN—An informative and well edited picture of conditions now in Japan. It touches on the state of the

nation under the Allied government, its economic and political problems as well as the temper of the conquered people. Much of the photography is very good. (This Is America: RKO Radio) Family: SMPC 12-14.

SCREEN SNAPSHOTS NO. 5—Movie Stunt-Men and Doubles—A glimpse of the daring risks taken by these unknown actors to provide thrills for movie audiences. (Columbia) Family.

WINGS OF COURAGE — Among the interesting persons and hobbies of this short is a young lady who lost both legs in an accident but has learned to fly, drive a car, and is happily married. (Person-Oddity: Universal) Family.

Musicals

MUSICAL SHIPMATES — A "Meet Your Navy" broadcast is reproduced, featuring performances by the Double Quartet, the Buccaneers, the orchestra and the choir. (Featurette: Vitaphone) Family.

Cartoons and Comedies

CHIMP ON THE LOOSE — An amusing short showing the antics of a small chimpanzee let loose in the community. (Universal) Family.

FLICKER FLASHBACKS NO. 6 — "Romeo and Juliet" produced by Vitagraph in 1905 and "A Quirk of Fate," a 1909 Biograph drama featuring Blanche Sweet make up this issue. The commentary is inclined to be over-funny. (RKO Radio) Family.

Serials

SCARLET HORSEMAN, THE — Nos. 8-13. White desperadoes are inciting a Comanche tribe to uprisings as a method of disguising their own nefarious activities. Three secret agents, one of whom rides as the legendary Scarlet Horseman, are assigned by the State to duty on the case and protect the families of the State senators which are in jeopardy. Cast and production are good and the situation is interesting in the familiar pattern of Westerns. (Universal) Family.

Film Council of America

(Continued from page 16)

First on the Council's agenda, however, will be the aim of aiding all local film groups in the formation of community meetings along the lines of the Washington Visual Workers of the District of Columbia. During the war, the growth of agencies using visual aids was so extraordinary that it soon became impossible for individuals to keep up with developments in the field beyond their own immediate contacts. Accordingly, the Washington Visual Workers Luncheon Club was formed, including among its members virtually all the D. C. film workers. At weekly luncheon meetings, the members one by one described the purposes and methods of their particular work, thereby gradually building a picture of the entire field. This function was so usefully carried out that the Film Council will now endeavor to encourage the formation of similar groups in cities and towns throughout the country. Emphasis on utilization in this three-dimensional program will recommend it to the many community Motion Picture Councils.

The New York Film Council, first offspring of this idea, held its initial meeting on February 13th. More than 200 visual workers of the metropolitan area heard John Grierson, world famous documentary film leader, describe his recent conferences with the British information film movement, and state objectives to be pursued in the United States. Mr. Grierson's speech is printed on page 17. The New York Council will continue to hold monthly meetings at which leaders in the field will describe their work.

At the March meeting, a constitution was adopted and the following officers elected: Thomas Brandon, chairman; Willard Van Dyke, vice-chairman; Richard Griffith, executive secretary; Albert Rosenberg, treasurer. The directors are: Iris Barry, Louise Condit, Bosley Crowther, Dr. Irene Cypher, Elizabeth Flory, Orville Goldner, Ella A. Marquardt, A. H. O'Connor and Harold Roberts. Membership in the Council is open to all those actively interested in films and other audio-visual information aids.

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March 28th, 1946

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Most readers are familiar with the National Board's WEEKLY GUIDE TO SELECTED PICTURES, a mimeographed listing, compiled and mailed each Friday, of the pictures selected during the week by the Review Committees of the Board. This is a helpful service for those who need the most up-to-date information on current pictures and is available to magazine subscribers at the special rate of \$1.00 for the 52 weeks.



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NEW MOVIES

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Cover — *Henry V* — United Artists Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 200 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Opinions expressed in signed articles are not necessarily those of the National Board of Review and do not invariably represent its editorial policy.

Resolutions-Unanimously adopted at the 37th Anniversary Conference

WHEREAS, the peoples of the United Nations have carried to triumphant victory their struggle against the revival of barbarism in the twentieth century; and

WHEREAS, it is the universal opinion of mankind that the motion picture of all mediums can best bring the peoples together face to face the better to understand one another's problems and learn one another's interests and affections;

BE IT RESOLVED THAT: The National Board of Review of Motion Pictures, in its 37th Anniversary Conference, proclaims again its appreciation to the motion picture industry and all its personnel for their outstanding contribution to the winning of the war, and for their beginning efforts at aiding the firm founding of the peace.

The National Board of Review of Motion Pictures notes with particular satisfaction and congratulation the leadership of the American motion picture industry in fostering the free exchange of films between the free peoples, and expresses the hope that the example of the American industry will be generally followed.

The National Board of Review of Motion Pictures affirms its confidence that the motion picture industry will continue and increase the production of motion pictures which give an accurate and faithful picture of life in the United States, and that it will continue and increase the production and distribution of motion pictures designed to foster tolerance and amity on both a national and international scale, such as the motion pictures *The House I Live In* and *Hitler Lives!* as well as the productions of *The March of Time*, *The World in Action*, *This Is America*, and the several newsreels, all of which further the dissemination of information on public problems.

AND WHEREAS, the National Board of Review of Motion Pictures views with disturbed alarm the prospect of rapid increase in the United States of politically motivated censorship, a part of which appears to be directed at the suppression or muzzling of films of fact and opinion as well as those for entertainment purposes only;

BE IT RESOLVED THAT: The National Board of Review of Motion Pictures reasserts its conviction that screen censorship in any form is a violation of one of the freedoms for which the war was fought and won, and that the existence of such censorship at home injures the position of the United States abroad as a champion of freedom of expression throughout the world.

The National Board of Review of Motion Pictures invites the leaders of organized opinion in the United States to join with it in its fight against political censorship and, by becoming an organic part of the organization of the National Board of Review of Motion Pictures, proclaim to the American Public that the National Board of Review of Motion Pictures represents a composite of American opinion in asserting the right of motion picture audiences to choose their own amusement and instruction without let or hindrance.

THE NEW MOVIES Selected by the Committee on Exceptional Motion Pictures

Henry V

Based on the play by William Shakespeare; directed by Laurence Olivier; photographed in Technicolor by Robert Krasker; music by William Walton, played by the London Symphony Orchestra under the baton of Muir Mathieson; edited by Reginald Beck; art direction by Paul Sheriff. A Two Cities Film produced by Laurence Olivier and released by United Artists.

The Cast

King Henry V of England . . . Laurence Olivier
Ancient Pistol . . . Robert Newton
Chorus . . . Leslie Banks
Princess Katharine . . . Renee Asherson
Fluellen . . . Esmond Knight
The Constable of France . . . Leo Genn
Archbishop of Canterbury . . . Felix Aylmer
Alice, Lady-in-Waiting . . . Ivy St. Helier
Duke of Berri, French Ambassador Ernest Thesiger
King Charles VI of France . . . Harcourt Williams
Mountjoy, the French Herald . . . Ralph Truman
The Dauphin . . . Max Adrian
Duke of Orleans . . . Francis Lister
Duke of Burgundy . . . Valentine Dyall
Duke of Bourbon . . . Russell Thorndike
Captain Gower . . . Michael Shepley
Sir Thomas Erpingham . . . Morland Graham
English Court Soldier . . . Brian Nissen
Earl of Westmoreland . . . Gerald Case
Queen Isabel of France . . . Janet Burnell
Duke of Exeter . . . Nicholas Hannen
Bishop of Ely . . . Robert Helpmann
Mistress Quickly . . . Freda Jackson
Williams . . . Jimmy Hanley
Captain Jamie . . . John Laurie
Captain MacMorris . . . Niall MacGinnis
Sir John Falstaff . . . George Robey
Lieutenant Bardolph . . . Roy Emerton
Earl of Salisbury . . . Griffith Jones
Bates . . . Arthur Hambling
Corporal Nym . . . Frederick Cooper
Duke of Gloucester . . . Michael Warren
Governor of Harfleur . . . Frank Tickle
Boy . . . George Cole
English Herald . . . Vernon Greaves
French Messenger . . . Jonathan Field
A Priest . . . Ernest Hare

LAURENCE OLIVIER in his lovingly fashioned and gorgeously mounted version of Shakespeare's chronicle play of Henry Plantagenet's bid for the throne of France and his great victory over the French knights at Agincourt proves himself one of the most ingenious and resourceful film makers of the day. The plays of Shakespeare have been brought to the

screen before with results somewhat less than happy either in adding new wealth to film-making or shedding new splendor on the poet. The problem of translating the poetic play to the screen has always been a knotty one. Essentially realistic, the screen does not take too kindly to long passages of heroic verse for one thing; for another, even when the necessarily limited scope of the stage play can be overcome to exploit the capacity of the camera the film maker finds himself staring into the warning finger of sacrosanct tradition and libraries of scholarship. In his *Henry V* Olivier sets out bravely to make a good show and lets scholarship fall where it may. There is plenty of scholarship in his film—careful, enriching scholarship—but he never allows it to get in the way of doing what Shakespeare in his day was interested in doing: furnishing successful entertainment. He does just that in a really wonderful show.

Opening with a panoramic view of London in 1600 the camera bears down on the Globe Theatre as the audience is assembling for a performance of "Henry V." It is a frank reconstruction of the Elizabethan theatre, the pit open to the elements, the galleries for the gentry, the sellers of sweets hawking their wares among the patrons. It is a fine rowdy audience too, noisy and critical in the manner of the crowd at Minski's. The camera wanders about recording a wealth of stage history but without the dead hand of pedantry interfering with the cinematic life of the scene. The flag is raised on the tower, the trumpet is blown to announce the play is about to start. The orchestra starts up the prelude and the people in the pit and galleries settle down. Chorus comes from behind the curtain and in a beautiful rendering of the opening verses sets the mood of the play and prays the audience:

And let us, ciphers to this great
 account,
On your imaginary forces work.



Harry and courtiers struggle through his claims to the French throne. Scene from "Henry V".

The first act and the first scene of Act II are played on the stage of the Globe with a witty pointing up of the mannerisms and pomposity of the stock company. The comedy is broad and played to the groundlings. The long and possibly tedious scene in which the archbishop explains Henry's claims to the French throne is enlivened by a brave verbosity and a fumbling mix-up in the cues. Between scenes the camera follows the retiring actors off stage into the tirehouse where the boys are dressing for the female parts and thespian bishops and nobles trip over properties and ready themselves for their entrances.

FOR the ensuing scenes under the verbal guidance of Chorus the camera transcends the stage and carries you to the vaster world of the fancy whither:

With imagin'd wing our swift scene
flies

In motion of no less celerity
Than that of thought.

The show takes on a more realistic character as under the fire of the imagination the great events unfold. But it does not descend into the crass reality of the everyday world. It is still the land of poetry. Henry is no longer a cardboard king but the royal and bluff Harry leading his forces to war. The camera flies to the fleet, it takes in the mighty array of Henry's ships crossing the channel, it visits the court of France, the siege of Harfleur, and encompasses the splendid climax of the battle of Agincourt. With the exception of a few excursions like the conspiracy of some nobles at Southampton the scenes follow pretty much their scheme in the play ending with the witty love passages between King Harry and Princess Kate and their espousals. When the pair are enthroned the camera recedes and we are again on the stage of the Globe.

Besides the brilliance of his production and the inventiveness of his direction Laurence Olivier gives a portrait of the

king that is magnificent in stature, rich in its lusty manhood and eye-delighting in its pomp of pageantry. Neither the bluff soldier nor the brooding poet in Henry's character is dimmed in the performance but each is so carefully wrought that they give a depth and variety as well as balance and contrast to the three dimensional re-creation of the prince. Renee Asherson who plays Katharine is exquisite to behold in her medieval habiliments and her posture à la vierge. Her enactment of the English lesson with her lady-in-waiting has the subtlety, style and grace of a miniature in a French Book of Hours. Leo Genn's Constable of France is strong and mannered in the richness of a 14th century tapestry. One could go on praising each member of the cast. Robert Newton's fine absurdity as Pistol. Harcourt Williams' brittle pathos as the weak and mentally confused King of France. The puerile vanity of Francis Lister's Dauphin. The glowing sonority of Leslie Banks' delivery of the verses of Chorus. It is a brilliantly chosen cast, literate as few Shakespearian casts have had the good fortune to be, excellently equipped for the portraits they give.

NO less wonderful are the sets, designed to evoke the storied magic of the middle ages, the naive perspective of town and castle and landscape that limn the page of an illuminated missal. Even when the camera escapes the stage it does not lose the loveliness of the fancy. Two excellent examples are the throne room of the French King and the dining chamber of the French castle. Lending further lustre to the lineal charm of these sets the film has some of the best Technicolor that has come to the screen. Equal care has been used in the selection of costumes, armor and the trappings of horses. To the fullest advantage the gorgeousness of this array is realized in the charge at Agincourt. This splendid climax of the chronicle has been conceived with astonishing cinematic know-how and adds further fame to Mr. Olivier as a master of movie technique as well as a fine actor. In these scenes the camera throws off all restraints and on a high level

of fluidity creates a swift, exciting and colorful spectacle of the famous event.

So William Shakespeare comes to the screen at last in a guise that does something like justice to the great dramatic master, losing nothing of the majesty of his poetry, the hearty play of his wit or the size of his artistic concepts, but gaining to intensify the work of his genius the magic and swiftness of the color camera and to increase his glory an audience he could never cram within the "wooden O" of the Globe.

A. B.

From This Day Forward

Adaptation by Garson Kanin from the novel, "All Brides are Beautiful," by Thomas Bell; additional scenes by Edith R. Sommer and Charles Schnee; directed by John Berry; photographed by George Barnes; music by Leigh Harline. A William L. Pereira production released by RKO Radio.

The Cast

Bill Cummings	.....	Mark Stevens
Susan	.....	Joan Fontaine
Martha Beesley	.....	Rosemary DeCamp
Hank Beesley	.....	Henry Morgan
Jake Beesley	.....	Wally Brown
Margie Beesley	.....	Arline Judge
Charlie Beesley	.....	Renny McEvoy
Timmy Beesley	.....	Bobby Driscoll
Alice Beesley	.....	Mary Treen
Mrs. Beesley	.....	Queenie Smith
Barbara Beesley	.....	Doreen McCann
Higgler	.....	Erskine Sanford

AS a picture of man's insecurity in this post bellum world, *From This Day Forward* takes in a lot of territory. It takes the form of a soldier's musings as he waits around filling out forms to get a job. The musings are inspired by odd remarks dropped by other fellows as they go from office to office and from desk to desk giving their vital statistics and learning that life is a strong exercise in patience. They take up the more dramatic moments in the ex-soldier's life: his wooing and marriage; his fine machinist job that folds up on him; his aspirations to become an artist



Joan Fontaine and Mark Stevens keep rainy rendezvous in "From this Day Forward".

and the nasty mess he gets into when unwittingly (he didn't read the book) he illustrates a novel that draws the fire of the anti-vice society; his joblessness, living on what his wife makes in a bookshop; his induction into the army; and the hopeful ending to his waiting when he gets an appointment for an interview for what seems a good job and is apprised that he soon will be a father. What the film has to say

on these points is distinguished by a ring of truth if not always by deep appeal. The plight of the "little man" when things go wrong can be dreadful indeed; in a romantic way the film is the story of such a plight.

As a picture of contemporary life the unusual qualities of the film are not those realized in the unfolding of the main plot, but those that grow out of imaginative and inventive creation of the milieu in which the hero and heroine found themselves. One remarkable sequence is the courtroom scene in which the young man is arraigned for his participation in the making of a pornographic book. The bewilderment of the culprit and his wife, the slightly bored understanding of the judge and the other officers of the court, the cheap maneuvering of a political friend to get the charge squashed by a plea of guilty and an appeal to the mercy of the court, are presented with sharp insight and in movingly human terms. Other vignettes of the life in which the hero lived that are as well if more briefly created: the shots of idle men, the kitchen chat with his brother-in-law over a bottle of beer, the street scenes in the poor neighborhood.

Mark Stevens who is a newcomer to the screen plays the part of the hero with insight and warmth. The other members of the cast that includes Rosemary DeCamp and Henry Morgan fill out their parts with conviction and fine moments of realism. Only Miss Fontaine with her polished loveliness seems a strange young lady to have grown up in the slums. A. B.

RECOMMENDED PICTURES SELECTED BY THE REVIEW COMMITTEES

Classified for family or mature audiences. Recommendations for age groups under 14 by the Schools Motion Picture Committee of the Board. (SMPC) ★ Pictures especially worth seeing.

BADMAN'S TERRITORY

Randolph Scott, Ann Richards, George "Gabby" Hayes. Original screen play by Jack Matford and Luci Ward. Directed by Tim Whelan. RKO Radio. Family.

Badman's Territory was a large strip of land west of Oklahoma that lay beyond the legal jurisdiction of the U. S. in the last

century. There gathered the bandits who preyed on the surrounding country, safe from the power of the law. Among these were Belle Starr, the Dalton Boys and the James Brothers. A Texas sheriff follows his wounded brother there to its chief city of Quinto. The brother had been befriended by a crooked posse leader who

tried to take a prisoner away from him. The sheriff finds the town antagonistic until he shows he can take care of himself as well as an English girl who is editor of a paper fighting for annexation to the United States. With his help she finally wins her fight. Western material with a flavor of history is the background for a stylized romance and he-man heroics. The film is long and at times slow in pace but it has a good score, plenty of fast incidents and is well cast.

BLONDE ALIBI

Tom Neal, Martha O'Driscoll. Original story by Gordon Kahn. Directed by Will Jason. Universal. Family.

When an eminent doctor is found shot and a Gutenberg Bible is missing from his collection, the police round up all the people who were associated with him, including his fiancée and her old boy friend. Suspicion points most strongly at him as the killer. The girl goes to bat for him and finally the mystery is unravelled. Well played by the cast with good comedy touches and some fairness towards the intelligence of the official police.

DARK CORNER, THE

Lucille Ball, Clifton Webb, William Bendix, Mark Stevens. Based on a story by Leo Rosten. Directed by Henry Hathaway. 20th Century-Fox. Mature.

The break of a business venture in private detecting was inevitable when one of the investigators, who respected the law, discovered his partner engaging in a lucrative business-on-the-side of blackmail with other men's wives. Not so inevitable, however, are the ensuing events involving a Third Avenue set of toughs and gunmen and a 57th Street clique of art connoisseurs. It seems like simple revenge—the moneyed blackmailer retaliating against the honest man—the latter cornered indeed—but there are many surprises before the complex pattern is bared to actors and audience. Performances are splendid, the background absorbing, though there are a few dull passages and the highpoints of snarling action may bring back similar

peaks from previous hits from this school of movies.

DEVIL BAT'S DAUGHTER

Rosemary LaPlanche, John James. Screenplay by Griffin Jay, original story by Frank Wisbar and Ernst Jaeger. Directed by Frank Wisbar. PRC Pictures. Mature.

Rumors that her dead father—a scientist who experimented with giant bats—had been a vampire, reduce his daughter to a state of nervous collapse through her fear that he may have supernatural control over her. Two killings take place at a psychiatrist's while she is there under his care and she, as well as the authorities, thinks she is responsible for them until her fiancé proves otherwise. In spite of its fumbling and amateurish performances the little mystery has the suspense and thrill needed to make a good minor shocker.

★GREEN YEARS, THE

Charles Coburn, Tom Drake. Screenplay by Robert Ardrey and Sonya Levien from the novel by A. J. Cronin. Directed by Victor Saville. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

A. J. Cronin's story of the little Irish Catholic orphan who comes to live and grow up with his Scottish Presbyterian relatives, has been transposed to the screen with sympathy and skill. It is a picture of simple happenings—the adjustments of a small boy to an austere household, to a new school, to his church and later, the frustrations and triumphs of his young manhood. The characterizations of the people in his life are drawn with a roundness that makes the film a study of understandable human emotions. On its deliberate, beautifully produced way it also takes time for comic interludes and some music—several folk-songs and a solo from "The Messiah." With an exception or two the cast is outstandingly good, dominated by Falstaffian Charles Coburn, unswerving champion of his great-grandson, and young Dean Stockwell, a thoroughly delightful child.

★HENRY V

(British production) United Artists. Family: SMPC 12-14 (See page 4)

HOTEL RESERVE

James Mason, Lucie Mannheim. Screen play by John Davenport from the novel by Eric Ambler. Directed by Lance Comfort and Max Greene. (British Production) RKO Radio. Family: SMPC 12-14.

Just before the war at a small hotel on the French coast, a student is arrested, compromised by military photographs that have been taken with his camera. To clear himself, he is compelled by the police to produce the real spy, evidently another guest at the hotel. The various suspects in the small group are gradually cleared until, almost by elimination, the required Nazi is uncovered. The popular English cast causes the loosely developed story to seem better than it is and, with the help of clever photography, makes an intriguing and exciting film of what otherwise would be routine espionage melodrama.

*IT HAPPENED AT THE INN

Georges Rollin, Blanchette Brunoy. Based on the novel "Goupi Mains Rouge" by Pierre Fery. Directed by Jacques Becker. Metro-Goldwyn-Mayer. Mature.

Murder and robbery are the more glaring occurrences at the Inn, but to the audience, anything in the way of plot is subordinate to the extraordinary family in the midst of which the happenings befall. Frugal, clannish, eccentric, they certainly are. Four generations appear to attest the Goupi's traditional tie with the Inn and its farmland. In their growing self-sufficiency they even take upon themselves all the functions of civil law, being suspicious of all things non-Goupi. To be sure, they err in conducting their hearings, making their imprisonments, but still they are likable and at the close of the film reveal a deep moral conviction regarding hard-earned money. The witty flavor of this French film will be clear to American audiences because of the good subtitles and magnificent performances.

JOHNNY COMES FLYING HOME

Richard Crane, Faye Marlowe. Based on a story by Jack Andrews. Directed by Benjamin Stoloff. 20th Century-Fox. Family: SMPC 12-14.

Told simply and with few surprises, this picture gives the post-war readjustments of

three Army pilots who, finding desk jobs unsatisfying, buy a plane and initiate an air-freight service of their own. Around the successful venture are the domestic adjustments of the three, which also work themselves out pleasantly after a few months of stress and strain. The men themselves, faced by a plot with more than its share of coincidences, remain unaffected and scornful of cheap heroics, so that they might well be just some boys from your own home town, rather than movie heroes.

JUNIOR PROM

June Preisser, Freddy Stewart, The Teen Agers. Original story by Erna Lazarus and Hal Collins. Directed by Arthur Dreifuss. Monogram. Family.

A simple and tuneful little story about high school rivalry and teen age romance. The rich boy and the talented boy are running for election to the presidency of the student council. They each have their enthusiastic pals and girl friends to help them win. The plot, mixed with jive and jive talk and musically implemented by a school show and Abe Lyman and his orchestra playing at the prom, works out neatly and swiftly.

*KID FROM BROOKLYN, THE

Danny Kaye, Virginia Mayo. Screen play by Grover Jones, Frank Butler, Richard Connell, based on the play by Lynn Root and Harry Clark. Directed by Norman Z. McLeod. RKO Radio. Family: SMPC 8-14.

In a film that stands up well beside his preceding ones, Danny has a unique rise from milkman to middle-weight champion. Merrily rolling along with him on his fast and funny way are Eve Arden, who teaches the puny Brooklyn Tiger to punch to the Blue Danube, Lionel Stander as a thick-witted trainer, and crooked fight manager Walter Abel. For breathing spells between laughs handsome musical numbers are fitted in—Virginia Mayo with two songs and Vera-Ellen in spectacular dances that deserve far better than the forced tunes that accompany them. Danny's big solo number—"Pavlova", a skit on the ballet—shows him at his very best. All this and Goldwyn gorgeousness too, evident everywhere—color, clothes, sets and girls.

MAKE MINE MUSIC

Nelson Eddy, Dinah Shore. Story by Homer Brightman, Roy Williams, etc. Directed by Jack Kinney, Hamilton Luske, Clyde Geronimi, etc. RKO Radio. Family: SMPC 8-14.

Walt Disney's "musical fantasy in ten parts" is a series of unconnected cartoons in the various Disney styles. Sometimes the music is an accompaniment to the cartoon action, sometimes the cartoon illustrates the featured music. There are two examples of Disney when he is rough and tumble, a couple of blues ballads, the love story of a Fedora and a bonnet, a ballet number, two Benny Goodman performances, beautifully played and synchronized with the cleverest animation in the film. More elaborate are "Peter and the Wolf" narrated by Sterling Holloway, and the amusing, amazing "Whale Who Wanted to Sing at the Metropolitan", in which Nelson Eddy does all of the voices and even sings a three part chorus. Singers and narrators in the other numbers include Dinah Shore, the Andrews Sisters, Andy Russell, Jerry Colonna. Except in special sequences the film lacks imagination and charming prettiness that have characterized Disney feature-length pictures. In the variety of moods and subjects presented, however, there is something for everyone and a good deal for many people.

NAR SEKLET VAR UNGT (Turn of the Century)

Edvard Persson. Scenario by Kar de Mumma; based on the novel by K. G. Ossinilsson. Directed by Emil A. Lingheim. Scandia Films. Family: SMPC 12-14.

As a hardworking Swedish squire, comedian Edvard Persson divides his time between straightening out the troubled labor situation in his district and furthering the love-affair of his daughter and the schoolmaster, with whose liberal ideas, Edvard, a stable-boy-to-riches lad himself, is in thorough accord. Edvard pays his farmhands well but a neighboring landowner, by importing cheap Galician labor, rouses the unemployed Swedes to rioting and it takes several of Edvard's songs and much of his radiant good humor and common sense to restore peace. Aside from the naively handled social significance, this is a typical

Persson vehicle, pleasant, easy-going entertainment. There are adequate English subtitles.

OUR HEARTS WERE GROWING UP

Gail Russell, Diana Lynn, Brian Donlevy. Story by Frank Waldman. Directed by William D. Russell. Paramount. Family: SMPC 12-14.

How two little maids from school—Lowell Hall to be sure—adventured through the football season of the fabled twenties with stops in Boston, Princeton and Greenwich Village. The film is a sequel to *Our Hearts Were Young and Gay*, a further telling of the adventures of Cornelia Otis Skinner. This time she and her friend are deeply in love with a football hero and an interne respectively. A menace in the form of a young actress makes life miserable for them when she and a friend steal their two beaus. But a fairy godfather in the person of a bootlegger sets all things right in the finale. A very pleasant comedy tending towards farce, the film has nice period mounting, a delightful cast and good direction.

PERILOUS HOLIDAY

Pat O'Brien, Ruth Warwick. Based on the Collier's Magazine serial by Robert Carson. Directed by Edward H. Griffith. Columbia. Family.

Outwardly Mexico City seems to be host to assorted Americans on vacation but, this being a cops-and-robbers picture, things are seldom what they seem—if ever. O'Brien pawns himself off as a gigolo for hire by any unescorted American lady. Miss Warwick pretends to be a columnist taking a rest whereas she is actually tracking down the murderer of her editor-father. Even a murdered Mexican taxi-driver proves to have had a double identity. Comedy, music and sophisticated characterizations blend into a uniform key of artificiality as the threads of the sluth-story knit a constantly tightening net around the real culprits.

***SARATOGA TRUNK**

Ingrid Bergman, Gary Cooper. Screen play by Casey Robinson from the novel by Edna Ferber. Directed by Sam Wood. Warner Brothers. Family.

The desire to avenge a wrong to her dead

mother and determination to get a rich husband actuate the goings-on of a Creole adventuress, and with willing and unwilling aid from a Texas gambler, she accomplishes both. Nothing that will contribute to the atmosphere of New Orleans and Saratoga Springs of the late '70s has been left out, and the tempestuous scheming of the dashing pair is carried on in most elaborate period settings with crowds of exotic characters, headed by the lady's dwarf coachman Jerry Austin and her mammy Flora Robson. A really alluring Miss Bergman and an unusually spirited Gary Cooper provide highly attractive lead characterizations in a drama which is as engaging as it is lavish.

SO GOES MY LOVE

Myrna Loy, Don Ameche. Screen play by Bruce Manning and James Clifden; based on "A Genius in the Family" by Hiram Percy Maxim. Directed by Frank Ryan. Universal. Family: SMPC 8-14.

The small daily happenings in the household of the unconventional inventor Hiram Maxim, his clever wife and their mischievous little son make up this gentle comedy, that is somewhat on the whimsical side. There is no attempt to be seriously biographical and references to the distinguished scientist's work are confined to a bit of puttering with models, one mention of his arc-light and his rebellion against having his portrait painted for the Hall of Science. It is the domestic situations where young Maxim refuses to conform to the community pattern of Brooklyn in the '70s that are dwelt upon, and with much quiet humor. The two stars are amusing and likable, if unconvincing as the Maxims, and Bobby Driscoll is thoroughly engaging as their small boy.

*TWO SISTERS FROM BOSTON

Kathryn Grayson, June Allyson, Lauritz Melchior, Jimmy Durante. Original screen play by Myles Connolly. Directed by Henry Koster. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

Boston's blue blood indeed runs cold when it is learned that one of its own is singing in a cabaret of New York's bowery and—this in a shocked whisper—exposing

her limbs. The lady's family descends upon the Bowery to retrieve its own but the singer, aided and abetted by her equally attractive sister, clears her name by stating that The Golden Rooster saloon has been mistaken for Le Coq d'Or opera. Then, of course, the girl does have her dreams realized by getting an opera contract, after some unorthodox shenanigans. Durante provides the entertainment when the film is concerned with the Bowery, Melchior takes care of the opera-house sequences, and in their different ways they are both wonderful. Here is sure fire entertainment for varied tastes.

WALTZ TIME

Carol Raye, Peter Graves. Screen play by M. Tolly and Henry A. James; original story by Henry A. James. Directed by Paul L. Stein. (British production). Four Continents. Mature.

Old Vienna appears here as it has always appeared in musical comedies—light-hearted, picturesque, sophisticated, full of masked ladies, flowers, flirtations and dancing. There is nothing more serious to consider than whether the court shall discard the gavotte for the new, naughty waltz, and what is to be the outcome of the quarrel that disturbs the romance of the young empress and the over-gallant captain of her Imperial Guards. Hans May's melodious score carries this along with quantities of waltzes and lilting songs, performed with style by good singers, Anne Zeigler and Richard Tauber among them. The presentation, in the traditional operetta manner of the stage, has a formal grace and affords an interesting contrast with more usual types of musical films.

WIFE OF MONTE CRISTO, THE

John Loder, Lenore Aubert. Original story by Franz Rosenwald and Edgar G. Ulmer, suggested by the novel by Alexandre Dumas. Directed by Edgar G. Ulmer. PRC Pictures. Family.

The Count under the guise of "The Avenger" is waging underground war on a group of crooked politicians in the Paris of Louis Philippe. They have a plan to sell bad medicine for distribution through the public

(Continued on page 34)

RICHARD GRIFFITH

The new executive director announces the National Board's plans to invite the participation of other public opinion groups in the fight against censorship.

AS you all know the National Board of Review is opposed to the political censorship of motion pictures. Year after year, at these conferences, we pass resolutions condemning legalized censorship whether by nation, state or municipality. In recent years, as the National Board's own principles of the selection and support of the best pictures have gained wider and wider acceptance, little more than the verbal condemnation of legal censorship has seemed necessary. The threat of federal censorship of the screen was averted long ago, and state and city censor boards have been more or less quiescent, their activities tempered, perhaps, by the prudence of the censors themselves. Whittling down their power still further seemed hardly worth a major fight—or so we allowed ourselves to believe. It may be that we shall have to pay a price for our laxity now.

For the situation is worsening, no question about it. Over the past year, one or another censor board has hacked one or another picture, or banned it from public performance altogether. The reasons stated by the censors for the suppression of these films are so abjectly puerile as almost to disarm the champions of a free screen. How to reply seriously to such nonsense is a problem one's tempted not even to try to solve.

But there again is the danger. Censorship is a creeping thing. And its latest manifestation should signal us once for all that we cannot afford to have it on our hands any longer. Following upon the successful censorship of various fiction films, the police power in one municipality announced its plans to review and censor films of fact and opinion. That means that educational films, for showing in schools, churches, and at meetings of civic groups, would be subject, in what they stated or argued, to the approval of city magistrates. Apparently this plan has been abandoned or at least watered down by its sponsors as a result of the strenuous protests which

it evoked. But the fact that it was advanced at all shows which way the wind blows. Starting usually upon moral grounds, censorship invariably proceeds, if given the slightest encouragement, to dictate to the public what facts, opinions, and ideas it may entertain.

That is not only a flouting of the Constitution's Bill of Rights. It also directly negates what is now a cardinal principle of American policy in the new world in the making. We have said that it must be one of the prime purposes of the United Nations to extend that freedom and to guarantee its continuance from now on forever. How in the name of sanity can we justify this emphatic stand when here at home we restrain and muzzle—or permit to be restrained or muzzled—what America herself has forged into the most powerful medium of communication yet known?

WHAT we propose to do constitutes a fundamental reorganization of the National Board. In the past, we have considered that our function was to serve that particular part of the organized public which is primarily interested in motion pictures. But, when the freedom of the screen is involved with the foreign policy of the United States, the freedom of the screen becomes the business of every citizen. We are, therefore, offering to make the National Board directly responsible to all the public through the leaders of community life in America.

What is specifically proposed is this. We are about to invite to join the Board all the national organizations representing American opinion—the trade and business associations such as the Rotary, Kiwanis, and the Chambers of Commerce; the several national labor unions; organizations of farmers such as the Farm Bureau and the Grange; youth organizations like the YMCA and the 4-H Clubs; civic, cultural and patriotic groups such as the General Federation of Women's Clubs, the Inde-

pendent Citizens' Committee, and the Daughters of the American Revolution; and all other organizations of whatever purpose and scope which would like to join with us in our work. These organizations will be invited to appoint delegates to serve on the General Committee of the National Board. The General Committee, through a change in our constitution, will henceforward elect the Board of Directors of the National Board of Review, which is the body which directs our policy and which has hitherto been self-perpetuating. By this method, we hope to increase the democracy of the Board, and to make it more directly responsible to its affiliated organizations, and through them to the motion picture public.

It is clear, I believe, that this proposed reorganization will make the Board truly national, and will immensely enhance its influence. Pursuing in broad outline the policies and purposes for which it has always stood, its weight will now be felt wherever there exist branches of its affiliated organizations. And with such increased weight, we can really expect to make much more rapid progress than has been possible in the past.

THE job is a job of education and leadership—leadership not so much from the center as within the community. On many sides there are signs that the repugnance to democratic ideals of legal censorship—even while its tide seems to rise—is being

understood by our citizens. In a Resolution of the Senate in the 2nd Session of the 78th Congress there occur the words: "The Congress of the United States expresses its belief in the world-wide right of interchange of news by news gathering and distribution agencies, whether individual or associate, *by any means.*" These words signify the intention of the Legislature to include screen and radio along with the press as fundamental mediums of expression and communication. It remains for the public at large, through its civic organizations, to proclaim its support of such legislative action in aid of freedom of expression, and to demand that concerted, nation-wide action be taken to remove the vestiges of censorship which still encumber us.

To this role the National Board now aspires. Let us make an end of this niggling, nagging attempt to muffle the motion picture. It is intolerable that this majestic medium of the screen should be treated as though it were a fly-by-night enterprise on a level with the travelling medicine show. It is intolerable that our people should be treated like children in leading strings. They are not children. They are the responsible self-governing citizens of the greatest nation the world has seen, and if the United States is to play its proper part in the world, they must know and learn all that the screen can tell them of the world and its affairs.



Motion Picture Herald

Richard Conte, *Twentieth Century-Fox* star, and Bettina Gunczy, National Motion Picture Council Secretary, with members of the Conference Resolutions Committee. Mrs. Gunczy; Mrs. Elmer Stewart, Chevy Chase, Md., Community Film Council; Mrs. Frank A. Linzel, District of Columbia Motion Picture Council; Mrs. Frank R. Anderson, Greater Cleveland Motion Picture Council; Mrs. B. Holbrook Poucher, Philadelphia Motion Picture Forum; Mrs. Mary King Wallace, Charlotte, N. C., Motion Picture Council; Mr. Conte; Mrs. Henry B. Dow, Springfield, Mass., Motion Picture Council. Members not in the picture were Mrs. Arretus F. Burt, Better Films Council of Greater St. Louis; Mrs. C. F. Johnston, Fla., Motion Picture Council; and Dr. Walter W. Pettit, chairman.



Motion Picture Herald

Dr. Luther Evans, Librarian of Congress, and Richard Griffith of the National Board of Review at the Board's 37th Anniversary Conference

DR. LUTHER H. EVANS

The Librarian of Congress describes his Institution's plan to create a monument to the motion picture as a record of our lives and times.

THE history of the Library of Congress in reference to motion pictures out-dates that of the National Board of Review by about fourteen years. It goes back to 1894 when only the paper prints of motion pictures were thought to be copyrightable under the law. Fortunately these paper prints were deposited until about 1912 and still exist in a remarkable state of preservation; so much so that they may now be put back on transparent celluloid for projection purposes. I think it can be said without any semblance of exaggeration that this collection of opaque motion pictures, consisting of some 2½ million subject feet and 3,500 titles, represents the incunabula of the motion picture industry.

In 1912 the copyright law was amended to say specifically that films themselves could be registered and shortly thereafter the practice of making deposits of copy-

righted motion pictures, except as a matter of form, was suspended. In 1942, however, the Library reconsidered its obligation to the Government, to the industry itself, and to the public and executed another agreement with the industry whereby selected titles are being deposited for permanent preservation. There is, therefore, a gap of thirty years which we want to fill. Although we may never be able to plug all the holes, we have reason to believe that a substantial part of the damage done by thirty years of being on the wrong track can be repaired.

Another important chapter in the history of the Government motion picture program is the part played by the National Archives. The negatives of motion picture films used in the transaction of Government business may be designated as records and as such are eligible for preservation in

the National Archives. The archivist of the United States may also accept non-Governmental motion pictures pertaining to and illustrative of the historical activities of the United States through gift channels. Under this authorization, Mr. John G. Bradley, then Chief of the Archives Division of Motion Pictures and Sound Recordings, saw an opportunity to create a national film library. This authorization, however, was permissive only and the National Archives decided it was not within its primary obligations to go ahead with such a program.

During the summer of 1943 the late President Roosevelt wrote Archibald MacLeish, then Librarian of Congress, saying that he was definitely interested in the preservation of motion pictures and suggested that Mr. MacLeish and Dr. Buck (then Archivist) proceed with drawing up plans for a film servicing building and vaults for the use of the Library of Congress, the National Archives, and other Government agencies.

On July 6 of last year we officially launched the Motion Picture Project with Mr. Bradley as its director and under whose leadership plans for enlarging the program are now being drawn up step by step. These various steps include recommendations on acquisitions, plans for a film servicing building and vaults, the development of cataloging and indexing techniques, the enunciation and execution of a selection formula, the development of a service policy, and the recruitment of personnel.

Scope of the Collection

THE collection itself, if we have our way, will be world-wide in scope with no field of human knowledge or subject or title in itself being considered tabu. A preliminary working quota from copyright sources has been set at approximately 3,000 subject reels or about 900 titles a year. For the reason that we want both a preservation copy and a service copy, the total number of reels will be twice this amount or about 6,000 annually. The collection

will include a liberal sampling of both the so-called entertainment films and factual films, in both the 35mm and 16mm sizes and in both the foreign and domestic fields. By far the greater part of the collection will, we hope, be made up of factual material concerning people, things and events and a representative sampling of photoplays.

The present plan calls for a technical building equipped with laboratory, reviewing screening, storage, cataloging and related facilities. There will be a liberal number of cubicles equipped with reviewing machines and an ample supply of screening or study rooms for researchers, whether the interest be in one particular title for an hour or so, or whether the interest be in a related group of subjects extended over a period of several weeks. The storage structure will be extensible in character so that added facilities can be constructed as needed. The plans which Mr. Bradley has developed and the Archivist and I have accepted include a possible ultimate storage capacity of 3,000,000 reels, which frightens me a little. However, when one thinks of 3,000,000 reels in terms of titles the quota seems reasonable if not conservative.

I will not dwell at length on the cataloging problem, except to say that this entire problem whether it relates to motion pictures or printed material is one of staggering proportions. We hope to develop a technique in cataloging and indexing that will lead the searcher to the film he wants to see and help him to avoid a waste of time in seeing the film he does not want to see. Later special bibliographies and catalogs can be siphoned out of this mass of material for the benefit of specialists.

The service aspects of a film collection are complex but can be stated simply as including reference material such as catalogs, indexes, bibliographies, and organized literature related to films; screening and reviewing facilities on the premises of the Library; interlibrary loan; and the furnishing of footage to producers. We have promised to assume responsibility for a lim-

ited distribution service. In brief, we will undertake to make copies of non-restricted pictures available, on the best possible terms, to schools, civic groups, and others having a right to such services. Perhaps the greatest service in this respect we can render is the collection and dissemination of information pertaining to such films. With this in mind, we hope as soon as possible to develop a catalog of all extant motion pictures and from time to time issue special supplements thereto and bibliographies, and thus serve as a central bibliographical clearing house of information on things cinematic. We may not have all the films in the country, but we hope to be able to know the location of such film and in broad terms indicate the conditions under which it may be consulted or acquired.

After the Library of Congress decided to resume its acquisition of motion picture material in 1942 it secured the services of the Museum of Modern Art Film Library for the purpose of recommending selections for permanent preservation. When the Motion Picture Project was launched in July last year the entire policy and philosophy of selection was reconsidered. As this audience knows only too well, there are many motion pictures produced on a pre-determined formula, the only variations being a slight change in plot or locale. I seriously doubt that we should undertake to preserve *all* such film. It should be pointed out also that the problem of a total collection is intensified by the fact that the volume of such material is bulkier and more expensive to handle than paper material. Whereas a manuscript or a printed book covering a particular subject might occupy only a fraction of a cubic foot of space and involve a cost of a few dollars to reproduce in microfilm, a motion picture on the same subject might require nearly two cubic feet (six 35mm reels to the cubic foot) and cost \$200 or more to reproduce. It appears, therefore, that both the volume and the nature of the material under consideration as well as the precedents estab-

lished in library and archival practices would justify only a partial inclusion of the total material available.

Criteria of Selection

IN working out our film selection formula, we approach the matter as far as possible in objective rather than subjective terms. We do not sit in judgment on the merits of a book. Our concern is that it was published and that it was read and that perhaps others may want to read it. Likewise, we want to approach the motion picture with the same objectivity and will try as far as possible to escape the burden of judging it in terms of fugitive preconceptions such as good or bad, true or false, appropriate, or the like. We shall undertake to learn the motion picture's own vocabulary, its idiom, its traditions, and its whims rather than try to teach it ours. The Library of Congress is a servant of all the Congress and of all the people and cannot afford the luxury of prejudice and subjectivity.

This brings us, therefore, to the consideration of the ultimate uses such a collection must serve. Certainly the historian should be served; no medium records our comings and goings quite so graphically and I hope faithfully as does the motion picture. Even the producer may turn historian on occasion with profit to himself and his craft. But the historian is not the only one interested; there are many others with interests which must be heard. In our policy statement on selection appear these words: "These *others* would include students of the manifold arts as reflected in motion pictures such as music, the dance, make-up, costuming, speech and drama in general; scientists and technicians having an interest in optics, electronics, and photochemistry; sociologists and psychiatrists interested in human behavior; business men contemplating investments, public leaders and public officials who may want to mobilize our national resources through the use of this medium in some great crisis; producers looking for research material as well as ac-

(Continued on page 34)

PAUL F. HEARD

The executive secretary of the Protestant Film Commission announces the film plans of the Protestant Church

OVER and over again, leaders in many fields of human endeavor, in science, industry, government and international relations, have stated that the ultimate solution of pressing problems in their fields lies in the realm of the spiritual. This challenge thrown out by leaders in secular fields is one which the Protestant Churches cannot ignore.

The Protestant Film Commission believes that the solutions of these problems lie in the fundamental attitudes and beliefs of individual people. At the same time we are aware of the most effective medium for influencing those attitudes—the motion picture. The Commission has been formed for the express purpose of using and promoting the use of that powerful medium for such ends.

The Protestant Film Commission proposes to use the motion picture in two ways. Firstly, it will produce films of high technical and artistic quality for distribution in 16mm to churches, clubs and schools. Secondly, it will attempt to stimulate in the Hollywood motion picture industry a greater sense of responsibility in the production of entertainment films which influence the attitude and behavior of millions. It proposes to obtain in these films a fair representation of Protestantism, the portrayal of more significant moral themes, and the increased application to such productions of standards of art and ethics. To achieve these ends, we will soon launch a fund-raising campaign with one million dollars as our initial goal.

The first phase of our plan is for the production of films in the non-theatrical field. During the war, production of the non-theatrical film rose from a struggling business to a major industry, primarily through the activities of the armed forces. In the next few years, the production of

such films, and particularly of attitude-forming pictures, will, I believe, receive its greatest impetus from the churches.

Why did the war give such an impetus to the attitude film? Because there was one universally acceptable attitude to be put across—the will to win the war. Few people would have dared deny the desirability of instilling this attitude, much as they may have needed to have it bolstered in themselves. Similarly, now that peace has come, the churches have an objective to achieve through films which is equally acceptable and equally above reproach—the betterment of the human race. No matter how much we need improvement ourselves, we cannot help but cooperate with such a movement.

Now exactly what kind of films does the Protestant Film Commission propose to produce? The Commission will produce films which promote the many phases of the churches' specific program, including its humanitarian and benevolent projects; films for use in the curriculum of Christian education; and films which show the application of Christian principles to pressing problems in many areas of life. And it is about the possibilities in this third phase of our production program that I want to elaborate today.

Type of Films to be Produced

THE Protestant Film Commission is the official interdenominational agency of the Protestant Churches which is concerned with the motion picture. Its organization embraces over seventeen individual denominations and thirteen interdenominational agencies and boards. Obviously, the Commission does not propose to produce films which deal with the superficial aspects of controversial issues or which champion any special political or economic point of view.

It does propose to produce films designed to instil those Christian attitudes which are basic to the solution of problems in these and many other fields.

The Family—The Protestant Churches are concerned with the future of this basic American institution, and the personal relationships therein, including marriage and child psychology. A film is needed to place the institution of the family in its historical perspective, and to trace the history of the family from the days when its integrity was guaranteed by its status as a self-sufficient economic unit. Films are needed to portray what there is about the family which is worth preserving and to suggest ways in which the worthwhile aspects of family life may be preserved, despite the forces of change. In the field of child psychology, highly valuable films might be produced showing how maladjustments between parents or mistakes in parents' treatment of children often result in serious emotional disturbances for the child. Such films should make a real contribution by synthesizing the thinking of both religious leaders and child psychologists on this subject.

Personal Psychology—One of the things which we need desperately today is a series of films on the elementary principles of psychology—on subjects such as how the mind works, the relation between the mind and the emotions, why we decide to do the things we do, and the role of the subconscious in motivation. There should also be films on the nature and origins of neuroses, psychoses, and how these may develop into serious mental illness. The Protestant Film Commission could make a special contribution by making films which stress the spiritual basis of mental illness, and the role of the spiritual in maintaining mental health. And here again is a point on which the findings of religion and psychology should be coordinated and synthesized. It would be extremely valuable to have a film which brings the moral vigor of religion into an area of psychology in which many synonyms have been devised for moral weakness, and where such weak-

ness is often coddled or regarded with clinical detachment.

Applied Ethics—Ethical problems form the basis for much of literature and the plots of many Hollywood films. Nearly everyone, regardless of creed, is vitally concerned with the standards of right and wrong, and tries to apply these standards to his own life. Here is an opportunity for the Church to produce films to influence behavior, utilizing the dramatic story technique which will show people in modern life situations facing their problems in a practical way and working out ethical solutions. These films must utilize the subtlest, most effective and most persuasive technique yet devised in the field of the propaganda and the attitude motion picture. We cannot simply tell people to be good and expect to achieve results. We have got to make them want to be good. These films cannot be obvious, preachy, moralistic or inept. They must really change people—not just talk about changing them.

Social and Race Relations—A Protestant film program devoted to human betterment cannot be silent on this important question; it should offer a genuine attempt to minimize the prejudice against other groups, races and cultures which nearly all of us possess. To do this, we cannot merely say how terrible it is to be prejudiced. We have got to be realistic—we have got to go to the root of the problem, figure out why we are prejudiced, and make a film which portrays the harmful effect of prejudice on us.

Capital and Labor—I believe that the churches can make a real contribution to the solution of problems in this controversial field. Here, as in all other areas, we must analyze the problems, get the facts, see both sides of the question; then we must utilize the most effective psychological and movie techniques yet devised to make pictures which will help work out a real solution.

Democracy and Citizenship—To stimulate a greater understanding and appreciation of democracy is one of the aims of the Christian Church. The Christian the-

ory of the worth of the human personality is basic to the democratic theory of the dignity of the individual and of his responsibilities and rights. Therefore, it is highly appropriate that the churches engage in the production of films which will help preserve the American democratic ideal. No matter how well-intentioned, few other agencies can undertake the production of films in this area without calling forth charges of propaganda and yet such indoctrination is vital. Here the churches will be carrying on the work begun by the armed services under the stress of war.

World Peace—With the advent of the atomic bomb, this problem is made even more urgent than before. We must have peace if the world is to survive at all. Here again it is the function of the churches to attack the problem at its roots. We must not just talk about unselfishness but promote it as a practical attitude for our lives, instil in all people a sense of mutual interdependence, and instil an understanding, not a hatred of their differences.

Films for Children—An extremely important part of the work of the Protestant Film Commission will be the production of films especially designed for showing in church schools. These films will be concerned with instilling Christian attitudes on many of the subjects we have mentioned above.

Role of the Entertainment Film

IN addition to conducting a non-theatrical production program, the Protestant Film Commission is vitally concerned with the role of the Hollywood entertainment films in influencing attitudes and behavior. It cannot truthfully be said that any Hollywood film is purely entertainment. Such films have a tremendous effect upon manners and morals, fashions and standards of living. Whether producers intend it or not, very often the entertainment films also have an effect upon our basic attitudes, prejudices and fears. Just as in any other art, almost any entertainment film that is any good must be propaganda for something, and must have a point of view. The Commission is interested in seeing that the

points of view taken by Hollywood films are constructive and dynamic, and that the attitudes which these films instil make for the betterment of human life.

The application of such standards is not inconsistent with box office. Hollywood is continually looking for a "formula" which will increase box office returns. We believe that the application to entertainment films of standards of art and ethics is just that formula. Coupled with intelligent promotion, we believe that the application of such standards is the surest method which has yet been devised for insuring box office returns.

Hollywood has performed an impressive service in the production of such films as *How Green Was My Valley*, *Our Vines Have Tender Grapes* and such religious films as *Going My Way* and *The Bells of St. Mary's*. This we hope is just the beginning. We believe that Hollywood entertainment films can perform an untold service by more presentations along these lines, and by the portrayal of other worthwhile and constructive themes.

In an issue of *Fortune Magazine* published before the war, the churches were criticized for failure to lead the way in the application of religious principles to the problems of modern life. It was said that, in contrast to the early days of Judaism and Christianity, the churches today do not take the lead in the solution of our problems, but merely conform to progress which already has been made. In the preachments of the church, *Fortune* found no spiritual leadership, no ringing words of prophecy.

I do not believe that this is the fault of our spiritual leadership. Great religious leaders of all faiths are constantly deepening our instinct into spiritual truth and its insistent message for today. But modern spiritual leadership requires new techniques, new tools, new media. Already the press and the radio are being used in this regard. There remains the most effective means of persuasion in the world today—the film. Of this powerful medium, the Protestant Churches are now prepared to make full and compelling use. Through film, the Church may finally make heard its prophetic voice.

ARTHUR L. MAYER

The noted industry leader, recently Assistant to the Chairman of the American Red Cross, and now Film Consultant to the Secretary of War, calls for the international exchange of films as a pathway to understanding among the peoples.

THE movies will have to do their share in forging a fine new world. Our pictures must be propaganda in the best sense of that mis-used word; subtle propaganda for democracy and for freedom of speech, press, religion and assembly. While they entertain, they can also serve to make our people fierce in their love of liberty, tolerant of all except those who preach intolerance; lovers of beauty as well as of mechanical progress; aware of the fateful participation of every one of us in world affairs; as ready in the future to live for our country as only yesterday we were prepared to die for it.

I cannot magnify what we—the little people—must do. For the responsibility for making the motion picture a mighty instrument of mankind's hopes and salvation lies today where it has always lain—not with producers, distributors or exhibitors, not with authors, directors or critics, but with the audience. It is the audience that will determine whether the progress that the movies made in war—both as entertainment and as information—shall blossom forth into leaves of olive and laurel.

The Hemingways and Fitzgeralds of tomorrow, as well as the Capras and the Fords, are now coming out of the ranks of the armed forces. They will want to use the picture medium to record their experiences and recreate for the entire world all that they and their comrades performed and suffered—all that they hoped would be achieved by those performances and those sufferings.

But what if old man box office tells another story? What if he whispers or even shouts, that the people are tired of war and democratic dogma on the screen? That they want to forget about it all? What if the theatre receipts begin to say that there is no market for films of the public and private virtues that made our country

great; that there is no demand for the celebration of free institutions as the Nazis and totalitarians celebrate their regimentation; no sale for films which hymn the beauties of nature and of art or those which dare to pioneer in new techniques and new forms of expression? Suppose, when Hollywood studies its grosses, they indicate that people are not interested in such things? That all they want are false glamour and superficial gaiety, fairy tales empty of content, and sentimental symbols of self-indulgence?

This is what the box office said in that terrible let-down into lethargy and self-complacency that followed the first World War. It might do so again.

But the box office is us. It is you and me and our relatives and our friends. You may despise it and disparage it, but it is an unflinching barometer of what we want in our heart of hearts—frillery or meaning, shadow or substance. I ardently believe that, in spite of certain inequities in picture distribution, pictures are as good as the picture-going public. A trivial people will have trivial pictures. A great people will demand and will get great pictures!

AS Mr. Griffith has said, I am an old friend of the National Board because it directs its efforts towards the support of good pictures instead of towards the suppression and censorship of bad ones. To get good pictures on the screen is like getting good government. It is not a mysterious feat of legerdemain, but the simple, arduous, uninspiring task of getting out the vote. To get out that vote, to get out those potential patrons, what we must do today is to clarify our thinking, intensify our efforts, and above all, acquire a sense of timing and strategy. For time is running out and strategy alone can get things done fast enough to save us.

Let me give you an example of what I

mean by strategy. Responsible members of the motion picture industry are making a greater effort than ever before to import films made in other countries of the United Nations—films like the Swiss *The Last Chance*, the Mexican *Portrait of Maria*, and my own importation, *Open City*, which was made in Italy immediately after its redemption.

The American public has never cared greatly for foreign films and the importers are taking a chance—a last chance, you might say—for an open market on ideas. Perhaps the public still won't like pictures from other countries, but if it rejects them it will be doing more than just registering that it does not care to be entertained by foreign films. It will be signalling the people of all these countries that Americans are indifferent to what is happening in the rest of the world. In this shrinking world we will be trying to shrink ourselves down to a pinpoint of isolation so that we will

not have to share anything with our neighbors—neither wheat nor bomb formulas nor even ideals.

Remember, too, that those of our own American films which we make successful by our attendance are the films which will tell the world what makes America tick. If we support only films glorifying materialism, those will be the films which will disclose us in all our nakedness to our former allies and our everlasting enemies.

Our responsibility is much more than a mere matter of taste in entertainment. The movies are tangled up in the mighty cords which are binding the people of the earth together, whether they like it or not. If we welcome films which other countries send us to tell us what they are like, then we will help to educate the men and women of every nation to be citizens of the world. We will make our films a symbol and token of all striving humanity—a living voice speaking among the people.

MRS. FRANK R. ANDERSON

The president of the Motion Picture Council of Greater Cleveland describes her Council.

HOW can Motion Picture Councils function most effectively in their respective communities? What can be done to encourage a wider use of motion pictures? What can be done to help the representative members of Councils, such as the motion picture chairmen of the Parent-Teacher Associations, Clubs, etc? Is your Council efficiently organized, and are your programs well planned? Do you publish a bulletin containing motion picture evaluations and other film news?

These are a few of the important questions I should like to present for your consideration and, illustrating some of the answers, tell you how the Motion Picture Council of Greater Cleveland has successfully carried out its program, how its membership has grown from a small group of twenty-five people to an active membership of over 200, with a total representa-

tion of many thousands. In this grouping, our members include such organizations as the Board of Education, Public Library, three colleges, three museums, high schools, community settlements, churches, Federated clubs, and the motion picture chairmen of practically all units in the Greater Cleveland area of the Parent-Teacher Association. We also have a great many individual members. Our dues are two dollars per year, and each organization is entitled to two representatives.

Through many years of active interest in the Cleveland Cinema Club, an organization founded in 1916, and contacts with the Council activity of the National Board of Review, came the conclusion that a Motion Picture Council could be effective in our city of Cleveland. In 1940, with the assistance of the secretary of the National Motion Picture Council and the presidents

of the Chicago and District of Columbia Councils, information was obtained concerning organization plans. The plan was presented in Cleveland to a selected group of representatives of outstanding organizations who were using films in one way or another. It was approved, and later a plan of work was drawn up and by-laws adopted, directors and officers were elected, committee chairmen appointed and a distinguished list of people selected for the advisory board.

In the short time of five years, we have become a recognized factor in the motion picture life of Greater Cleveland. It has been my very great pleasure to serve the Council as its president since its inception, and I am proud of the progress that has been made. Of course many mistakes have been made, and we have profited by them—but I firmly believe that our success has been due to the very fine programs which we have presented each month, and also to our excellent monthly bulletins. It is important to select as your official family, people who are best qualified for their jobs and on whom you can depend. It is especially important in the planning of programs, the editing of bulletins, and the evaluations of film reviews. Our by-laws are so set up that our Board of Directors is the governing body of the Council. Seven directors are elected each year to serve a term of three years, and we usually have at least twenty-one on the Board. Committee chairmen are appointed by the president with the approval of the Board, and they automatically become members of the Board. So much for the official side of the Council.

During the past two years, we have been exceptionally fortunate in having as our program chairman the Director of the Film Bureau of the Cleveland Public Library. She has planned our programs on a constructive and educational basis, with thought given to the continuity of topics as related to the actual use of films and has secured speakers of outstanding merit and interest. We have had two programs on juvenile theatre behavior in which man-

agers of several local theatres participated. Other programs have been on the utilization of motion pictures in a modern school, religious work, adult education, racial understanding, and films in connection with books and poetry. One of the most vital programs was devoted to the subject of state censorship. This was a symposium, with discussion by the Director of Censorship from the State office, two high school teachers, and the president of the Detroit Motion Picture Council. One of the teachers made the statement that state censorship is antiquated and anti-democratic.

MAY I side-step a moment to say that in Ohio we have had state censorship of films for a great many years, and it is a very live subject at the present time. Much publicity has been given it. Even the state director of education, under whose head falls the censorship of films, is at odds with the two women in his office who do the actual reviewing of all professional motion pictures. He recently said that no two people see the same motion picture with identical reaction, and the way we evaluate a picture depends on past experience. In a recent letter, the director of the Bureau of Educational Research of Ohio State University said, "I would abolish all censorship for adults, and have films classified by an intelligent group of experts . . . In this way, there would be no stopping of a free flow of ideas. Does the censorship really work? You know as well as I do that the Legion of Decency came on the scene in spite of the fact that six states were censoring films. In other words, censors are as lax as public opinion permits them to be. Why not, then, depend entirely on public opinion? Could one reasonably argue that the people of Indiana, Kentucky or Nebraska are worse morally because they see uncensored films?" Personally, I oppose censorship of motion pictures just as I would oppose it in photographic material used in newspapers, as I would oppose it in books. I think it is high time that something should be done about it in my state. But perhaps I had better continue with our Council programs.

At our annual meeting, which is always held in the evening, we had a program devoted to the subject of **Men and Movies** based on the suggested survey from the National Board of Review. Seven men comprised the panel. The chairman was the dean of one of our colleges, and other members were the directors of the Visual Aids Department of the Board of Education, the Health Museum, and a settlement group; the motion picture critic of a leading Cleveland newspaper; a professor from Case School of Applied Science and the Librarian of Fenn College. It was a lively and interesting meeting, with lots of audience participation. This, we feel, adds much to the success of such programs.

We have had excellent cooperation from our local film distributors. They have arranged special screenings from time to time and always include us when they have any thing unusual, such as visiting screen stars or officials of their companies. The members of our review committee see films at the regular trade screenings and write them up for our bulletin. This bulletin we feel is a vital part of our Council service.

About two years ago, we organized within the Council an amateur photographic

division of members interested in making 8mm and 16mm movies. Once a month they meet to screen and discuss their movies. They are often called upon to make movies for civic or educational organizations. Recently, they made one of the Cleveland Girl Scout Camp. They also were asked to film the recreational activities of one of our large suburban school districts. There is an opportunity for groups of this kind in every Council.

The real purpose of a Motion Picture Council is to offer a constructive community program for the study, support and best use of the motion picture as an art, entertainment and education. We all fully realize the tremendous force of the motion picture, and now that the war restrictions are lifted, we can look forward to an even greater use of films in education, commercial and business training, international understanding, religious and human relations. Motion Picture Councils can be the connecting link bringing together organizations and individuals who are interested in offering a program to promote better pictures and to serve as a center of motion picture information. To these ends our Council is dedicated.

IRVING C. BOERLIN

The vice president of the Film Council of America reviews the work of the 16mm film makers and describes their new organization.

WHAT is the 16mm film? From the standpoint of importance, this relative newcomer to the motion picture field was reborn during World War II, and in a short span of five years, more or less, went through an accelerated maturation to the full stature of manhood. As a result, it is still suffering from growing pains, particularly in the United States. But even though only recently "come of age," it stands upon the threshold of a complex and difficult era, fully aware of the responsibilities that it must assume. It is one of the most powerful and effective instruments of all the media of mass communication.

In short, the 16mm film is a non-theatrical film (although it has its theatrical uses), which means that it can be used easily almost anywhere at any time. In this there is one very significant fact. The 16mm film can travel to any group, it can penetrate the rural areas and even the hinterlands—it can literally "go places and do things."

During the war, Mr. C. R. Reagan was the chief of the 16mm film distribution for the Office of War Information. He was also the champion of the free and unhampered distribution of all 16mm government films that should be made available to the

American public. In his government capacity he formed an O.W.I. 16mm advisory committee, made up of representatives of leading commercial and educational associations in this field. This committee functioned so well, and in such complete harmony under his direction, that after the cessation of hostilities the group temporarily re-formed into the National 16mm Committee. It was this committee that made the initial recommendations that the Library of Congress take over certain additional film functions, about which Dr. Luther H. Evans will speak later.

The life of this National Committee was short however, for the future of the 16mm film, the urgent need for unification of effort, purpose, and action decreed that a stronger and more far reaching organization should undertake this vital job. This conviction culminated in a meeting of 28 persons from all over our country, representing seven national associations, educational and commercial, whose interests and activities involved the substantial use of the film media, and who had previously comprised the membership of the National 16mm Committee. At this meeting held in Washington, D.C., January 17th of this year, the Film Council of America was born, with the following initial membership:

Allied Non-Theatrical Film Association
 American Library Association, Audio-Visual Committee
 Educational Film Library Association
 National Education Association, Department of Visual Instruction
 National Association of Visual Education Dealers
 National University Extension Association
 Visual Equipment Manufacturer's Council

ALL of the objectives of this new Film Council have not yet been set forth in writing but some of the initial objectives include:

1. Setting up working committees on documentation, research, freedom of the screen, government relations, publicity, speakers bureau, etc.
2. Obtaining of adequate finances to carry on the job to be done.
3. To study through a committee, large consumer groups such as the American Legion, General Federation of Women's Clubs, National Congress of Parents and Teachers, etc. and to establish closer relationship with each group.
4. To draw up and present a resolution favoring the establishment of a Division of Audio-Visual Aids in the U. S. Office of Education. (Incidentally this has been done, the resolution presented to Commissioner Studebaker in person, and steps have been taken to give tangible political support to the obtaining of federal appropriations to cover this activity.)
5. And, lastly, the setting up through the country of local organizations of people working in and interested in the visual media similar to the Washington Visual Workers, and the newly organized New York Film Council.

All of these objectives you will agree are capable of standing on their own merits, but this last one, the setting up of local organizations of people working in and interested in the visual media probably seems to be kindred to some extent to the Motion Picture Councils which you represent. I therefore hasten on to say that they probably are related in some degree, but that it is definitely not the intent of the Film Council of America that they be competitive. Rather it is the hope that they cooperate with and complement the valuable activities of your Motion Picture Councils. I might even dare to voice the hope that some Motion Picture Councils that you represent here today may wish to expand their scope of activities to include the added objectives of the larger film picture that I have attempted to outline in this talk. Certainly the rapidly expanding responsibilities of the film media could well justify such a consideration and the benefits of unified action would again be served.

Non-Theatrical Films

Reviewed under auspices of the
Educational Review Committee

FOOD—SECRET OF THE PEACE

Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. (2 reels) Produced by the National Film Board of Canada. Service charges for one day: \$2.25 with the trailer. \$1.25 without the trailer. Available in 16 and 35mm. Reviewed by the Educational Review Committee.

IN line with the Administration's program to conserve food in the United States and help alleviate the starving conditions abroad that have come as a result of the war, *Food—Secret of the Peace* is an eloquent and factually sound appeal for general showing in the theatres in this country. The film is not designed to give a complete coverage of the misery of starvation that has followed in the wake of war. It records the main facts and marshals them in such fashion as to touch the hearts as well as to enlighten the understanding of people in the happier lands of the earth. Its chief purpose is to urge them to cooperate in the vast problem of feeding fellow human beings who have not the means of feeding themselves. The battles of shot and shell are done, planes bring only the bitter memory of terror to city and town, but where the bomb has burst and the soldier trod lies the wrecked livelihood of millions of people, the leveled homes, the torn and gutted fields, the dead livestock, the frail children, the hopeless women, the despair-frustrated men, rummaging in garbage heaps and broken cisterns, brawling over food in shops where a little can be bought, being eaten up by the black market. Then it shows what is being done—how the army first stepped in to combat the dreadful state of affairs with emergency methods; how UNRRA followed it with the mercy of food and sanitation to tide the unfortunate over until they can again maintain themselves. But more help is needed. The film puts it up to everyone that he must back up these efforts himself as an individual if peace is to endure in this world and the heart of man be made resolute to build a happy tomorrow.

A three minute trailer follows the film. In it a group of average people discuss the

implications of the film and the validity of the material it sets forth. This device has been added to stimulate audiences to discuss the film themselves. It is designed to show them how such a discussion is conducted and by starting the ball rolling to dissipate their natural shyness.



Shifting between the burdens of death and the burdens of life, the people left in the ruined cities cannot tell which is heavier. Scene from "The Pale Horseman".

THE PALE HORSEMAN

Brandon Films Inc., 1600 Broadway, New York, N. Y. (2 reels) Service charges for one day, \$2.50. Available in 16 and 35mm. Produced by United Films. Reviewed by the Educational Review Committee.

THE film takes its name from the third horseman of the Apocalypse, the one that follows war and starvation with plague. The point of this photographically informative and careful documentation is that the final horror of war is today taking dreadful toll of inhabitants of many places of the world and holding up a terrible threat to the rest of mankind. It is designed for general audiences as well as for school and study groups interested in the problem. Postulating scenes of wrecked towns and cities, of sick soldiers trickling back to their homes unwittingly bringing disease to their loved ones, of the need of more food and better sanitation, the picture shows the inroads that sickness is daily making on the

(Continued on page 33)

I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER II: THE LAST OF LUBINVILLE

Continuing Mr. Lusk's adventures in the Stone Age of the silent drama.

IT was an anxious week-end for me and I gave the future more thought than the small portion Pop Lubin's son-in-law promised as I paced streets and parks of Philadelphia, which I was to know well and love. This was really the gravest moment in my movie experience. It was sink or swim and I knew it. A lift and a relief, then, to be told Monday morning, with the frown still doing service, that I was to work in the scenario department. Where, of course, I had belonged from the first, and where I stuck three years, changeful years.

Films grew from one reel to five, no less, though the single spool still encompassed comedies and the milder dramas, and players who actually were known on Broadway came to pit their polished talents against the rough-and-ready film veterans. There was what passed for a talent scout, too, but as his scouting was done at the bar of the Lambs Club it is no wonder that the stage celebrities who leaped into pictures for Lubin were apt to be passé and unable longer to command the jobs and salaries they had enjoyed ten years before on the stage. This condition kept acting elemental.

The dyed-in-the-wool movie actors were funniest. There was a large, long woman named Mae Hotely, starred by her director-husband, well-known and liked too. An old notebook gives these quotes from her: "Of course, everybody knows I'm Lubin's star comedy-eeen—how do you say that word? . . . Yes, of course, and me raised in a French convent, too! Well, if you don't speak French every day you forget it. As I said, everybody knows I'm not like anybody else in pictures. They call me 'Jolly Mae.' Everything I do has to

make 'em laugh. I've been in this game years and know it backwards. I'm the highest-priced star in pictures and everybody says it's a shame I don't get more publicity. The little I get I'm responsible for, myself. Anything you want to know about the picture business, just ask me. Well, good-bye, Mister—see you later." Miss Hotely entertained and often convulsed the film-going public of her time with a talent for knockabout fun on a par with her speech.

How different Ethel Clayton! She was bookish. Even had morocco-bound volumes with her name embossed in gold on them. And this before stars had cars. When I gave her a green orchid she admired it as "leprous."

Upstage her chorus of critics called her, because she didn't fraternize and lunched in her dressing room rather than in May's saloon across the street, where mingled gossip and beer and pig's knuckles. Miss Clayton belonged to the earliest lettuce-leaf school of star nibblers, and refinement was the keynote of her portrayals down to the delicate lace collars and cuffs that set off her expensive dark dresses. Proving that she was ahead of her time, she was the only Lubin laborer to be welcomed and hired as a star by the more soigné Famous Players.

Red-gold hair, blue eyes, black lashes, powdered pallor and a wide mouth as mobile as a fluttering bird combined to give her just that delicate artificiality which appealed to me as being right for an actress. Her director was Barry O'Neil, an old stager, who knew the value of prestige inside a studio as well as elsewhere and built it up without missing a trick. Every now



Alan Hale, irked by lack of opportunities as an extra in 1912, shook the dust of Lubin's from his feet and started a successful career that is unabated to day. Nell Craig, who began in films at the same time, continues to this day in the "Dr. Kildare" series.

and then he planted a full-page advertisement in *The Dramatic Mirror* acquainting the public with the activities of "Barry O'Neil's NUMBER 1 Lubin Company."

THE studio was in a suppressed uproar when these appeared. Everyone not in his flock seethed with indignation at what they called his "nerve" and asked each other where O'Neil thought he got off? Those who worked for him tried to look modest but couldn't. His showmanship was particularly irritating to Arthur Johnson whose pictures were equally liked, and himself and Miss Briscoe more popular than the rival leads, but he shirked the thought of spending money to tell anybody about it and had to satisfy himself, too late, with the sympathy of his troupe. They were practised yes-men before the word was coined in Hollywood. Then, routine was resumed till the next ad broke. Mr. O'Neil knew how to accelerate blood pressure around him while he remained cool and cheerful and confident.

The annual ball of New York's Screen

Club was another sure heart-burner. The setting was the Grand Central Palace, the atmosphere more like a county fair and a function at Grange Hall than a gathering of representative artists and executives who were making history and didn't know it.

Ranged around the hall were decorated booths, each sponsored by a producing company. Orangeade, salt-water taffy, popcorn and fortune-telling added to the evening's excitement, and there was the bar, where, alack, the most famous male stars were likely to be the drunkest. Ladies, in that distant day, did not stand at bars, even when they were picture actresses, but there were many tables for formal hospitality. Penned in the booths were players supposed to work for the company whose name was blazoned above. Horrid little girls with canary-colored corkscrewcurls and pink bows giggled, and ogled the public who had come at a dollar a head to see "names" like Flora Finch, John Bunny, "Mother" Mary Maurice and Lillian Walker.

THE grand march and who would lead it caused heart-burnings from one end of the year to the other. Whether a star would elect to be paired off with a non-professional husband or wife, or choose the screen partner better known to fans, was a throbbing topic in more than one troubled household. Needless to say, the star always made the choice most agreeable to himself, and Mrs. Francis X. Bushman and other wives stayed home to mind the children. As one might expect, Mary Pickford led these triumphal processions more often than anyone, and to satisfy diplomatic relations a film magnate offered her his arm. Competition did not end with that simple, just arrangement, however. There needs must be much jockeying among the marchers to get a place as near the front as one could.

Miss Clayton took no part in these shindigs, but remained in her ivory tower, reading, I suppose, volumes bound in Russia leather as a change from Morocco. Well, anyway, if "In the Duke's Cabinet" was not



Rosemary Theby illustrates what an important dramatic actress of the period looked like

good enough for Miss Anglin I was more fortunate in writing plays for the less exacting ladies of the screen whom I loved. Miss Clayton appeared in a comedy of mine directed by her husband, Joseph Kaufman, and Rosemary Theby accepted my tribute and melodrama's challenge in "The Double Life." All about the queen of a gambling hell, who keeps her ingénue daughter in a rose-bowered cottage safe, she thinks, from contamination and sin.

Since Rosemary was little more than a girl, herself, I thought she did well as a gaudy madam, for that is how the character emerged on the screen, just as Norma Talmadge, then in her 'teens with a Brooklyn company, chose to be the same type in my "Pillar of Flame."

GIRLS in that era loved, first of all, to act; and acting meant being someone you were not. There was no fear of age for all were young, some of them absurdly so, and playing a character two or three times one's years was fun. The danger of being typed was not thought of by the ambitious. There were too many roles to choose from, too many pictures to be made consecutively without a lull for any girl to keep on doing the same thing unless she was a mental lightweight, as were the curly-headed cuties of the time.

A great change had come over the Lubin studio coincident with the rapid expansion of the motion picture business. "Bigger" pictures were being made more frequently than of yore and the five-reeler had come to be the rule rather than the exception. Aping Famous Players, who revolutionized films by photographing stage plays with first-rate stars of the theatre, we recruited second-flight stars and bought fly-specked stage properties: "The Great Ruby," "The Sporting Duchess," the latter with Rose Coghlin in the title role at the age of sixty; "The Third Degree" and "The Lion and the Mouse." Evelyn Nesbit was engaged for a picture on the strength of her notoriety, which had grown a little stale, and Marie Dressler, at one of the standstills in her stage career, came to do "Tillie's Tomato Surprise." George Arliss paid an

afternoon visit, regarding the hubbub through his monocle, and did not see ahead to that distant day when he should be a film actor for hire greater than all current salaries combined. He did not share Pop Lubin's afternoon tea, which consisted of a beer schooner of champagne.

But, in spite of expansion and an earnest desire to be abreast of the changing times, the groundwork of pictures was the same. The old standbys carried on, supporting guest artists as required, and thank you, sir, for casting me for Miss Coghlan's picture.

Humble pie did not appeal to the palate of Lottie Briscoe. She refused to have anything to do with any all-star cast, packed her belongings and trudged to the station in red-heeled shoes, lugging a heavy suitcase and passing out of pictures forever. I detail her departure because of a double significance. Miss Briscoe was a leading star without a manager, secretary, press agent, maid or second-hand car.

With five years of unquestioned popularity behind her, she was as lost to the public as if she had ended a day's work as an extra. Perhaps she was offered contracts and roles that did not appeal to her, or placed too high a value upon herself. Perhaps she found no bidders at all. Such things have been. The point I make is that the obscurity which closed in upon her would not be possible to a young actress of her standing today. She would at least be mentioned by gossip columnists or paraphraser of café society.

GONE with the calendar are most of the others, too. Miss Clayton gives distinction to the bit roles she plays, but they are few, and Rosemary Theby, now the widow of Harry Myers, is as rarely summoned to exhibit her fine talent as was he in recent years. As always, there are exceptions, the lucky guys.

Today's active director, Henry King, began as a hero for Lubin, and Hollywood's excellent character actor, Alan Hale, was Philadelphia's youthful extra in 1912, with enough gumption to get out when he decided he wasn't making headway fast



Arthur Johnson as he used to appear at the balls of the defunct Screen Club in the old Grand Central Palace

enough. Another who followed suit was creamy-faced Nell Craig whom everyone knows today as Nurse Parker in the "Dr. Kildare" series.

Behind the front of film producer B. F. Zeidman lies an engaging past that is without precedent. As Lubin's boy switchboard operator, shrewd, witty, discreet, he made a name for himself throughout moviedom. One boasted of knowing "Bennie of Lubinville," and his wise-cracks were repeated along the Rialto.

The Hackett juveniles were growing and the boys were more interested in sandlots than the studio. Their joint salary of fifty dollars a week made them self-supporting and included a good tutor as well. For this they were on call for any part no matter how small. Jeanette was modestly getting started as a ballroom dancer, with an ingénue role at the studio now and then to fill in, and Florence chiefly acted as a target for water pitchers and other heavy missiles. Arthur's aim fortunately was poor, which is why she is alive and able to dote, unscarred, upon her grandchildren today. That, and her clear-headed resource-

fulness. When firing was heaviest she would dodge her way to the victrola. When she started Melba Singing Tosti's "Good-Bye," Arthur would cry bitterly and drop whatever he had in his hand.

WAS Miss Anglin forgotten in my new preoccupations? Never! New York was farther away from Philadelphia on the timetable than it is today, but there was enough leeway to catch a Saturday performance, sometimes two. Now high priestess of Greek tragedy, and shining in Shakespeare and Wilde as well, she was truly illustrious. And more unapproachable, I thought. But time and circumstances have a way of lowering barriers. Friends with a sense of humor saw to it that I met her again. This time I could afford to send flowers and plenty of them—great geisha dahlias and yellow roses and swirls of autumn leaves for the opening of "Lady Windermere's Fan" at the Broad Street Theatre. My connection with the movies at least identified me as a fellow professional, in a way, and my sponsors were high in her favor. One was Mrs. Fiske's stage manager, Johnson Briscoe, the other a Philadelphia drama critic, Bushnell Diamond, whose favor was nightly—and needlessly—courted in champagne by Miss Anglin's manager-husband, Howard Hull.

Still more than the sponsorship of friends was a letter from her that I had carried for years, always able to recapture the thrill of its receipt. It was written on personal stationery and the salutation was "Dear" instead of the more formal British "My dear."

Vancouver, May 22, 1908.

"Dear Mr. Lusk:

I've just been going over some old letters and I've found one of yours after all these months and years. I wonder if it is too late to say thank you?

It is a beautiful letter and I'm afraid I never let you know how much I appreciated your interest.

I am off to Australia and just wanted to say it before I left. Perhaps you will come to see me when I come back.

Yours gratefully and sincerely,

Margaret Anglin."

"Off to Australia!" And casual about it, just as if it meant going on the road in this country. Would I ever board a ship?

MISS Anglin was informal, relaxed, spoke of me as "an old beau" and asked her husband if he had that sandwich for her. He withdrew from his pocket a paper bag with a grease spot on it. This for Miss Anglin, who should have had nothing less than the Ritz-Carlton's gold service to support her sandwich! That grease spot was a blot in the 'scutcheon of my worship. Inwardly I reproached Mr. Hull for ignoring the divinity of the goddess Pallas Athene, who reclined in a wrapper on a chaise longue and did not care so long as hunger was satisfied.

I fell to wondering why she had married Mr. Hull, why, indeed, she had married at all, or if marry she must, why she had not chosen royalty for her mate, the nearer a throne the better. Mr. Hull did not like me nor I him, which surprised neither of us.

When my flushed, breathless compliments to Miss Anglin reached a climax she turned to the others and exclaimed: "Can such a thing be after all these years? There's never been anything like it!" There was tenderness, humor, pleasure, and even compassion in the play of tones and overtones in those rewarding words.

Undertones of impending upheaval and disaster were heard at the studio. Presently Pop Lubin's son-in-law was deposed as general manager. Another son-in-law, who formerly had the inside track until eclipsed by the other, reappeared as rightful heir-apparent and regent supreme. What happened then occurs often in similar circumstances. Authority, power, is first expressed in getting rid of as many people as will neither embarrass nor cripple the business, yet leave enough employees to appreciate their luck and bow to the juggernaut which mercifully spares them.

The scenario department was decapitated as one man, leaving Kitty and Fay to look alternatively at empty desk chairs and blank stenographers' notebooks.

Inside a year I was infatuated again and writing a scenario at Monte Carlo.

— *To be continued* —

MOVIES AND PUBLIC OPINION V

Continuing a series of opinions on the question: Has the purpose of shaping public opinion any place in the entertainment film? the National Board interviews Mr. George Stevens. Recently released from the Army with the rank of colonel, Mr. Stevens has joined with three other prominent producer-directors, in the formation of an independent company, Liberty Films.

FOR all the comforts of a Hampshire House hotel suite in New York, director George Stevens was very much a man in a cage when interviewed by the Board. Manuscripts littered the room—some bound in red leather, others merely a swatch of type-written pages. While his next caller waited, the last one was forcing a script into Stevens' hand intimating it could be read quickly so that, by the time the visitor reached the ground floor, a phoned reaction could be given him. All of which indicated that it would be an act of kindness to forget the whole thing.

In fact we were just about to do this when Mr. Stevens turned and as much as said, "Let's dig in." Obviously he could have had little time to prepare a reply to our question of opinion-shaping in the movies and one might think his ideas would come only with great effort in this whirl. But that's not George Stevens. He is a heavy-set man with light hair, a young face, and a markedly even, logical mind. There was such orderliness of thought that one realized how the chaos of Jean Arthur's apartment in *The More the Merrier* rose above being a completely runaway affair. Mr. Stevens is the kind who can introduce order and enlightenment into the wildest madhouse.

What he had to say, he pointed out, was the accumulation of some 25 years experience, since he had gone to Hollywood in 1921, aged sixteen, to be a cameraman. His last three years, spent in London as chief of the Army's film functions in the European theater, had also given a certain perspective to his thoughts. And, bluntly, his answer threw a challenge right back to John Q. Public himself, by pointing out that Hollywood gives the filmgoers exactly what they want. "The industry merely tries to learn to conform to the audience's

desires. There are a lot of men in films who have ideas they might like to try incorporating in a film, but that will not be done until audiences demand just such material. The box office tells us what the people want and all signs indicate they do not want a social message with their entertainment."

Looking back, the director disclaimed the intention, in including some legal philosophizing in *The Talk of the Town*, of doing other than entertaining. And the same principle will guide him in the forthcoming *One Big Happy Family*. Said he, "I don't know what the hell it is except that it involves a lot of persons connected with the theater. It will be straight comedy, though, it will disguise a point of view." When he saw a question coming about this point of view he quickly added, "But mark this: if one single line states that point of view, then it is a bad movie." He admitted that any and every movie that has the power to keep people in their seats for an hour or so has a certain message, but in movies it is never the great message of the "socially conscious" play. Rather a movie is simply imbedded in the tested ground of basic morality, and is invariably a healthy exercise in this basic morality. The good girl wins, or if not, at least is rewarded in Heaven. And in the long run, this quality is a lot more useful than any amount of social tracts done up with the blessings of some branch of the government into an indoctrination lesson.

BUT let Mr. Stevens go into the historical background leading up to this question. "Remember back in the thirties when it was the thing to have a 'social message?' It had to have something to say about democracy, or the brave new world, or the fight against fascism. The Board's ques-

tion is quite understandable when we think of what Maxwell Anderson and Robert E. Sherwood were doing. At that time film companies, like M-G-M and Warners, were likewise bent on a civic consciousness. There is still a sign near the Warners' lot proclaiming, 'Good Films—Good Citizenship.' Overseas the mood hung on, too. I was meeting a lot of film people with the Office of War Information or the Army's Information and Education branch and every one of them was planning films with a message. But somehow they never did get around to doing those films. In fact, I say that Hollywood films that have tried to be persuasive about some particular viewpoint never have been too successful. It has proved a mistake to construct a film for its import alone. If a film is so designed, the audience spots it from the first reel and immediately resistance has set in.

"And to try the less direct approach of disguising the castor oil in root beer is equally without value. The writer or director who inserts his idea in some cranny in the picture is engaging in a misdirected effort which merely holds up the show."

Inevitably, from his overseas experience, the foreign market cropped up in connection with all this. Just recently for instance he had been dining with Jim Linen of *Time* Magazine, and Henry Luce, and a lot of movie people. Someone came out flatly with the statement that our films are not doing a good job overseas and never did. This stuck in Stevens' mind and, leaving the room later he figuratively scratched his head wondering just what the hell our films should have been.

FOR Stevens had been in England long before D-Day, when they were planning the type of films to be shown the French and later the Germans. The films were to prove the worth of our democratic way of life. They were frankly propagandistic. But the question arises: Should these movies gloss over the imperfections or should they tell the truth? This is one for every citizen to ponder. "We all believe in the freedom of the screen, and the necessity for truth—but is that true picture

such a pleasant thing to see? We have heard criticism all along of the movies for distorting America—but was America so spotless?

"We all worried about how the pre-war films stressed gangsterism and were thus a poor reflection of American life. But look back yourself—remember the headlines of those days? Wasn't it true that papers were full of Capone and his fraternity? The films were telling the truth, only we were a little ashamed of it. We objected to the films which is not hitting the nail on the head. The fault lay in our own behavior and that is where correction is needed.

"Our films should tell the truth and not pat us on the back. The other day some top official, I've forgotten who, was mentioning that all our films going to Europe from now on should be screened to insure that they present America attractively, with our great democracy working smoothly for the good of all. Now, this may be a fine bit of nationalism, but think it over. Isn't there the slight chance that we might be revealing America as it is not? Wouldn't that be encouraging us in our own delusions about ourselves?

"Actually, you know, we Americans are the most self-satisfied people in the world—justifiedly so perhaps from the standpoint of material things. But if we try to disguise this truism to foreigners, we are only engaging in fooling ourselves. We love things on a lavish scale. Our movies reflect this. The movies were criticized whereas it is our own standards which should be examined a little more critically.

"We still have responsibilities over there but we cannot pretend via a glossy film that America is guided by the best intentions. Remember that just a few days after VJ-Day Lend-Lease was killed—this despite the fact that thousands of our own troops were still in foreign lands like England, sharing her brussel sprouts."

IT was somewhere in here that Mr. Stevens was called to the phone and his wife came in for a moment, looking pert despite a long day out in rainy New York.

She corrected a wrong guess by saying there were only 19, not 20, theater programs on the mantel—but they still had four days to go. Obviously the hunt for properties is a little taxing on a director's wife, too.

When he returned, Mr. Stevens had a new slant. "I was thinking just now," he said as if he had merely paused to ponder, "it seems to me thinking it over, that I've always heard two main trends discussed about films. Either it is censorship—restricting any possible attacks on accepted mores. Or else the opposite is being debated—the loading of a film with some particular slant for the good of society. Well, I think both extremes are faulty. We are not interested in censorship—that is well and necessarily handled. A restraining hand is kept on films merely so they do not capitalize on salacious material. But do not ask for distortion at the opposite pole! Loading a film with platitudes is kidding ourselves about ourselves. What we are interested in is whether or not the truth can be shown."

So what do we want in our films? Mr. Stevens feels that, "If life as it is were shown we might find it a little embarrassing. As a matter of fact, Goebbels did a pretty good job in his Nazi films of showing us as we are. He filmed the strikes, and our multi-married flappers and our flag-pole sitters of pre-war America. Thinking it over, you will remember that it was exactly just such material which also filled our papers.

"No, the root of the evil is not in the films. Rather is it in the source of those films—American life. If our shame prompts us to try to correct the faults, it is not the films but ourselves which must be corrected. Hollywood only produces that which the vast audiences want. We are to blame if the material seems subject to criticism."

When asked if films might not help eliminating the inconsistencies of American life, Stevens' answer was plain. "American films are not designed to have a point of view. Films are made by the U. S. public. When they demand more or less morality, that is what they get. The box office judges

the matter. Rather than exercising leadership and initiative in shaping public opinion, the motion pictures merely follow the public's tastes and demands."

It resolves into the question of who makes the motion pictures, and Mr. Stevens unequivocally names us—the movie patrons. So, his answer to whether or not movies shape public opinion is a challenge to every movie-goer. If we show a willingness and desire to perfect our union, then this will be shown in the films which we—and the world—see. If we evince a genuine concern for our fellowman, wherever he may live in this One World of ours, then this will become the subject of films. If, on the other hand, the amusement seekers pay only to see ludicrous distortions of our democracy—if they desire to be entertained by the wilder inanities of life—then Hollywood will obligingly provide exactly that for us. The choice is up to each one of us.

S.P.B.

(Continued from page 25)

victims of the war in Europe and Asia. Implemented with excellent camera coverage of the battle areas the message of the film is heartbreakingly clear. To hasten the relief of the unfortunate and stop the spread of disease concerns everyone. The basic need is still food and sanitation to build up resistance in the bodies of the threatened populations. It is in this work that UNRRA is engaged and it is in cooperating with such agencies that people can do their part in keeping the world healthy. The film does not close on a hopeless note, however. It shows the tremendous work being carried on by scientists battling disease in laboratories as well as in the field. How the epidemiologists, whose job it is to chart the path of epidemics over the earth much as weather men chart the progress of storms, from their offices in Washington guide the grand strategy of prevention. They can tell when typhus in Mukden will turn up in Peking and on such prognosis measures are devised to stop the spread of the disease. Factually sound and forcefully presented by word and camera *The Pale Horseman* is a valuable record of an important part of rebuilding the peace.

(Luther Evans, Continued from Page 16)

tual footage of non-restricted films; and taxpayers in general who may be motivated solely by a curiosity in life as mirrored on the screen."

Feeling that the necessity of subjective evaluation by the Library of Congress should be limited as much as possible we have decided to ask the public to help make the selections which we are compelled to make. If such participation is allowed and if it proves successful, the collection would represent a broad horizontal foundation upon which each person in his own time would erect his own vertical structure in terms of individual interests. Such considerations as who saw the pictures, how many people saw them, where they were seen, what the critics thought of them, how producers themselves evaluated their own product and how the various reviewing groups through the country, such as yours and others, have reacted to them. These are all valid and determinable matters. They are widespread in their significance and democratic in character. The composite judgment of such segments of the public, being self-imposed, should catch the material needed to satisfy various tastes and special requirements. The deficiencies, if any, found in a collection resulting from such a method of acquisition, can, I believe and hope, be corrected by the staff of the Library itself.

I might add that we are almost as much concerned in getting a bad picture by anyone's standards as getting a good picture so long as they both illustrate the production and consumer pattern of the industry. In short, we will in our collecting activities seek pictorial evidence of *people, things, and events*. In these three simple words can be found, in my opinion, the principal virtues of a national film collection. We are not forgetting, however, that a motion picture drama itself is a *thing*, that the actors participating are *people*, and that the art and science of creating motion pictures have their place in the universe and hence in our collection.

I would not pretend to say that I have known in advance completely what we were getting into when we decided to accept the responsibility to build the national film collection. It appears to be our obligation, however, to render service to the Congress, to the Government, and to the people as a whole and if motion pictures offer us a new opportunity to serve we are willing to assume the new responsibility it implies and do the best we can to discharge the stewardship creditably and with good humor. In that great assignment we shall depend heavily upon persons such as yourselves to understand, to criticize, to counsel, and generally to support our effort.

(Recommended Features Continued from Page 11)

dispensaries. But the Count is wounded in the hand and has to hide because he fears the Prefect of Police may discover his identity. Things go bad while he's away from Paris and his wife takes his place. In the high style of the old adventure film the picture has plenty of emphasis on pace and action without too much worry over character development. The production is elaborate.

ZIEGFELD FOLLIES

All star cast. Screen play by various writers. Directed by Vincente Minnelli. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

A photographed review in Technicolor with handsome productions and amusing skits. The cast is rich in high-priced talent though most of the stars have come into the entertainment sky since Ziegfeld's day. Frankly a series of productions ranging from dance routines by Fred Astaire and Gene Kelly through comedy skits involving Red Skelton, Victor Moore, and Fanny Brice to vocal numbers with Lena Horne and Kathryn Grayson. Many of the people have been better in other things but the sum total of the film is an enjoyable experience both for the eye and ear.

RECOMMENDED SHORTS

Informationals

BLACK DUCKS AND BROAD BILLS—

Hunting the wily black duck and the swift broad bill furnished a lot of fun for the hunters in the film. There are some good shots of the birds in flight as well as coverage of the technique of the game. (Sport-scopes: RKO Radio) Family.

MAN FROM MISSOURI, THE—

The main events of President Truman's first ten months in office are reviewed in the news-reel footage taken of him at major events. Lowell Thomas' commentary stresses the unassuming informality of White House life under the Trumans. (The World Today: 20th Century-Fox) Family: SMPC 12-14.

PINS AND CUSHIONS—

Champions in their field exhibit amazing tricks on the bowling alley or the billiard table in this short for sport-fans. (Sports Review: 20th Century-Fox) Family: SMPC 8-14.

POPULAR SCIENCE J5-4—

Photographed in Magnicolor the film ranges in subject matter from the way modern American civilization ministers to the health and beauty of dogs of the upper crust, to the wonders of fibre glass in the manufacture of fireproof materials for the home and personal adornment. (Paramount) Family: SMPC 8-14.

RHYTHM ON BLADES—

Grantland Rice visits a school for young ice skaters and with the help of the slow-motion camera shows how youthful champions execute their ice technique. An informative survey of the art of skating with a good commentary by Ted Husing. (Sportlight: Paramount) Family: SMPC 8-14.

STREET OF SHADOWS—

A well organized and commentated visit to New York's Bowery. It covers the more unsavory side of this historic district as well as the work that is being done to improve its housing and inhabitants. The film should be of great value in informing Americans, both in New York and the rest of the country, about a famous part of the American scene,

what it was, and what it will be in the future. (This Is America: RKO Radio) Family: SMPC 12-14.

TESTING THE EXPERTS—

Sport quiz questions for the audience with good camera shots to give the answers. It's not particularly easy. (Sportlight: Paramount) Family: SMPC 8-14.

TINY TERRORS OF THE TIMBER-

LANDS—A charming camera study of the antics of three little bears supposedly trying to escape hunters. In their merry flight over field and through flood they find time enough to stop off for a romp with some raccoons, an otter and a family of skunks. At times the commentary is a little too self-consciously amusing and overdoes punning but the animal shots are delightful. (Universal) Family.

Musicals

BANQUET OF MELODY—

Matty Malneck and his band play a couple of numbers by themselves and accompany Peggy Lee in her songs. Other soloists are pianist Rose Linda and the Delta Rhythm Boys. (Name-Band Musical: Universal) Family.

COMMUNITY SING NO 6.—

Starting with the current song, "I'm Gonna Love That Guy Like He's Never Been Loved Before," this group of songs-to-be-sung-to accents a welcome to all returned soldiers. (Columbia) Family.

MERRILY WE SING—

A short for audience singing with some amusing comedy and several popular songs well sung. (Sing and Be Happy Series: Universal) Family.

Cartoons and Comedies

MIGHTY MOUSE IN SVENGALI'S CAT

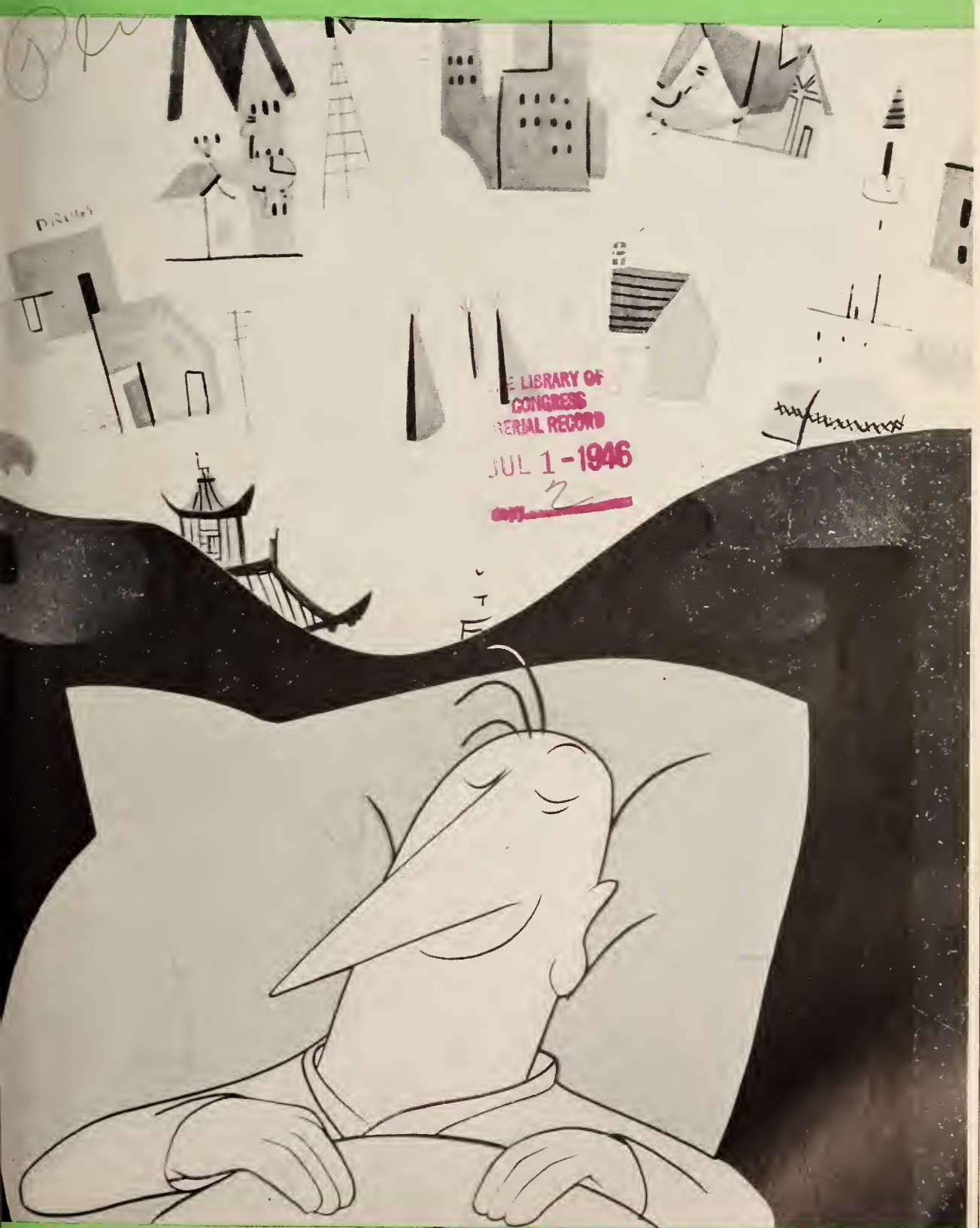
—The bait for this better-mouse-trap idea is a hypnotized mouse whose singing of "Alice Ben Bolt" lures male mice in droves to a death-trap. The contrasting rhythms of the heroine's song as she is drawn ever nearer the villain's band-saw and Mighty Mouse's aerial fight with the fleeing cats is fine cartoon-foolery. In Technicolor. (Terrytoon: 20th Century-Fox) Family: SMPC 8-14.



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Cover — *Brotherhood of Man* — Brandon Films Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

Chairman: Henry Hart
Secretary: Arthur Beach

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Manny Farber	Frances Taylor Patterson
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Norbert Lusk	Leane Zugsmith

The Review Committee, approximately 250 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Pictures selected by the Review Committee are classified for family or mature audiences. SMPC—Schools Motion Picture Committee recommendations for age groups under 14. * — Pictures especially worth seeing.

E D I T O R I A L

One World or None

EVERY speaker at the 37th Anniversary Conference of the National Board referred to the fact that the conference was held in the shadow of the greater one at Hunter College, and in the deeper shadow of the Atom Bomb. This unanimity was, as the radio says, spontaneous and unrehearsed. It came about because our speakers simply could not find it in themselves to speak in any other terms, no matter what their announced subject. Symbolically, Quincy Howe, President of the National Board, had to leave our conference after his introductory address in order to cover a meeting of the Security Council. That was the atmosphere in which we convened to discuss the new outlook for motion pictures. And by its nature that atmosphere defined for us what the new outlook for motion pictures will be. All of us, delegates and speakers alike, agreed that unless the motion picture can and will play its part in the building of the united world, it is not worth the thought and discussion we have given it these 37 years, much less worth our continued efforts now in this most fateful moment of all human history.

HAPPILY the conference speakers held out much hope to us that the motion picture will actually play its mighty and historic role as a medium for acquainting the peoples with each other, and for educating our own people to their part in world affairs. Subsequent events support that hope—support it surprisingly, considering the short time in which film leaders have had to draw up their plans and marshal their forces. In this issue of *NEW MOVIES* appears the announcement of the plans of the United Nations to use movies to acquaint every citizen of every member country, directly and at first hand, with the proceedings of their representatives in the great experiment in world government. Last month, the Motion Picture Association of America appropriated \$100,000 for the production of seven experimental educational films, under the guidance of the redoubtable Arthur L. Mayer. That means that Hollywood at last is seriously lending its know-how to the educators of America. This month, Metro-Goldwyn-Mayer announces its plan to make classroom, training, documentary, and fact films "as readily available as the text book is now not only to schools and colleges throughout the world but also to trade unions, farm groups, clubs, that are potentially audiences for films of cultural and instructional content." The International Film Foundation, headed by Julian Bryan, is hard at work producing films about the peoples and cultures of many nations. And now John Grierson, who created the thriving documentary film groups in England and Canada, comes to the United States to produce 39 informational shorts for United Artists release within the next three years. And, to cap the picture, that profound humanist document, the Italian film *Open City*, is playing to packed houses in nine U. S. cities.

WE of the National Board and the Community Councils have been waiting for films which we could use to good purpose. Now they are on the way, and we must use them with all the effectiveness that our experience has taught us. And we have to spur us, not only the fear of war and chaos and utter destruction, but the bright, bright hope of a world of men and women matured and broadened by new contacts with each other.

THE NEW MOVIES

Selected by the Committee on
Exceptional Motion Pictures

Two Sisters From Boston

Directed by Henry Koster; original story by Myles Connolly; additional dialogue by James O'Hanlon and Harry Crane; operatic sequences adapted by Charles Previn and William Wymetal; music conducted by Charles Previn; dances by Jack Donohue; songs by Sammy Fain-Ralph Freed; photographed by Robert Surtees; a Joe Pasternak production released through Metro-Goldwyn-Mayer.

The Cast

Abigail Chandler Kathryn Grayson
Martha Canford Chandler.....June Allyson
Olstrom Lauritz Melchior
"Spike" Jimmy Durante
Lawrence Patterson Jr. Peter Lawford
Wrigley Ben Blue
Aunt Jennifer Isobel Elsom
Uncle Jonathan Harry Hayden
Lawrence Patterson Sr. Thurston Hall
Mrs. Lawrence Patterson Sr.....Nella Walker
Ossifish Gino Corrado

AT the turn of the century when a young lady from Beacon Hill takes a job singing in a low resort in the Bowery she can expect no end of trouble when rumor gets back to her august family. That's the pickle Abigail Chandler finds herself in and it takes all her resources of panicky guile backed up by the horrified loyalty of her young sister and the enthusiastic help of her boss, "Spike," to get her out of it before her pinchpenny Uncle Jonathan gets wise. The result is a swell show ranging from delicately burlesqued sentiment through plenty of tuneful music to the raucous comedy of Jimmy Durante in top form.

The plan to save Miss Grayson from shame involves getting her into the Metropolitan Opera. Billed as "High C Susie" in the Golden Rooster saloon, her chances seem slim until Durante takes over and by a process of outrageous innuendo frightens Lauritz Melchior into accepting the young lady into his cast for "Marie Antoinette." She makes a smash hit—even Melchior is

pleased and forgiving—and it ends happily for everybody.

Much ingenuity has been put into the elaborate production, conspicuously in the operatic sequences adapted from non-operatic music by Liszt and Mendelssohn. These charming and witty adaptations are the joint work of Charles Previn and William Wymetal. In his speech before the 37th Anniversary Conference of the National Board last March, Mr. Previn provided diverting explanation why it was necessary to "make" opera instead of drawing on the reams of operatic music already in existence.

"The reasons for this are really quite logical. The writers give us a script with the most impossible requirements. An aria begins, the hero enters, this happens, that happens. But there just isn't any opera that fits these requirements. So we must devise some way of following the continuity.

"To do this we have two choices. Either we can compose an original opera of our own, or else we can use familiar music and blend it to fit the continuity. I prefer the latter method because I'm sure people would rather hear the music of Liszt or Mendelssohn, say, than my own music. So I do just that for the picture. The trick is to have the arrangement, when completed, exactly follow the sequence of the writer, which will permit everything to go per schedule."

Mr. Previn's plans on this point are remarkably successful in the film. With no slowing in the pace of the story two elaborate musical sequences are fitted into the action allowing Mr. Melchior and Miss Grayson to keep in character, the outraged tenor and the plucky tyro, as well as affording the audience the pleasure of some good singing.

Besides doing a good job with his vocal chords and turning in an amusing mock of



Lauritz Melchior's stentorian tenor threatens to blast an early phonograph recording apparatus in "Two Sisters from Boston"

a pompous opera tenor, Lauritz Melchior has a delightfully funny sequence recording a song with the primitive equipment of forty-odd years ago. The punch of the incident comes when the tenor's mongrel (and most devoted admirer) jumps up to the horn of the gramophone playing the recording back and enacts "His Master's Voice."

In the fine array of talent that makes *Two Sisters* the rather well sustained fun that it is, Jimmy Durante easily dominates the piece. All that is best in Durante is given free range and plenty of footage. For his sequences alone the film is well worth seeing. He is one of those rare comedians with authentic genius and it is hard to imagine him giving a better demonstration of it than in *Two Sisters from Boston*.

The Stranger

Story by Victor Trivas and Decla Dunning; screenplay by Anthony Veiller; directed by Orson Welles; photographed by Russell Metty; musical score by Bronislaw Kaper. An International Picture produced by S. P. Eagle, released through RKO Radio.

The Cast

Wilson Edward G. Robinson
 Mary Longstreet Loretta Young
 Prof. Rankin Orson Welles
 Judge Longstreet Philip Merivale
 Noah Longstreet Richard Long
 Dr. Lawrence Byron Keith
 Konrad Meinike Konstantin Shayne
 Mr. Potter Billy House
 Sarah Martha Wentworth
 Farbright Theodore Gottlieb
 Mr. Peabody Pietro Sosso

IT is hard to tell just what Orson Welles had up his sleeve when he made *The Stranger*. Frankly it's a chase film and its opening gives promise of plenty of ex-

A. B.



Orson Welles sets the clock for murder as Loretta Young guesses his secret in "The Stranger"

citement. But Mr. Welles does not rest there. To his provocative talent for directing a good show he adds a heavy helping of his political philosophy, in this case it is the workings of the Teutonic mind that fascinates him. The villain of the piece is a Nazi who has escaped the War Crimes Commission and settled down to a highly respectable career in a boys' school in New England. So successfully has he covered his tracks that no one has the faintest suspicion that this pleasant young man is the Franz Kindler who conceived and directed wholesale murder in the concentration camps. That is, until an American member of the War Crimes Commission hits on a plan that allows Kindler's old assistant in mass murder to escape and tracks him to the New England village. This opening is good, sure-fire melodrama, exciting and breathless and particularly effective in the afternoon peace of the little American town. But as the film develops one is apt to get a bit distressed with the almost sentimental approach with which the detective stalks his quarry. With a chevalier disregard for the ordinary precautions on several occasions, he places himself in great and apparently unneces-

sary danger being fully aware all the while that the man he is after is little more than a wild beast—albeit a clever and cultivated one. It does not reassure an audience to know so important a job as cleaning up the Nazis is in the hands of officials with so sporting a turn for their adversaries.

Needless to say Franz sees through the scheme to trap him when his old friend turns up and explains that the Allied authorities left his jail door open and he walked out. He deduces that his Nazi co-worker is the only man who knows his true identity and murders him. There is a good deal of tension in this part. Franz frantically buries the body in the woods while school boys are tearing all over the terrain in a paper chase. But he manages things successfully for the time being and tho' somewhat shaken by all this he pulls himself together and goes home to marry the daughter of a Supreme Court justice. Everything looks safe for Herr Kindler until, asked to comment on the German mind at a dinner, he gives off some extremely naive notions winding up by saying that a certain German scientist wasn't a German but a Jew. After mulling several hours over these remarks, the detective comes to the conclusion that only a Nazi could say that and that Franz is his man. But he has to proceed cautiously. One can't jug the eminent son-in-law of a Supreme Court justice so the detective sets a trap for Franz and baits it with his young wife. In the end the plan works and Franz comes to an ironic fate but not before he poisons his wife's pet dog and nearly succeeds in killing the lady herself.

Played for all the suspense possible by a first rate cast, handsomely mounted and photographed, nevertheless Mr. Welles' latest work stumbles rather painfully now and then trying to be two different things at the same time. Mr. Welles' own performance is rather bumbly and far from a well rounded and convincing characterization. One can hardly believe that a Nazi, as clever as he is supposed to be, could do so many foolish things. A.B.

The Kid From Brooklyn

Directed by Norman Z. McLeod; adapted by Don Hartman and Melville Shavelson; screenplay by Grover Jones, Frank Butler and Richard Connell; based on play by Lynn Root and Harry Clork; photographed by Gregg Toland; dances by Bernard Pearce; music by Sylvia Fine-Max Liebman and Jules Styne-Sammy Cahn; a Samuel Goldwyn production released by RKO-Radio.

The Cast

Burleigh Sullivan Danny Kaye
 Polly Pringle Virginia Mayo
 Susie Sullivan Vera-Ellen
 Speed McFarlane Steve Cochran
 Ann Westley Eve Arden
 Gabby Sloan Walter Abel
 Spider Schultz Lionel Stander
 Mrs. E. Winthrop DeMoyne Fay Bainter
 Mr. Austin Clarence Kolb
 Photographer Victor Cutler
 Willard Charles Cane
 Fight Announcer Jerome Cowan
 Radio Announcer Don Wilson
 Radio Announcer Knox Manning
 Matron Kay Thompson
 Master of Ceremonies Johnny Downs

The Goldwyn Girls

THIS time Danny Kaye takes the milk business and the fight game for a ride in about two hours of his brand of comedy. He also sings a song, "Pavlova," that gaily pulls the rug from under the ballet. Not all the minutes that make up the length of the picture are packed with howling mirth but there are enough of them to please anyone with a funnybone and to send Kaye fans into the aisles. Burleigh, the mild and eager milkman, is trying to improve an indifferent record for sales when his horse is taken with labor pains. His frantic efforts to get a doctor for her has him barging into an impecunious maiden's boudoir for a phone. There he gets his call through, he gets a new customer, he loses his job. He also gets romance.

His next adventure is with a tipsy prize fighter and his trainer when the pair try to date his dancing sister as he takes her home from work. The upshot is that the pug gets knocked out (thanks to Danny's talent in ducking) and the sporting press hail Burleigh, who is thought to have blacked the champ's eye, as "the fighting

milkman." To save Speed McFarlane's ring career his manager and trainer corner Burleigh and persuade him that he's a natural fighter and sign him up for a series of put-up bouts so that when he does meet Speed he'll have enough prestige to make it look good when McFarlane knocks him out of the ring.

Combine these two gambits and you have the raw framework for the rest of the film: romance, slapstick, satire, songs, dance and Danny Kaye clowning, all wrapped up in Technicolor. It makes for a delightful, if over-long, show that stands up well to Kaye's earlier screen appearances. Virginia Mayo, his heart-beat in the film, sings a couple of songs pleasantly and Vera-Ellen, who plays his sister, has a good dance sequence. Both are pretty enough too to get along very nicely with the little they have to do with the story. Lionel Stander, the trainer, grumbles an impotent disgust and Walter Abel, the manager, burbles a press agent's enthusiasm in proper line with the Hollywood code of behavior of men in the fight racket.



Danny Kaye, Lionel Stander and Walter Abel in "The Kid from Brooklyn"

Meanwhile Steve Cockran, the champ, takes all the pratfalls. Clarence Kolb plays the stuff-shirted ruler of the Sunflower Milk Co., Fay Bainter is the wealthy matron who sponsors the milk drive for babies and Eve Arden plays Greek chorus to the whole jolly absurdity. And to all this, in a welter of tunes and against a backdrop of Goldwyn Girls, Danny adds his merriment from drollery savoring of Harold Lloyd to his own breath-taking specialities. The film is not the best comedy to come to the screen but it is slick, fast and funny enough to make a good evening's fun.

A.B.

Selected by the Review Committee

AVALANCHE

Bruce Cabot. Original screenplay by Andrew Holt. Directed by Irving Allen. PRC Pictures. Family: SMPC 12-14.

Murder mystery in the ski country. A pair of treasury men go up to a swank ski lodge to arrest a man who owes a huge sum in back taxes. They are marooned in the lodge because of avalanches. Later their quarry is found murdered and the guests all fall under suspicion because each one seemed to have a motive for killing the tax evader. After several more murders and some thrilling ski sequences the treasury men nail the killer. The film is a good whodunit. It has suspense, lovely winter scenery and a good cast.

CLUNY BROWN

Charles Boyer, Jennifer Jones. Screenplay by Samuel Hoffenstein and Elizabeth Reinhardt; based on the novel by Margery Sharp. Directed by Ernst Lubitsch. Twentieth Century-Fox. Family.

The Lubitsch touch caricatures most of the people in Margery Sharp's novel about a Cockney plumber-parlormaid and a famous Polish writer, restless spirits trying to adjust themselves to the suffocating pleasantness of a great Devonshire estate. English country life, the ways and thinking of the gentry and their households, the social distinctions marking off squire, shop-

keeper and servant are treated with a gay, faintly sophisticated satire that occasionally broadens into the most laughable farce. English attitudes in 1938 toward approaching war also come in for a jab or two. Characterizations by the stars leave something to be desired, Boyer's because of a confused and weakly motivated role, Jennifer Jones' because of exaggerations in performance. But the rest of the cast is quite as it should be.

DEVOTION

Ida Lupino, Olivia De Havilland, Paul Henreid, Sydney Greenstreet. Original story by Theodore Reeves. Directed by Curtis Bernhardt. Warner Bros. Family.

A filmic life of the Bronte sisters and their brother, Bramwell, that is long on reelage but might just as well be a romantic tale of two other girls and their unfortunate brother. The drama of the piece lies in the rivalry of Emily and Charlotte for the love of a curate. Emily dies and Charlotte gets him. There is a further rivalry on the score of literature; all three of the Brontes seem very grudging of one another's success on that point. In the case of the brother, his failure drives him to drink and finally to death. The production is handsome, the cast good and individual performances are often excellent. The script, however, lacks the sense of reality that biography should have.

DO YOU LOVE ME?

Maureen O'Hara, Dick Haymes, Harry James. Screen play by Robert Ellis and Helen Logan; based on a story by Bert Granet. Directed by Gregory Ratoff. Twentieth Century-Fox. Family.

The old argument about the relative appeal of classical music and jazz shows up once more when Maureen O'Hara, the stuffy dean of a stuffy music school, goes to New York, meets bandleader Harry James and singer Dick Haymes and becomes a convert to swing and a glamor girl besides. It nearly wrecks her academic career but the boys put on a trial concert for her at the school and prove that a Tchaikowsky symphony can be put in the shade by the St. Louis Blues. With this go expensive clothes and sets, repartee that is currently smart and a steady supply

of Haymes-James music. Dick is becoming more and more attractive, and two of his songs "Do You Love Me?" and "Moonlight Propaganda" sound like Hit Parade material. In Technicolor.

HOME ON THE RANGE

Monte Hale, Adrian Booth. Screen play by Betty Burbridge; original story by Betty Burbridge and Bernard McConville. Directed by Robert Springsteen. Republic. Family: SMPC 8-14.

Prompted by his love of wild life, a rancher forbids hunting on his property and incurs the enmity of his neighbors. Further bad feeling is stirred up by a cattleman who wants the land and who circulates the rumor that the protected bears are killing cattle. Eventually, after the villain's vicious bear has been turned loose on a couple of calves and mauled the old rancher himself, the land is turned over to the government as a park, safe from scheming land-grabbers. The story, though developed clumsily, draws interest from the well-trained animals, the tunefulness of the Sons of the Pioneers and attractive Bobby Blake, the rancher's little son, who defends his friendly beasts from the attacks of the misled cattle-raisers. In Magnacolor.

IN OLD SACRAMENTO

William Elliott, Constance Moore. Original story by Jerome Odlum. Directed by Joseph Kane. Republic. Family.

This Western marks a departure in that the main character, William Elliott, is a stage-robber from the first. There is no doubt that the law will catch up with him, but a suspenseful question hangs on the attitude of a lovely cabaret singer whose love for the highwayman causes her to try to protect him even though she knows his identity. Finally, however, she resignedly witnesses his death at the hands of justice. Despite the unusual dramatic plot, some of the gold-rush action is typical. Constance Moore adds considerable to the interest with a graceful performance and some pleasing musical presentations. "Parlez Moi d'Amour" and "Camptown Races" are but two of the old favorites used.

POSTMAN ALWAYS RINGS TWICE, THE

Lana Turner, John Garfield. Screen play by Harry Ruskin and Niven Busch; based on the novel by James M. Cain. Directed by Tay Garnett. Metro-Goldwyn-Mayer. Mature.

James M. Cain's celebrated story of the bum who induced a hash-slinging waitress to murder her husband, the owner of the roadhouse, and almost got away with it, has been watered of much of its motivation, and unconvincing performances fail to provide a substitute for this omission. However, the picture holds the interest through a long cycle of blackmail, estrangement of the lovers, her feints at suicide, their reunion, and then the accident which finally turned them over to the law and revealed their murder. The plot's violence seems somehow mechanical in film form though Garfield tries hard to realize the self-styled "maddog" in the role of the hobo-turned-lover-turned-murderer.

STRANGER, THE

RKO Radio. Family. (See page 5)

SUNSET PASS

James Warren, Jane Greer. Screen play by Norman Houston, based on a novel by Zane Grey. Directed by William Berke. RKO Radio. Family.

Detectives for the express company find that one of a band of train-robbers is a lad using his share of the money to pay his sister's school bills. The struggles of the rest of the gang to escape detection and get away with the loot make a mild western enlivened by some pleasant singing and the comedy of a flirtatious Mexican-Irish express agent. The film is at its best pictorially—with majestic scenery, remarkable riding and handsome, statuesque James Warren as its investigator hero.

TO EACH HIS OWN

Olivia De Havilland, John Lund. From a story by Charles Brackett. Directed by Mitchell Leisen. Paramount. Mature.

In the spate of current heroines whose toils form the body of long movies, Miss De Havilland's plight stands out. Hers is the tragedy of the unwed mother in a small town. When the child is lost through adoption, the unacknowledged mother moves away, is a success in business, but her pent up yearning, gratified by the briefest

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THE UNITED NATIONS IN FILM

An address by Mr. Benjamin A. Cohen, Assistant Secretary General of the United Nations in charge of the Department of Public Information, delivered before the New York Film Council. Mr. Cohen, a Chilean, has been his country's ambassador to Bolivia and Venezuela, and a delegate to numerous Pan American Conferences. In 1945 he was loaned by the Chilean Government to the International Secretariat of the United Nations.



Blackstone Studios

Mr. Benjamin A. Cohen

ALTHOUGH I am not an expert but one whose views are culled from publications and hearings on the role that moving pictures can play with regard to the United Nations, I strongly feel that they constitute one of the most effective media for the dissemination of factual and objective information. To those not blessed with literacy, and they are millions in every continent, visual information is the fundamental source of knowledge, and has an impact of vitality which strongly appeals to the masses.

As Assistant Secretary General in charge of the Department of Public Information of the United Nations, I intend to foster the use of motion pictures in educating the world as to the aims and activities that the Charter of San Francisco defined and which we are trying to work out.

What have we done about it? Here is the answer.

In London

An international newsreel pool was set up at the United Nations' first meeting in London. British Paramount News filmed the Conferences for the pool, including meetings of the Executive Committee, Preparatory Commission, General Assembly, Security Council and Economic and Social Council. This footage was available to all the United Nations and was utilized by such member states as Canada, Australia, China, India, Poland, Czechoslovakia, as well as the United Kingdom and the U.S.A. Duplicating prints of all footage filmed by Paramount were supplied to us for our own documentary film record.

The Crown Film Unit, working in co-operation with the British Ministry of Information, filmed additional footage over and above the newsreel coverage, to meet our needs for a full documentary film record and to make a documentary film of the proceedings themselves. This coverage included close-up recordings of speeches by Committee Chairmen summarizing the various technical aspects of the work of the Preparatory Commission and General Assembly such as trusteeship problems, economic and social questions, administration, location of the permanent site, etc.

The facilities supplied by the United Nations for filming were carefully planned to achieve an intelligent balance between the necessity for obtaining full coverage for this valuable medium of information and doing so in an unobtrusive, discreet manner in keeping with the dignity and gravity of the occasion. The equipment included a booth for two sound cameras, installed in Central Hall for coverage of

the General Assembly meetings, a roving silent hand-cameraman to obtain the silent cut-in shots, a studio for filming close-up speeches and interviews with delegates, and an office for the Chief of the Film Section to be used by the film technicians. The latter office was equipped with a loud-speaker from the Conference room and a direct telephone line to the camera booth. Lights in Central Hall were carefully planned to achieve a balance between what was necessary for efficient photography and the fact that the work of delegates must not be impeded by the discomfort of sitting long hours under too glaring lights. This was done by placement at a high level, distributing them judiciously and using only incandescents. The Films Officer was available at all times to supply information and documentation to the film technicians and make contacts with the delegates.

In New York

The installation of filming facilities at Hunter College was planned and constructed along with other requirements in the Council Chamber on the same basis as in London. This included a sound-camera booth, two silent-camera booths, the necessary lighting, as well as studio and office space. Again, an international newsreel pool was established but the five local newsreel companies concerned in the actual coverage are working on a rotation basis, each company covering for a two weeks' period instead of one company being designated for the entire coverage. The Information attachés of the embassies of all the United Nations have been informed that this footage is available and may be ordered by them.

The policy of the Department of Public Information in production is *not* to enter into competition with existing film companies, but merely to produce and make available, largely to the ready and interested non-theatrical market, basic films which are of the same relative nature as a press release, emphasizing authenticity, objectivity and the United Nations viewpoint.

At the moment, the film footage on the London Conferences is being edited for two immediate purposes, a documentary film record of the proceedings for our own archives and a short film on the nature, structure and meaning of the United Nations General Assembly, to be available before the next meeting of the Assembly. This footage on the London meetings is also being catalogued as a basis for building up a film library for the Film Section. Footage on the present meetings of the Security Council now being obtained is concurrently being catalogued and edited as an official film record of the proceedings.

Various methods of distribution are now under consideration. A survey has been drawn up on the values of rental and purchase in both 16mm and 35mm, as well as possible channels of distribution.

An information and liaison service is being planned and set up. This will supply information, documentation and film footage to existing film companies who are interested in making films about the United Nations and will supply information about documentary films dealing with United Nations subjects or countries that are a part of the United Nations organization, to meet the flood of inquiries from non-theatrical users throughout the world. This would be an information service rather than distribution of actual films. Also under consideration is a film library of all movie material relating to the United Nations.

Aims of the Department

The Advisory Committee of Experts on Information expressed its views to the Secretary General of the United Nations in the following words:

"All activities of the United Nations should be filmed in the broadest and most varied manner. To this end, the Department of Public Information should secure the fullest facilities for independent newsreel companies to film all meetings of the General Assembly and other organs and their activities. In addition, such meetings and activities should be officially filmed,

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I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER III: IN FRESH FIELDS FOR FAIR

The expansion of motion pictures takes Mr. Lusk to Monte Carlo and friendship with a famous authoress

JUMPING from Philadelphia to Monte Carlo was impossible without a detour. Mine took me to Fort Lee, the Hollywood of the East, where one reached the studios by ferry, an ascending trolley and a safari through paths overgrown with sumach and jimson weed. Grasshoppers, June bugs and katydids completed the rural setting in summer. When winter came it was more like "Way Down East," especially if the cars were snow-bound and one had to walk.

Ten to one he would spy such amebas of the silent cinema as June Caprice or Muriel Ostriche or Violet Mersereau whizzing up the hill in a limousine, snuggled in furs, and scenario writing then would seem a vile way to make a living. Better become a socialist, as one dissatisfied with any existing order of things was called, and put an end to these kitten-eyed soubrettes.

It is well that I did nothing to wipe out the tribe for the most enchanting of them all would one day snatch my heart away and would speed by in a bigger, faster car than any of these; but the time was not yet.

Sedately I went on my way to present a letter of introduction to Jules E. Brulatour, head of the World studio, who, I was told, was in need of just such an imaginative writer as myself. How did one prove he had imagination, if asked? It wasn't something he could carry around in a brief case like a script. After some experience I knew that no studio overlord ever had time to study a scenario to determine the capacities of a writer. So I came empty-handed to the executive offices of the studio, a ramshackle building that looked like a frame house abandoned for a long time until taken over by a lot of people who didn't know each other and seemed to be

making up their minds whether to spend the day or not.

Mr. Brulatour sent word that he was too busy to see me. I had not long to wait to see what occupied the handsome, gray-haired man of the hour as he strolled down a corridor with his arm around the waist of Alice Brady dressed as a cowgirl. She was the bright particular star of the plant whose big boss her father was. A slim dramatic actress, she was acquiring the cinema training that was brilliantly exhibited in her antics as a comedienne until her passing in 1939. The studio had access to the large accumulation of Mr. Brady's stage plays and was filming the best of them at a great rate.

A second call upon Mr. Brulatour yielded reward in the shape of a play to adapt. It had seen its day in the theatre years before and probably came from the top shelf nearest the ceiling in Mr. Brady's property loft. More than mere imagination was needed to transpose "The Minister's Sweetheart," by Hal Reid, sire of Wallace Reid, into something that might pass muster with audiences in 1915. I gave sweat to the job.

Mr. Brulatour hadn't probed the depths of my imagination, hadn't asked any questions at all, but smiled and said he would pay \$150 for the completed scenario whenever I brought it in. This, thought I, is the life, with a succession of \$150 checks handed out by affable, aristocratic Mr. Brulatour who certainly was different from all the movie moguls I had known. All the more so when, true to his word, he took me to the cashier's desk where I received the first check in no more time than it took to



A scenario conference in 1915: Norbert Lusk, writer, William Garwood, star, and Alice M. Williamson, author, amicably discuss their serial "The Adventures of Lord John."

write it out. With what I thought shrewdness, I hurried to the bank before closing time to make sure it was good.

MY version of "The Minister's Sweetheart" was declared "wonderful" after someone had cursorily read it, and now I had another funny old play to work over, worse than the other. Apparently they didn't have one on the shelf that would fail to come to life with the help of my imagination.

When this was finished I made another of those happy trips to Fort Lee. Mr. Brulatour too busy to see me. I was relieved of my script by a minion who was sure it was as wonderful as the other, and Mr. Brulatour would communicate with me.

No one at the studio ever communicated with me, not even to tell me my work was less than wonderful this time, not even to

return it. They chose rather to be incomunicado. That was a mistake, so I brought suit against Mr. Brulatour and the slipshod methods of his studio, and he settled out of court rather than be bored.

Rosemary Theby and Harry Myers jaunted over to Coytesville near Fort Lee, there to carry on in comedies for Universal, and when I called on them the glamorous one of the pair, in an evening gown, was broiling lamb chops on a coal stove in the carpenter shop. It was not unusual to discover that a star was a home girl in those days.

She and Harry urged me to connect with their company. All one had to do was see Julius Stern, if one could. He held forth in his company's metropolitan studio, otherwise a rookery on Tenth Avenue near Forty-second Street, a dark maze of wooden stairs and halls and shabby cubbyholes.

Mr. Stern was young, impetuous and too busy to question or converse. He simply said he would pay me \$75 a week for six months, forgetting, or not caring to bother with telling his scenario editor he was taking on a new man. It is pleasant to recall that Raymond Schrock, who held that post, received me cordially when I bounced in with news that might have given me another sort of reception. Pleasant, too, was Mr. Stern, whose reputation was not that of a Chesterfield in dealing with men nor a Galahad when women came to his office. But he put a fine point on the meaning of honor in keeping a promise to me and, more than all else, discerned my fitness for a very special assignment.

"Ever hear of Mrs. Williamson?" he began. I said the usual thing.

"She wrote," he consulted a pad, "'The Lightning Conductor.'"

"Oh, you mean C. N. & A. M. Williamson!" I mentioned some of their other books without consulting a pad, wondering what traffic he had with a celebrated writer far removed from the scenario hacks he customarily dealt with.

"Well, you're to work with her." He opened the door to a glorious adventure as casually and unknowingly as when he hired me. Then he hurriedly explained.

She had published a mystery story in a magazine and had been commissioned by Universal to extend the yarn to twelve chapters for a serial film.

MY pleasant duty was to guide her plotting ability, to acquaint her with what could and could not be pictured on the screen: possibly to restrain her imagination and clarify the story. A novelist might people a tale with too many characters to run through a chapter film, might develop one out of proportion to its place in the whole, and might, Heaven help us, write incidents that were censorable. How much better to avoid these pitfalls by placing at Mrs. Williamson's elbow one who knew the rules and was tactful and sympathetic enough not to curb her activity, but to spur it on under discipline.

That is how I charted the duties ahead of me, and that is how the often ridiculed intelligence of Julius Stern sent me to Elysian Fields hand in hand with an amazing character, a rapturously charming woman and a divine friend if ever there was one—Alice Muriel Williamson.

OUR first meeting, my first impressions as a daintily-rounded woman stepped out of the elevator in the old Hotel Belmont, with the zephyr-like tread of a little ballerina and came to me with the outstretched hand of practised youth eager to like and be liked. She faintly jingled with beads and chains, wore a thumb ring, was a bit wiggy, fortyish, and had a light, sweetly articulated voice. Very British I thought. My mistake. She was American, married to an Englishman, and stood out as very Stars-and-Stripes when with Europeans.

She wasn't like anyone I had met ever. She was cosmopolitan, knew everybody in Europe, was enthusiastic about everything, except the Central Powers, and kindness radiated from her gray eyes and full lips. She had mischievous, innocent humor and more constructive energy than anyone I knew. That was the secret of her success. We met every afternoon to analyze what she had written the night before and to

discuss future chapters over tea and bread and butter. My writing took the form of compressing her work into a scenario, leaving hero and heroine dangling in midair, so to speak, at the end of each episode except the last, which had them locked in an embrace on terra firma. Not that it matters now, and precious little it counted then, but William Garwood and Stella Raffetto, the director's wife, played these roles.

Mrs. Williamson interested me more in herself than in any movie character and I never stopped finding beautiful things about her as the years went on. I never knew anyone then to give so lavishly for the betterment of other people's lives, for the enrichment of other souls.

She loved to help people "find" themselves and took extraordinary pains to provide the best means of realization, whether it was promoting a waiter's job in New York for a man in Vienna, or moving heaven and earth to get a discharged English convict into the French Foreign Legion. Perhaps it was to bring the needy European inventor of an electrified beauty mask to the attention of Elizabeth Arden. She always had a string of such protégés. Unlike most who hold out a helping hand, she met with no disappointment, no ingratitude. If she did, she never mentioned it. So implicit was her faith in people, and in good, that she refused to credit any manifestation of the opposite and pursued life in a happy, enviable state of romantic illusion unaware, even, that some of her women intimates lived up to the tradition of the cat.

She thought I was great and told me so, not as calculated flattery but because she knew I needed to have a better opinion of myself and my work; that I might acquire it if she persuaded me to believe in myself. She even insisted that I had qualities in common with Robert Hichens whom she knew well. Me like the author of "The Garden of Allah"! Who could resist such boosting as that?

There was fun in our collaboration too, nicknames and the like. I became "Doctor Rameses" after the villainous Egyptian

who caused all the trouble in our story, and Alice Williamson was the "Head Sister," his partner in crime, a nun-like fiend who presided over his hideaway on Long Island. Foreign governments and the Catholic Church were unheeding in those days else such implications as were found in these playful names would have been frowned upon, production halted, and their sting plucked out.

SOON in our daily meetings she touched upon "La Pausa," her home in Southern France where Mr. Williamson awaited her return as soon as we should finish "The Adventures of Lord John." She described the old village of Roquebrune near Monte Carlo, high upon a hill overlooking the sea, and the garden in which their house was built midway in the steep climb from shore to top. La Pausa took its name from religious processions of long ago when the peasants stopped half way up the hill to rest, and the spot came to be known as "The Virgin's Pause." Then one day came a thunderbolt from my fascinating friend.

"Dear Doctor Rameses," she gasped as if struck with a new idea for our villain's wickedness, "wouldn't it be grand if you could come to La Pausa, and we could dope out another serial?" Her intuition was at work. She sensed that foreign travel was my suppressed desire and meant more than money or success or screen credit. She knew then, as I was later to know well, that it would be for me an adventure comparable to nothing else, that I would get more out of Europe in intangible values than most travelers. That seemed impossible to realize in September, 1915, with the war and everything, including money and the lack of it, but the germ she planted grew and grew.

Monte Carlo! The one place I'd wanted to visit since I began reading novels and seeing plays. Glittering, dramatic, fatal Monte Carlo! Here was I being invited—no, urged!—to go there and write with a famous author, all this in less than three years from the time I thought there was no future beyond cooking up another "Wife's Peril," seeing Miss Anglin in a

new play and sticking to interest and discount and foreign exchange. Foreign exchange my eye! Here was I on the brink of figuring foreign exchange for *myself*. Since then I've learned there never is a time in life when tomorrow is barren. It certainly never was in my séances with Mrs. Williamson then and in the eighteen years of friendship that followed, with meetings in various parts of the world and correspondence in the intervals.

One never had cause to ask why she didn't answer one's questions, for she was the promptest and most meticulous letter writer. She didn't spend the first hour unpacking and getting settled in her ship's cabin searching for the bar, or looking for "names" on the passenger list. She began at once to write to friends she had left behind, in order to catch the mail at quarantine, and one heard from her next morning.

"You choose the most *unusual* flowers and they delight me, dear thoughtful Rameses," she might say. "The little pink roses and forget-me-nots are like a valentine and I mean to make them last the entire voyage." She probably did, for she had that psychic something which kept flowers fresh and apparently happy to give her their all. She influenced perfumes too. Familiar scents were unrecognizable when she used them. "Mary Garden," a sort of shopgirl's favorite, became delicate, haunting and a little mysterious when emanating from her.

Our work was nearing the end and still there had been no contact with the man who was to direct the serial, Edward J. Le Saint. Short-sighted economy of the movie company kept a continent between us. Picture-making was carried on much in that manner then. The human equation counted for little, especially where writers were involved, although the business depended upon that very thing. The fate that brought Mrs. Williamson and me together may have been just a happy accident, a rare exception to the rule of hodge-podging personalities and talent. We believed it was directed by one more perspicacious than Julius Stern.

When she sailed for home on a little ship she had no fear of German submarines because, as she said then and often afterward, "I want to see what lies beyond. I'll be ready when the time comes for me to look behind the curtain." And she was.

Later came photographs of La Pausa, beautiful views of a house unlike any I had seen—low, only one story, softly settled in a rising garden on a height above the Mediterranean, with old olive trees spraying delicate gray-green leaves in the airy formation of fountains in a suave breeze, one of the trees, the patriarch of them all, named for Robert Hichens. The pictures had been made by Mr. Williamson for me and they made up my mind. I would go to this place and see and feel all that Mrs. Williamson described and the photographs promised. No matter how hazardous the voyage—submarines *had* chased her ship—no matter how hard it would be to accumulate the money, I knew that all this would be overcome.

Foolish to give up a job for a speculative venture, of course. Besides I must complete my six months' stint as promised Julius Stern. I was naive enough to consider it a contract. So I went on turning out scenarios for Mary Fuller and other now forgotten stars and counting the weeks until I should be free to ask Mrs. Williamson if her proposal still held good, when Julius Stern summoned me.

"Say," he looked up from a disordered desk, "I can't use you any more after this week. We're slowing down production. We got all the stories we need, see?"

I could take anything coming from a change of mind on the part of any one connected with the movies, and I can still. Even when I saw four weeks' salary missing from my savings I was calm in the knowledge that right was right and that in the last accounting there could be no loss.

"But Mr. Stern," I reminded little Julius, "You promised me six months and you asked me to promise I wouldn't work for anybody else in that time."

"Oh, did I? Did I say that? When did you begin?"

"August fifteenth."

He snatched a calendar. "That leaves you four weeks to go. That's all right. You call for your salary just the same, and good luck to you." He smiled when he said it; didn't imply that he was conferring a boon as other bigger bosses have in dispensing minor mercies. He was merely being honorable, without gestures and spotlight, and keeping his unwritten and unwitnessed word. His decision made it possible for me to sail April first for Bordeaux.

NO movie company had shown more than skeptical interest in our proposed serial. They would have to see it first. You would have thought that going to the Riviera was an everyday occurrence for a scenario writer instead of the thrill it was for me. Ah, but the Williamsons' name *and* her Midas-like touch would make the story a success surely. So sanguine were my hopes that it did not occur to me how terrific the debt to my hosts if we failed, and how acute would be my embarrassment if they received nothing in return. For, of course, I was to be their guest for a long time. I could not foresee all that living at La Pausa would mean.

One does not sit and look out of the window when he sees the Riviera for the first time; he stands rooted in the corridor of his train, thrill after thrill coursing up his spine. Hyères, Nice, Monaco—next station is mine, Roquebrune. A tall gentleman with a red moustache and English blue eyes behind thick glasses is the first to enter the train when we stop, and I know it is Mr. Williamson.

"Doctor Rameses, I believe?" he asks with throaty humor, and we are friends, with me neither afraid of nor awed by my host. I wouldn't take such a chance of liking and being liked in a similar situation today, nor is it likely that I shall ever again face such a challenge. The Williamsons could only happen once.

Outwardly La Pausa was an Italian farmhouse, but such a one as could only come to life with imagination, taste and

money. The color was rose, a dusty, silvery rose, and the building seemed not to have been set upon the ground but to grow from it. A tame, rose-tinted snake in the garden unself-consciously was part of the color scheme, and flowers, flowers were everywhere: great roses like bowls of burgundy powdered with purple, buttery yellow ones drenched with sweetness, and English flowers too — Canterbury bells, larkspur, and arum lillies. The ones that meant most to me were rows of white stocks like those Miss Anglin carried twelve years before in the third act of "Camille," when she blew in from the garden to face *Papa Duval* and the letter-writing scene. Planted under the olives these spikes of spicy sweetness bordered a path that led to the guest



Mr. Lusk gets a taste of Monte Carlo life as the guest and collaborator of the Williamsons at their sumptuous villa "La Pausa."

house. There I was to live and work, and nobody could keep me from dreaming.

This scented tranquility and elegant comfort were a far cry from anything I had known. In exchange for Lubinville, with its view of May's saloon and Freihofer's bakery, life and luck gave me a plume of colored lights called Monte Carlo

on the north, the vague, enticing Italian frontier on the south, and the Mediterranean straight ahead.

A guest did not see these rarefied hosts till lunch time, a routine that left us all to do as we pleased with the morning. For them and for me this meant work. We had thought up a super-melodramatic serial called "The Man Without a Face." He was a masked fiend who for purely venal reasons plotted to separate beautiful English twin sisters, one of them blind, on their arrival at Ellis Island, and whose machinations were sustained from episode to episode with increasing ingenuity and fury till the girls came together in spite of him (with sweethearts acquired on the way) and the monster's disguise was torn off.

This was duck soup for Mrs. Williamson, inventing sexless crimes a mild exercise. Early in her writing career she kept seven serials going simultaneously in as many newspapers, feeding copy daily without knowing exactly how each story would end, and never splitting an infinitive. If a bibliography of her work were attempted it would be a hopeless task.

The C. N. & A. M. Williamson motor romances were principal books, but only an item in her incredible output. She did the actual writing while "C. N." pursued the research, assembled topographical facts and mapped out routes for the travel stories. That was not enough to exhaust her literary energy. It found outlet in scores of other tales, some published in England, others in this country and the majority in both, while royalties from translations poured in. She could claim still more books, those published anonymously or under a pseudonym. "What I learned in the Home of a German Prince, by an English Governess" sold enormously during World War I ("The Germans hate me for it," she laughed) and a mystical story of the war, "Where the Path Breaks," which she said came to her in a dream, was brought out by the Century Company at the same time.

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Non-Theatrical Films

Selected by the
Educational Review Committee

Brotherhood of Man

(See Cover)

Brandon Films, Inc., 1600 Broadway, New York 19, N.Y. (1 reel) Service charges for one day, \$3.00. (Release date not set) Produced by United Productions of America for the United Automobile Workers, CIO. Directed by Robert Cannon; screen story by Ring Lardner, Jr., John Hubley and Phil Eastman; animation by Robert Cannon, Ken Harris and Ben Washam; production designed by John Hubley and Paul Julian; background by Boris Gorelick; music by Paul Smith; executive producer, Stephen Bosustow.

Brotherhood of Man is another step forward in the continuing effort to use the motion picture to inform entertainingly, or entertain informingly, it's hard to tell the difference these days. A long step forward, one of the longest. This animated cartoon in color takes an abstruse, disputatious, scientific argument and makes it as intensely personal as gossip over the back fence. And as universal in appeal. The problem it deals with is currently a fighting issue among millions of people, its expeditious and happy solution a necessity if the United Nations are to compromise their difficulties before we are all atomized. *Brotherhood of Man* is quite a film.

It is sort of a screen version of "Races of Mankind," the Public Affairs pamphlet written by Professor Ruth Benedict and Dr. Gene Weltfish of the Department of Anthropology at Columbia to debunk Nazi race theories and combat race prejudice in the United States. It says, as did its source, that differences between the human "races" are superficial, accidental, and environmental. It has all the liveliness and wit with which the book transcended scholarship, and it has something more—heart-appeal. It is *quite* a film.

Henry, who is you and me, is having a dream about the post-war world. The Narrator—we never do find out who the Narrator is, but probably that stern daugh-

ter of the voice of God, Conscience—the Narrator says that the world has now shrunk so small that it is practically in your own backyard, and so Henry dreams it. Then he wakes up, looks out the window, and sure enough, there they are, the whole world in his yard, black skins and yellow skins and brown skins, Eskimos, Chinese, Norwegians, Greeks, all of them, with their wives and children and their strange houses and colorful clothes. Henry is as delighted as any of us would be to see a dream come true, and rushes out to meet his new neighbors. But just before he starts to shake hands with them, a little green devil, the image of his own timidity, whispers "But how can you be friends with them — they're all so — *different*," and Henry draws back. While he is hesitating, it turns out that the others have little green devils too, and before you know it the new friends are at each other's throats in a grand free-for-all. Fortunately the Narrator turns up again at this point and the rest of the film is an argument between the Narrator and Henry's devil, visualized with some of the shrewdest and wittiest phantasms ever put on the screen.

Relentlessly the Narrator tells us, and shows us, that Henry's prejudices are only that. He strips their differing skins from the races of mankind and shows that underneath, all are identical, or as near as makes no matter. As for the color of the skins themselves: "The first people on earth knew only a very small section of it. They lived close together and looked alike. But pretty soon they started to spread out and as they drifted further apart little differences began to appear. Most of the people of the world kept the same in-between color as their ancestors—and still do—but three groups on the edges of the world population developed distinct differences in color. These exceptional groups gave rise to our ideas of three

separate races of mankind." (It would seem from this that the three "exceptional" races, black, white, and yellow, are the freaks of the human family, the brown-skins the norm; there, as they say, is an angle!)

Blood, too, that old bugaboo, differs in that it has four distinct types, but since all four are found in all races, its differentiation has no racial relevance. As for variation in cultures, beliefs, standards of living, they are products of historic development and environmental difference. If we all lived in a similar environment—as may happen in the new age—our ways of life would resemble each other much more closely. The Narrator's arguments are the old familiar ones, and much simplified, but in this film they come out fresh and sassy. The reason has something to do with that alchemic transformation of the familiar to the strange, and the strange into the familiar, which screen animation accomplishes so joyously. And it has to do with Henry. Henry is a delight. His stubborn fears and prejudices have an identity familiar to all of us. After the Narrator has finished explaining the facts of biology to him, he is all smiles, but not so much because he has been educated as because—and you feel it with him—he has wanted to like these strange people all along, and is humbly, enjoyingly grateful that now he can, now he is no longer afraid of them.

THE significances of *Brotherhood of Man* are many. It was produced by a labor union for the education of its members, but made available to the general public. It condenses within one reel a complex and controversial argument, yet is unimpeachably lucid. It was made by a group of men of whom we have hardly heard before—youthful alumni of the Disney studio who during the war did animation for the Army and Navy films. In the 1944 campaign, they made a propagandist cartoon, *Hell Bent for Election*, which,

though out-spokenly pro-Roosevelt, was funny enough to amuse Republicans too. The new film puts them far out in front of that excellent first effort. Not only in style, which, though influenced by Disney and perhaps by those Isotype drawings which are used to illustrate statistics, is now uniquely their own, comparable to no other that we have seen on the screen and for that reason difficult to describe or suggest. What is more important is that its light-hearted human approach is so emphatically successful that it doesn't have to be propagandist or hortatory. It securely builds the facts into its narrative, but it singles out the things about people that interest, attract, or repel other people. It dwells on these things as Disney himself might, as Chaplin might, and thereby speaks the universal language of which they are masters. It would be understood anywhere, and felt with anywhere. And its marvelous little characters are suffused with the warmth which the word "brotherhood" gives out in any language.

Its makers have reasoned well in adopting this approach—though one suspects that they didn't have to adopt it, that it came natural to them. For by it their extremely simple argument may reach the undifferentiated audience as deeply as the crusader for racial equality. Its facts are too elementary to make it useful to anthropology classes, except to make the professor's heart glad that now his herded facts may at last reach the benighted millions. It is, of course, a natural for all mass meetings, discussion groups, and other forums devoted to the promotion of international understanding. But mostly it is just for everybody, because it fulfills a wish we all know we have kept to ourselves too long—the wish to take off the boxing gloves, jettison the revolver, and slap the other guy on the back. It should, and in this new day of intense popular interest in its subject it might, be seen by everyone who draws breath.

R.G.

WARSAW REBUILDS

Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. (1 reel) Service charge for one day, \$1.25. Available in 16 and 35mm. Produced by Eugene Cenkalski for Warsaw Films. Directed by Stanislaw Urbanowicz; script by Christine Swiniarski; English narration by Tony Cribber; edited by Mildred Brines.

Warsaw Rebuilds is a straightforward report on the awe-inspiring destruction of the capital by the Nazis, and of the beginning of its people's attempts to rebuild it. Archive material shows us the beautiful old city as it existed before 1939. Then come scenes of incredible holocaust—Warsaw, already battered by the bombs and artillery of the Nazis in the first days of the war, is literally razed to the ground by the Gestapo and the German army in their bloody and successful effort to suppress the uprising of the citizens in the last days of 1944. Ninety per cent of the city was destroyed—a levelling more complete than any the newsreels have shown us of London or Berlin, or of Nineveh and Baalbek for that matter. The few shots of actual fighting between the Nazis, the Warsaw partisans, and the Jews of the city barricaded in their ghetto, are eloquent testimony of the intensity of the struggle which left the capital a rubble heap. To this man-made desert the Polish people returned after V-E Day, and organized work brigades which passed brick and concrete rubbish from hand to hand that the ground might be cleared for a new start, while architects and planners designed the blueprints for another, more beautiful and modern, city to rise on the blood-stained soil.

Well photographed, and edited, and minus discernible political orientation, *Warsaw Rebuilds* is a valuable film document, the first to throw light on what is going on behind the so-called iron curtain, and one of the first to show us how millions of mankind are setting out to rebuild their civilizations with nothing to work with but primitive tools and the strength of back and arms. It should be particularly useful to discussion groups which plan programs on current events and world affairs. For

general audiences it also has appeal as moving evidence of the will to rebuild, the urge to live on, which makes the Poles, like Job, refuse to curse God and die.

R.G.

TALL TALES

Brandon Films, Inc., 1600 Broadway, New York 19, N. Y. (1 reel) Service charge for one day, \$2.00. Available in 16 and 35mm. Produced by Thomas J. Brandon and Documentary Film Productions. Directed by William Watts and Willard van Dyke; scenario by Ben Maddow; photography by Herbert Kerkow; sound direction and editing by Irving Lerner.

OUTSIDE a farmhouse kitchen, three field hands and a Negro cook pause to play horseshoes and sing folk songs before returning to work in the fields. They turn out to be Burl Ives, Josh White, Winston O'Keefe, and Will Geer, their setting an effort on the part of the directors to "place" the songs in an atmospheric background suggestive of the people and the environment out of which these songs originally sprang. To a degree, this effort is successful in establishing an informal, relaxed atmosphere, although the attempt to "illustrate" Burl Ives' singing of "Grey Goose" with interpolated shots of barnyard fowl distracts from, rather than underscores, the content of this tall tale. Other farm scenes, however, are fragmentarily allusive and suggestive.

The songs themselves—including "Strawberry Roan," sung by Winston O'Keefe, and one of the many versions of "John Henry" rendered by Josh White—are typical American ballads sung with appropriate gaiety and significant skill by those pioneer masters of folk music to guitar accompaniment. The film as a whole is to be considered as an experiment, an investigation into how best to use the camera to dramatize and evoke the emotional meaning of these charming old songs. As an experiment, *Tall Tales* will be eagerly welcomed by the students, connoisseurs and amateurs of American folk music, especially music clubs and appreciation courses.

R.G.

COUNCILS AT WORK

COUNCILS value and heartily respond to requests made by local member organizations to have a representative tell of their work. It was of interest, when visiting the Mamaroneck, N.Y., Women's Club as speaker on a motion picture program, to hear Mrs. Jack Windheim, founder of the Larchmont-Mamaroneck Motion Picture Council, give such a report describing their Council and something of the early days of the National Board of Review and its work resulting in the community Motion Picture Council plan. The following is quoted from it:

Our Motion Picture Council grew out of a Parent-Teacher Association interest in the possibility of planned movies for children of the elementary school. After discussion it was decided to ask our local theatre manager to put on occasional Saturday morning children's performances. Other P-T.A.'s were interested in helping, and with the cooperation of the theatre manager and schools, a successful beginning of sponsored children's programs was made. As chairman of this group, I learned of the National Board of Review, which is the parent organization sponsoring local Motion Picture Councils. At a meeting of the Larchmont-Mamaroneck P-T.A. Council, we considered the formation of such a group, deciding in a community as wide awake and progressive as ours it could serve both the theatre manager and the people.

Before I discuss our plan of organization, I should like to go back in the history of the motion picture so that we may understand clearly the work of our Council and the National Board of Review. In 1908 when the nickelodeon had caused tremendous protest against what many termed its evil influences, the usual repressive voices were heard, since there are always those who fear anything new, opposing the cheap and crude melodramas which were appearing. Had this type of censorship been allowed to continue, we probably would have had little progress in the motion picture through the years.

But in 1909 the National Board of Censorship was formed to study the motion picture. From the result came the conviction that a medium of expression had been born with such an unpredictable future that action had to be positive, what was needed was action with an eye to encouraging and building up a real appreciation for this new form of entertainment. This positive principle was adopted by the Board, which later—in 1916—was to become the National Board of Review. Through its work many local Motion Picture Councils have been formed throughout the country to study the motion picture and the needs of their communities.

The purposes of our Council are to serve as a medium for the voicing of community opinion to the local theatre, and in turn to seek public support for improved programs. We take an active interest in the theatre's problems and encourage the manager to show the type of pictures and kinds of programs that are wanted. We lay special emphasis on the showing of programs designed specifically for children and young people. We keep informed on State and Federal legislation pertaining to the motion picture industry, and we seek the cooperation and support of the community through publicizing the aims and achievements of the Council.

At our open meetings for all, we try to present programs showing the vast strides made in the motion picture industry. We had several programs using documentary films which are proving their merit in building better understanding among the peoples of the earth, by visually showing the simple differences of their ways of life. Our plans for the future are many—our hopes are high.

THE East Bay, Calif., Motion Picture Council of which Mrs. Joseph Boedeker, Jr. is president sent us a resume of their 1945-46 activities for report at the Board's 37th Anniversary Conference:

Our meetings are held the first Monday of each month, October through June. This

year the general attendance has been 75, comprised of representatives from various organizations in the District, such as the Parent-Teacher Associations, Mothers Clubs of Parochial Schools, Federated Women's Clubs, American Legion Auxiliaries, Camp Fire Girls, civic clubs, church organizations and a number of individuals. Our program chairman arranges for speakers and educational pictures. A member of the reference department of the Oakland Library recently gave a talk on motion pictures from the educational point of view, calling attention to the unlimited source of information available in the files of the Library.

We have open discussions from the floor, and our members show the most active interest in the various problems they feel quite free to bring to the attention of the Council. At each meeting "listings" giving an evaluation of the current pictures being shown in the locale are distributed, and the members post them on bulletin boards in schools, libraries, etc. The ten best pictures of the year are selected at one meeting, and once a year we have a preview and luncheon. The picture is "scored" on the basis of a scoring sheet prepared by our Council. The luncheon attendance this year was 383.

THE president of the Atlanta Better Films Committee, Mrs. Byron Mathews, writing shortly before the Board's Conference said: I regret very much that I shall be unable to attend, as I know I should get a great deal of information and inspiration which would help us here.

The Atlanta Better Films Committee functions with the aim: To promote clean, entertaining and educational pictures and to disseminate information regarding fine pictures by speakers, telephone calls, radio, letters and cards, as well as library, church and school cooperation. The finest spirit of friendliness exists between the distributor and the organization. Each picture in the downtown section, the first runs, is reviewed at the first showing by two members of the Committee, and in each com-

munity house there is a Better Films chairman of review, who cooperates with the management in solving community theatre problems. Reports of the findings of the Committee at reviews of the downtown theatres are made each month, as well as reports on the problems of the community houses. Reports in duplicate are sent each week to the city Censor, one of which is kept in the office's file and the other forwarded to Hollywood. Each fourth Thursday in the month the Board and the Instruction Class in reviewing meet prior to the monthly program luncheon. To review in the downtown theatres a member must have attended three classes of instruction.

Our programs for the year have been very interesting. At the first meeting after the election of officers the motion picture editor of the Atlanta Journal, who had just returned from a visit to Hollywood, was speaker. At later meetings speakers were the chairman of the Board of Censors; the president of the Southeastern Theatre Owners Association, theatre managers of the city were guests; Mrs. Alonzo Richardson founder of the Committee; and the president of the Atlanta Music Club speaking on "Music and the Movies." Out of this meeting came a resolution that more appreciation of film music composers be given. Our last meeting is an annual fun program in which everyone participates, celebrating the birthday of the Committee. And this Committee has had many birthdays, being now in its 25th year.

ANOTHER group that has celebrated many birthdays is the Cleveland Cinema Club which was formed in 1916. Mrs. Carlton W. Conrad, president of the Club, brought the following report to the Conference:

The past few years due to the war have been trying ones, but we feel we have accomplished a great deal of good, both with motion picture work and war needs. We presented to Crile General Hospital in Cleveland forty to fifty films to be used with the neuro-psychiatric work. The of-

ficer in charge there tells us they have performed miracles with motion pictures, and we plan to keep on with this very helpful and timely work.

We have organized twenty-five junior Cinema Clubs which are very active. Four cash prizes were given for the best essay on *Meet Me In St. Louis*. Some of them were quite remarkable. We held a "Know Your Movies" contest at the Public Library with ten dollars as the first prize. It attracted much attention and favorable comment, and we are having another one this May.

The Cinema Club was well represented at the 37th Anniversary Conference by Mrs. Conrad, Mrs. Ralph Kittel, vice-president, Mrs. L. E. Smith, review chairman, and Mrs. William R. Thomas, youth chairman.

THE Marin County, Calif., Motion Picture Council meets once a month in San Rafael, Mrs. Louis Carlson, president, reports. The meetings are held alternately at the Methodist Church and at the Rafael Theatre. We discussed Saturday matinees at our October meeting and asked one of the theatre managers if we could have matinees billed especially for children. He told us block booking is still the means by which pictures are obtained here. Children, he said, should be educated so they will want to see only the best and will not patronize poor pictures. At the present time, we are happy to report, "Kartoon Karnival" shows are shown to youngsters on Saturdays. Fire drills at Saturday matinees, we were told, are not advisable. Safety sketches, however, could be flashed on the screen, showing the exits and the correct manner in which to empty the theatre.

Family pictures were discussed, and an excellent article on the subject was read at one of our meetings. At our January meeting we heard a very interesting talk by an Army captain on the educational and recreational value of pictures in the armed forces. Our speaker at the March meeting was the Director of Public Welfare of San Francisco's Second District. She said that the children should be taught

how to conduct themselves in the theatre and how to choose good movies, and for that reason parents should accompany their children to the theatre. She also advised parents to make the acquaintance of the theatre manager, and added that they should tell him when they have enjoyed good pictures at his theatre. She urged us to keep a check on the child labor law so we will not have 13-year old usherettes in the theatres.

At each meeting attention is called to outstanding pictures reviewed by the National Board of Review of Motion Pictures, and members of the Council are receiving "Unbiased Opinions of Current Motion Pictures." These are on file, and our chairman is prepared to give out information on pictures to anyone who wishes it.

FROM the South Buffalo, N.Y., Better Films Council comes a letter from the president, Mrs. M. R. Lawrence, who has been connected with the Council since its beginning and has served it in various capacities. She writes: We have a splendid group of women in the Council, and I think we have accomplished a good deal and have been a medium of bringing to the public better motion pictures, winning the good will and cooperation of neighborhood theatre management in putting on matinees for children and special features. It has been a lot of hard work and met with many obstacles and objections, but has been very worthwhile and a benefit to the community at large. I was particularly interested to read about Teaching Film Custodians in the "Motion Picture Letter." Several years ago we tried to get films for the school children. It was quite a while before we were able to get any, and then only through the Museum of Science. However, there has been a great development since then. Thank you for your kind assistance in supplying us with "News and Comment" from the National Council.

THE Springfield, Mass., Council had as speaker for its March meeting the new executive director of the National Board of Review, Richard Griffith. He talked

on the topic, "The Motion Picture and the Community," stressing current interests in both the entertainment and educational film. Referring to the National Council "Men and Movies" survey, in which the Springfield Council had taken active part, more points of this interesting subject were discussed, one being the importance of having men in Council membership. This widens the field of interest; strengthens the standing in the community; in fact, only thus are Councils truly community-wide in representation.

FROM Mrs. William A. Burk, president of the Southern California Motion Picture Council comes a report of their Council activity:

We hold regular monthly meetings and Board meetings, either in the homes of members or at tearooms. We have a prominent speaker on some subject of motion picture interest; reviews and discussion on current pictures; closing with a short subject, usually of British production. We have had overseas directors from the Red Cross, various field workers, local speakers—among them a librarian talking on books and movies. In March we had a group of children from one of our junior high schools present their opinion on the pictures they had previewed. Though their director was with them, they handled the entire presentation, and may I tell you it was a super one. Never have we had a more enlightening or inspiring program.

Members of our Council have worked in USO from their opening, in fact are still serving. About a dozen of our members have received stars. We also worked in Bond booths from the time the first one opened to the final closeout. We sold more than two and a half million dollars in bonds and tens of thousands of dollars in stamps, serving over five thousand hours; have given to all the current philanthropies, furnished refreshments for USO Canteens, sent many boxes to service men in hospitals, and we have bought five bonds for the Council. Now it is to implement peace that all women should turn their full strength. Mrs. Burk ends by saying, "Thank you for the opportunity of brag-

ging a wee bit about our fine members." A look at the Council letterhead, showing 41 member organizations, indicates justification in being pleased with their accomplishments.

THE Greater Seattle Motion Picture Council president, Mrs. Charles G. Miller, is another sending a report of programs for the Conference:

"What is the Value of Motion Pictures" was the subject of a talk and round table discussion at a membership tea in December at the Kappa Delta sorority house near the university campus. A fine musical program was presented and a social hour followed. Our January luncheon meeting was held at the Y.M.C.A. During this readjustment period when every effort is being made to bring about wholesome services for youth the part that the movies play is an important one. Therefore, "Movies and Youth" was the discussion topic of a panel. Participating were the director of the Child Guidance Clinic of the Public Schools as moderator, the president of the Council of Parents and Teachers Associations, the president of the Council of Church Women, the principal of Ballard High School, and the supervisor of the Sterling Theatres. More than one hundred clubs were represented at this meeting, and we had many fine compliments on it.

We set aside Friday, March 29th, as guest day. Each member was allowed the privilege of inviting two guests, and organizations not represented in the Council were invited to send representatives to the tea held in the Woman's Century Clubhouse. The topic was "Movies Based on Current Books." Two books were reviewed, "Green Dolphin Street," being made by Metro-Goldwyn-Mayer, and "Anna and the King of Siam" by Twentieth Century-Fox. In May we will be the guests of the Egyptian Theatre in the University District to see a preview. We expect to hold our "Movie Letter Contest" among high school students of King County again this year on the theme "What the Movies Mean to Me."

(Councils Continued on page 30)

JUNIOR ACTIVITIES

DO THE MOVIES RAISE OR LOWER OUR MORAL STANDARDS?

The winning essay in a contest sponsored by the Cardozo High School Movie Club of Washington, D.C. Miss Elaine Harris, author of the essay, was a 10-B pupil at the high school and received a four-week pass to any Lichtman theater.

THE movies have played an important part in the raising of our moral standards. They have brought to the attention of the people, through entertainment, juvenile delinquency.

In regard to the serious problems of juvenile delinquency that are being faced by all peoples of the world, the movies have produced various pictures that condemn the delinquency of youth. It is a known fact that if a problem can be solved at all you must first find the cause or causes creating it. Pictures today bring out these problems and their solutions so that both young and old may be able to cope with the problems in their communities.

Youth Runs Wild, a recent movie, portrayed the story of a young girl who became delinquent because her parents neglected her. They were too busily engaged with card games, night clubs and such. As a result, she became involved in some serious trouble. Through the help of a friend she was readjusted to a normal life. This picture tries to bring out that often parents are the main causes of delinquency.

The film, *Youth on Trial*, unfolds a drama involving a young boy whose father owns a night club. This boy is influenced by the different people who visit his father's establishment. Becoming wild and irresponsible, he murders his father and in return is shot by the police. Films of this type always conclude with the delinquent youth either coming to a bad end or reforming.

Many cities have been influenced by various moving pictures to form recreational centers, clubs and other organizations which offer youth opportunities to engage in good clean sports and other interesting pastimes.

The crime wave is at present increasing and many people declare that the moving picture is one of the underlying causes. I strongly disagree with anyone who thinks the average criminal is influenced by movies. Pictures on the screen always have the criminal brought to justice. Always the theme is "Crime Does Not Pay." I believe that the movies are seldom, if ever, a cause of juvenile delinquency or crime. The behavior of the individual is determined by the strength of his character and by the nature of his home. A susceptible child whose case is brought to the juvenile courts is generally the type who would go wrong in an case whether he saw films depicting criminals or not.

In my opinion it is not films that are the major contributing factors to crime and delinquency but broken homes, unemployment and negligent parents. Until these conditions are remedied crime and delinquency will continue to prevail.

We are your children, parents; protect us.

THE YOUNG REVIEWERS

SHAKESPEARE, in Technicolor with bold direction and fine acting, will excite some but may baffle and even bore other young movie-goers, if the Young Reviewers' reactions to Laurence Olivier's *Henry V* are a true gauge of their tastes. With no advance knowledge of what they were to see and without having read the play, although 22 of the 29 had read some Shakespeare, the National Board's young volunteers did consider the picture "very good" on their ballots but, as one candid reviewer stated, "even though it is history, it is very hard to understand." Everyone appreciated the beauty of costume and set, the thrillingly filmed battle—but "Shakespeare's plays are very long and unless you enjoy it they are rather boring." "Those dialogue lines were very long." A 13 year old girl expressed a general feeling of the group, whose average age was also 13,

when she said that "the younger children will not like it because it has too many soliloquies. The dialogue was good but there was too much of it. High school children will probably take an interest in the picture since it will be taken up as a study in school. Grown people will probably enjoy it if they like history acted out or if they enjoy Shakespeare's works."

There were a few sharp comments on the film. "Laurence Olivier shouldn't have hogged the picture." "Shakespeare shows his prejudice in all his plays. In this, all the French were villains and Henry was a bold, brave man. The Dauphin was conceited but everything was good with Henry." Confusing to some was the transition from the re-enactment at the Globe theatre to the grander, more cinematic sets of the usual film. "The story ended well although the beginning did not hold my attention." "They should have done it for the screen—not fragments from the stage *and* fragments from the screen." However, this device with which Olivier teaches us a bit about Shakespearian performances as originally presented was appreciated by most.

Most criticisms were favorable. "The picture was very educational. Everybody learned a lot about English history." "It is a good idea to have the play on the screen since it gives more people a chance to see it cheaply." "The battle was very handsomely staged." "The scenery and costumes were outstanding." Among favorite scenes, a boy aged 9 enjoyed most "when Mountjoy knelt before Henry" announcing that victory belonged to the English. Several mentioned the "way the King impressed the soldiers" when walking in disguise through his camp on the eve of battle. However, most preferred "the dramatic charge of the French" and the battle of Agincourt. Mr. Olivier ran off with acting honors though several also cited Renee Asherson as the French princess or Max Adrian as the Duke of Bourbon.

In discussing the picture, one person noted "the difference in style of the English pictures from the American." "The sense

of humor was peculiar." A very telling point was then made: that "Americans like nice, fast pictures. Most foreign pictures are more grown-up than ours." It is quite possible that the Young Reviewers were using American standards, which accent the need for pace and surprise, in judging this film whereas with some advance discussion of the type of film to be seen they might have been more sympathetic toward the slow pace.

Perhaps more indicative than any of the above were incidental remarks and reactions during the showing of the picture. It was very evident that the early scenes in the Globe were dull and confusing. The bit of slapstick inserted to lighten the scenes drew not a smile. When the Reviewers got used to Pistol's manner, they did laugh at some of his horseplay but not his lines. Princess Kate's French lesson drew chuckles but up to that time one heard a few remarks like, "This ain't no picture" or "For gosh sakes, let's get this show over with!" However, with the first crack of dawn on the day of battle, a scuffling of feet and chatter began which increased in the audience until it quite drowned the sound track of the battle sequences. "Ye Gods!" greeted the first shot of the French forces arrayed flank after flank on the hillside. Excitement burst forth in laughter at the French Dukes being lowered into their saddles with block and tackle. Some of the battle scenes brought Ohs and Ahs while many gasps of horror were heard when the French rode through the English camp firing the tents and killing the boys. The interest held through most of the following scenes, so they could say as one did, "It's not so bad, after all." At the end, all laughed or snickered wholeheartedly over Henry's struggle with his own school-boy French and with Kate's mischievous failure to comprehend. Considering that this group derived much benefit from the picture though expecting the usual entertainment film, it is obvious that *Henry V* will support classroom study of Shakespeare superbly when shown in conjunction with or at the end of the student's study.

I LOVE ACTRESSES

(Continued from page 17)

Her most sensational novel was a confession story called "To M. L. G.," a best-seller in 1912. Even the publisher wasn't in on the secret of who was baring, at long last, the reasons why she sent her lover away. With arresting true-story technique this document began: "Because I could not bring myself to tell you these things, and because I would not marry you unless you knew them, I let you go without me. I let you believe that I did not care enough to go so far away, though in truth I would have gone to the darkest corner of the world with you, seeing only sunshine."

Always a good showman, Mrs. Williamson carried on this money-making hoax to a sentimental conclusion. She wrote the newspapers that "M. L. G." had read the book in the wilds of Somaliland or some other appropriate British territory, had understood and forgiven, and now "they" were being married. She followed this with boxes of wedding cake to editors—and sales of the book shot up again. Her pen rarely still and never dry—it was a stylistic bought by the dozen—she turned out another confession, "The Life Mask, By the Author of 'To M. L. G.'" That achieved the cinema, starring Olga Petrova.

IT cost plenty of money to keep up La Pausa and still more for the hospitals for convalescents into which she poured profits during the war, without stint or let-up, but she was never without ideas and plots, nor energy to write and sell them. Perhaps her most extraordinary gift, that which many writers lack and fume because they can't force, was instant, all-excluding concentration. She could frivol with guests at lunch or tea, then go to her room and come out for the next meal with a handful of manuscript and fingers deeply ink-stained.

"Look, just look! I've written two whole chapters and devilish hard they were too!

But it's such fun shoving people into difficulties and then pulling them out. Do you know, I had an inspiration as I was coming down the hall. I think I'll try a story about a chap so horribly wounded and disfigured in the war that everyone, even the doctors, thinks he's dead. But his soul isn't dead—it couldn't be, could it, dear Rameses? Only his girl knows this and she must concentrate on keeping his soul inside his consciousness, and bring him back to living life. Of course she succeeds! Rather a ducky idea, yes? I must jot it down." She kept boxes full of plot outlines, with new ones popping up all over the place.

Life at La Pausa was actively interesting. Picture-book surroundings and a smoothly-running household permitted no one to become static. Mrs. Williamson rescued drowning fire-flies from the lily pond if she hadn't anything else to do, and was not silent when performing this act of mercy, nor at any other time. There were swarms of people for daily tea and Sunday brought a crush. Riviera society wasn't up to pre-war standard, she tactfully excused her guests without making fun of them, as I wanted to.

There was the ex-belle who imprudently had sought to recapture the complexion and contours of youth by having her face peeled. Now she must always sit with her back to the light. Unerringly she maneuvered to the window seat, where her gray, shiny skin might be unnoticed. Having given up seductive charm, she was obsessed with British politics, with an occasional dig at the United States; but it was the elderly British matrons, who thumped up the garden path jingling jet and worn finery, who talked loudest and most commandingly ran their government.

It wasn't all work and boring visitors though. There were interesting people not far away. Most interesting to my hosts and me were those who were doing volunteer war work in the many hospitals. Most of the luxury hotels had been converted and were run by the Williamsons' friends. Soldiers of all the allied nations were

brought there to convalesce in surroundings of beauty such as few had known. One of them, a Serbian hero, Lieutenant Vladimir Skobla, gave me life friendship.

ON returning, I was jobless and up against it for I wasn't able to find any takers among the film companies for "The Man Without a Face." If the scenario was impossible no one troubled to say so. Those companies which ordinarily were in the market for serials either had too many on hand or were giving them up altogether. If the story had merit or possibilities, no one committed himself to say so. Nothing leaves a writer as helpless as indifference, and this aloofness often is assumed by judges who think it connotes importance and power while they occupy thrones likely to slide from under them next pay day. The privilege of passing on an encouraging word is strangely ignored by those whose opportunities to cheer are greatest.

That didn't help my state of mind one bit, didn't cancel the cost of a single day at La Pausa in the sum total of my huge debt to the Williamsons. It was a gambling debt, yes, and they had taken a chance as well as I, but in my eyes it was a debt of honor none the less. It was my good luck that the Williamsons were thoroughbred, and she in especial had the gift of divination, of seeing ahead. She refused to consider the story a bad investment. Exactly ten years later her silvery voice came over the telephone.

"I know you have your copy of 'The Man Without a Face,' because dear Ramesses never loses anything, but is it at hand? Can you get hold of it quickly?" I felt the vibration that attends a resurrection.

"Of course. I know where it is."

"Well, I'd like it as soon as you can get it to me. Louise Du Pré wants to show it to Pathé, who's interested. If they like it they'll buy it at once, and they promise to decide over the week-end."

I didn't believe that. I'd never heard of such quick action on the part of a movie

company except in firing a stenographer to cut down overhead. But Mrs. Williamson was right, as she most often was. Pathé did decide, and paid at once. If you think Mrs. Williamson gleefully pocketed the proceeds of her work as so much velvet, rather threadbare velvet after the long wait, you haven't grasped the person I am trying to describe. She insisted on sharing the money with me.

JUST around the corner opportunity was waiting, as usual, and soon I would be invested with that sudden importance which comes most often to those who cast their lot with motion pictures. Often it is swiftly taken away, but it's fun while it lasts if the victim has a sense of contrast and the gift of contemplation. Here today, gone tomorrow is another way of putting it.

That was true even of *La Pausa*, which I thought would last forever because of the rightness of its peace and beauty. The Williamsons sold it to a French insurance king whose offer of a million francs could not be refused. They decided they could do more for England and France with money than by keeping the estate for themselves and their friends. They were living at a hotel now, and if the war ever ended and she came to America again she would bring me a souvenir of *La Pausa*, the tiny Coalport coffee cup used by ex-Empress Eugénie as their guest, which I had admired with awe, thinking how magnificent it would be if the ex-Empress, then in England, could be exchanged for the politically-minded old ladies that spoiled the scene.

Long afterward, when Mrs. Williamson came to New York, after the passing of C. N., she did not forget her promise in tears of reunion. Eugénie's fragile souvenir speaks to me of many things today. Mrs. Williamson's own remembrance, one of the last letters she wrote in her finale, is eloquent of herself, the irony of life and the tragedy of a romantic, nobly sweet soul crushed by the brass of a materialistic world.

London, September 19, 1933.

Dearest Rameses:

How funny this Santa Fe paper will look to you! I haven't any other in my room, and it's late at night.

I loved getting your letter the other day, and was so glad things were going quite well with you. You do deserve having them go well.

As for me, I am in a peck of trouble at the minute, because a very trusted business adviser has disappeared with all the small sums of money I had left out of the crash in America two years ago.

It's rather dreadful, and bad to lose trust and faith in decency, too. Altogether, I feel rather sick, and my heart quite funny, as if I could up and die any minute. Probably I won't, just because I'd be glad to do so. You know how I have always been impatient to see Charlie again—and what happens next.

Anyhow, lots of love and beautiful wishes to you from

Your affectionate,
Head Sister.

A few days later she was dead in her room at the British Empire Hotel in Bath, sedative tablets scattered on the floor. She had taken too many in her aloneness and distress.

In a writing career of nearly forty years she made a great fortune, much of which she either gave away, lent or managed somehow to share with others, and her death was superinduced by worry over money! I know she doesn't wish me to call it death. I hear her laughingly insist that it was happy release to join Charlie, and I know she still is with some of us here.

A flash-back shows me at a loose end, with nowhere to go at nine in the morning except to the mail box to find, more likely than not, a rejection slip or the chance of a job turned to nothing. I exhausted the list of patient friends who were willing to hear all over again my impressions of Monte Carlo and the wonder of the Williamsons when, stopping in to see Kenneth and Edna Macgowan, I ran right smack into a job, another opportunity of a lifetime.

Kenneth had given up writing literary film reviews for a Philadelphia newspaper and magically achieved a connection with Samuel Goldfish in New York, this before

the producer changed his name. He was head man in the publicity department of Goldwyn pictures, this trade name a conjunction of syllables from the cognomens of the firm's overlords, Mr. Goldfish and Edgar Selwyn. Neither Goldfish nor Goldwyn was a household word then, the former only connoting aquariums and the latter still to be reckoned with as an organization producing acceptable films, but the Goldfish-Goldwyn stars were exciting to one who knew the stage and screen: Maxine Elliott, Jane Cowl, Madge Kennedy, Mae Marsh, Mabel Normand and—could such a thing be?—Mary Garden!

Kenneth was sure I could make myself useful—he mentioned my imagination!—and privately I decided I would take half the small salary offered, if he only knew it, for the experience of meeting these top-notchers. Mabel Normand I had admired ever since I saw her rolling eyes in a Vitagraph comedy, with John Bunny, before she became the celebrated team-mate of Charlie Chaplin, and Mary Garden would be the first prima donna in my life. Jubilant as I was, it was beyond comprehension that one of these six would enchant and enthrall me, would open my eyes in adoration and close them in hurt and mortification.

"I think," said Boss Kenneth the first morning, with a boyish, guileless smile, "the first thing for you to do is to go to the studio in Fort Lee, and make Mabel Normand talk. She won't have anything to do with us here."

—To Be Continued—

THE UNITED NATIONS IN FILMS

(Continued from page 11)

the reels used and distributed as widely as possible and kept on file for future use. For this purpose, the Department should have a small team of cameramen.

"The production of documentary films about the activities of the United Nations should also be encouraged. Such films produced on United Nations subjects fall into two broad categories: those which are made by individual governmental or com-

mercial agencies for which the Department can have no responsibility and those made either directly by the Department or for the Department by an outside unit under contract. With regard to the first category, the Department should maintain close contact with existing independent agencies of all types in member states, including agencies interested in newsreels, features or editorialized news films, and offer them all possible facilities and cooperation, subject to the necessary safeguards to insure accuracy and objectivity. With regard to the second category, the Department should, while having cameramen of its own, rely mainly on production by contract under the Department's full control. Documentaries falling within the scope of specialized agencies should be made in close cooperation with them.

"The fullest use should be made of all existing theatrical and non-theatrical channels of distribution on the basis of the necessary consultation and arrangements. By encouraging existing agencies to produce and distribute films on United Nations subjects, it should be possible to reach the vast audiences which they may serve. By thoroughly studying and canvassing the existing facilities for non-theatrical distribution, it should be possible to arrange for United Nations documentaries to be shown to schools, universities, learned societies, non-governmental and voluntary organizations, etc., whose audiences are of great importance.

"The Department should gradually build up a library of its own films and a card index system recording information on films of interest to the United Nations and on existing facilities for production and distribution of such films.

"All necessary facilities should be provided for the taking, exhibiting and storing of films in the permanent headquarters buildings. Experts, therefore, should be consulted when these buildings are being planned."

WE hope to contact all producers and distributors of motion pictures, to work out the manner in which our plans

can be converted into practical results, because it is not enough to create beautiful, deep and important films. Also, we must make them accessible to the widest possible audiences.

For both purposes I feel that we can ask and get the cooperation of the U.S. non-theatrical film makers, not only as a matter of public service but as one of business, too. In the near future we hope to have our plans further advanced and then I will request their advice.

COUNCILS AT WORK

(Continued from page 24)

THE Charlotte, N.C., Motion Picture Council, of which Miss Lucia Harding is president, sends news of varied activities. The speaker for their January meeting was the motion picture critic of the Charlotte Observer, former dramatic editor in Los Angeles. He described motion picture production and related personal reminiscences of the stars. An open forum was conducted at the conclusion of his talk. For February, the speaker was the booking manager of the Kincey theatre chain. His talk concerned the three divisions of the motion picture industry: production, distribution and exhibition. He spoke of the international aspect of motion pictures and told of the valuable contribution of motion pictures in connection with the sale of War Bonds, and such campaigns as the March of Dimes, Red Cross, and others. He suggested having the newspapers print a week-end guide to the suitability of pictures for children, which would give an impartial rating and help parents to select those appropriate for their children to see. The guest speaker at the March luncheon was from the Charlotte Public Library. A short film *Not By Books Alone* was shown. The Library has added another film service in a five page mimeographed booklet including the new and revised list of films available. The running time is given beside each film, and a key to the age level recommendation.

SELECTED PICTURES

(Continued from page 9)

glimpses of her son's growth, turns her into a taut spinster. Brackett's story is honest throughout and includes many amusing but accurate details of the recent past. The film adheres to the times despite the unattractiveness of costume and decor of the '20s. Later, when the story has swung to blitzed London for the trick ending, the heroine is genuinely a specimen of forlorn middle-age. Such sincerity redeems what might be "another soap-opera." Treatment is always in good taste, carefully mounted and well acted.

RECOMMENDED SHORTS

Informationals

ALONG THE RAINBOW TRAIL — A trip of scenic grandeur through the great canyon of the turbulent Colorado River and the desolate beauty of southern Utah, to visit the huge rock formation known as Rainbow Bridge. In Technicolor. (Movie-tone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

FLICKER FLASHBACKS No. 7—"A Change of Heart" in which Biograph starred Blanche Sweet and Henry Walthall in 1908, and Charlie Chaplin's "The Adventurer" make an issue that is entertaining from many viewpoints. (RKO Radio) Family: SMPC 8-14.

POLAR PLAYMATES—A lively cops-and-robbers hunt takes place involving an Eskimo, a polar bear, a penguin, and a murderous shark. It is only by way of the wildest chases that each escapes alive. In Technicolor. (Color Rhapsody: Columbia) Family.

SCIENTIFICALLY STUNG — Besides collectors of match-boxes, penny banks, and such, this short introduces a doctor who uses bee-stings as a cure for arthritic conditions—apparently with success. (Person-Oddity: Universal) Family.

SQUATTERS RIGHTS — Mickey and Pluto go vacationing at Mickey's forest lodge but are routed by a couple of chipmunks that have taken over the place. An amusing and welcome return to an early Disney style. In Technicolor. (Disney

cartoon: RKO Radio) Family: SMPC 8-14.

TWO MILLION ROOMS—The hotel situation in the nation is the subject of the film. But its most interesting aspect is the fine coverage the film gives of what a great hotel really is and what goes on behind the splendid facades, in the kitchens, the laundries, the maintenance plants. It must be added that you see only the best in American hostelry but most people probably have tasted the worst so it's all very reassuring when you can get a room again. (This Is America: RKO Radio) Family: SMPC 12-14.

Cartoons and Comedies

HERE COMES THE CIRCUS — Lew Lehr makes an entertaining tour of the circus winter training quarters in Florida. (Dribble Puss Parade: Twentieth Century-Fox) Family: SMPC 8-14.

RECKLESS DRIVER, THE—The ridiculous examination given Woody when he applies for his driver's license is imaginatively thought up so as to be genuinely amusing. In Technicolor. (Woody Woodpecker cartoon: Universal) Family: SMPC 8-14

RIVER RIBBER—Mr. Tall and Professor Small race a phantom steamboat on the Mississippi and win with the help of a rabbit's foot. (Color Rhapsody: Columbia) Family.

Serial

LOST CITY OF THE JUNGLE—*Russell Hayden, Jane Adams. Original story by Joseph F. Poland, Paul Huston and Tom Gibson. Directed by Ray Taylor and Lewis D. Collins.* Nos. 1-2-3. Despite familiar situation impossibilities, the motivation of this serial marks quite an improvement. The hero is unofficial agent for the "United Peace Foundation" which finances him to unmask an international financier who is securing proprietorship of a new element which scientists believe will prove a defense against atomic bombs. The hunt focuses on a hidden city in the Himalayas which is the source of the new element. Some attempt at realism is made by interlarding footage from documentary film into the action sequences. (Universal) Family.

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THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES is an independent citizen organization founded in 1909 to represent the interests of the motion picture public. It believes that the public shares with the industry the responsibility for good motion pictures. It believes in the effectiveness of selection and classification as a means of forwarding the development of the motion picture as entertainment and education, and as a contributor to social progress. It pursues these ends by reviewing films and disseminating information about selected pictures in advance of their general release; by organizing audience support for them; by the education of popular taste and the expression of public opinion.

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 250 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Pictures selected by the Review Committee are classified for family or mature audiences. SMPC—Schools Motion Picture Committee recommendations for age groups under 14. * — Pictures especially worth seeing.

E D I T O R I A L

Hollywood's World View . . .

WHEN Hollywood is cited as the center of American culture, it is usually with intent to imply the decline of culture as traditionally understood. This derogation of its intellectual status stems less from the films it produces than from the physical impression it makes on visiting journalists. Hollywood has not the look of an Athens, but of an exposition or other collection of gaudy buildings put up for the express purpose of being taken down. Impossible to take seriously this carnival town set against a range of mountains as pretty and "dramatic" as a studio backdrop. Yet, somewhere in the lath and plaster, mental energy is being expended under discipline. This belief one holds despite all negative evidence because of those occasional films whose controlled excellence redeems a year's mediocrity.

THE positive evidence grows steadily less speculative. The intelligent efforts of Hollywood writers to prepare the public for war's coming, and in aid of the war effort itself, bespoke a consciousness of public responsibility in those popularly supposed to count their blessings in terms of swimming pools. These organized efforts were not improvised to meet the emergency but grew out of previous attempts at organization, and the impulse behind them was sufficiently vital to have permanent consequences after the emergency had passed. The current channels for that impulse are two magazines, *Hollywood Quarterly* and *The Screen Writer*.

Hollywood Quarterly gave promise in its first number of being the best magazine of technical discussion about films ever published. Subsequent issues establish it as exactly that. To the fatigued reader of facile film journalism, to anyone who accepts the caricature implied by "But don't get me wrong, I love Hollywood," this magazine will come as an eye-opener. Significantly, it is published by the University of California Press and the Hollywood Writers Mobilization, an organization through which motion picture writers put their services at government disposal during the war. The writings of its authoritative contributors are not random thoughts dashed off to meet a deadline as a favor to the editor but serious, sustained reflections of men and women in earnest about their craft and profoundly concerned about its world-wide influence. Writers, naturally, dominate the pages of the *Quarterly* but the occasional directors and producers equal them in sensitive articulation of movie problems. They draw an illuminating picture of sincere and notably well-equipped creators striving to come to terms with the twin systems of collective production and mass distribution, and yet at the same time lift the medium above its previous high-water mark. Notable also are the evident efforts at self-education, the marked attention paid to past and present experiments, here and abroad.

The Screen Writer, published by the Screen Writers' Guild, is mainly devoted to the interests of the writing field but it too is full of enlightenment for those who wonder why pictures are made as they are and not some other way. These magazines leave a double impression: of the high competence of contemporary film-makers, and of the magnitude of their problems. Also they leave in mind a notion that the modern inhabitants of Hollywood are citizens of the world. The journals will gain more respect for the industry among leaders of American opinion than a million dollars worth of "public relations."

THE NEW MOVIES

Selected by the Committee on
Exceptional Motion Pictures

Two Cycles

The *Dark Corner*, a quietly murderous film, and *The Green Years*, a nostalgic one, enjoy an importance beyond themselves. They are the latest examples of two cycles which have dominated film-making for several years. Cycles are usually considered symptoms of brain-fag in Hollywood. It is the general impression that their mechanism works like this: one studio puts together, out of nowhere, the ingredients of a great popular success. Other companies then issue carbons of the original, each fainter than the last, and the cycle dies. Whether or not this is an adequate description of the process, it misses the point. All the big cycles of the past—gangster, screwball, “confession” tale—have had a firm base in popular response. Many of the “cyclical” films have been excellent examples of movie-making. It is clear that the last films of a cycle are not merely imitative of the first, any more than the many versions of “John Henry” or “The Douglas Tragedy” are evidence of failure of the imagination among makers of ballads.

The films reviewed here are unmistakably representative of wartime and post-war impulses, unmistakable, too, in what they reveal of the psychology of the audiences which respond to them. A long look at them tells more about mass neurosis than about “entertainment,” though that is the name they answer to.

The Dark Corner belongs with a sequence of films which began, perhaps, with *Double Indemnity* of two years ago, and includes *Laura*, *Spellbound*, *The Spiral Staircase*, *The Seventh Veil*, and many others. The characteristics these films hold in common are numerous and striking. They are, or purport to be, mystery stories,

offering the simple pleasure of propounding, then solving, a riddle. But their secondary characteristics are so strongly limned as to account for a major part of the total impression they make. In each case the puzzle is unraveled against a background of violence which is mental as well as physical—brutal sadism stemming from abnormal psychology. And, most striking, their protagonists are, all of them, alone in the world. Menaced by insanity and murder, by the very environment in which they move, they have no one to turn to. The police, the medical profession, all the institutions which society has devised to protect the unlucky individual, are as inimical as the unseen assassins who lie in wait for them.

The Dark Corner

Screenplay by Jay Dratler, Bernard Schoenfeld, based on a story by Leo Rosten; directed by Henry Hathaway, photographed by Joe McDonald, musical score by Cyril Mockridge. A Fred Kohlmar production released by Twentieth Century-Fox.

The Cast

Kathleen	Lucille Ball
Cathcart	Clifton Webb
White Suit	William Bendix
Bradford Galt	Mark Stevens
Tony Jardine	Kurt Kreuger
Mari Cathcart	Cathy Downs
It. Frank Reeves	Reed Hadley
Mrs. Kingsley	Constance Collier
Lucy Wilding	Molly Lamont
Mr. Bryson	Forbes Murray
Mrs. Bryson	Regina Wallace
Butler	John Goldsworthy
Foss	Charles Wagenheim
Mother	Minerva Urecal
Daughter	Raisa
Milk Man	Matt McHugh
Scrubwoman	Hope Landin
Mrs. Schwartz	Gisela Verbisek
Newsboy	Vincent Graeff
Fran Keller	Freida Stoll
Major Domo	Thomas Martin
Cashier	Mary Field
Maid	Ellen Corby
Saleswoman	Eloise Hardt
Barber	Steve Olsen
Eddie Heywood Orchestra	



William Bendix makes a fateful call in "The Dark Corner"

The Dark Corner is a kind of classic of this riddling genre. Its leading character is a private detective, a hero-type created by Dashiell Hammett some fifteen years ago and widely imitated by writers of tough detective stories. Hammett's characters had at least the protection of a recognized profession in their frequent tilts with the law, but Leo Rosten's *Bradford Galt* has two strikes against him from the start. Before the story opens he has been sent to San Quentin for drunken driving and manslaughter. When he is released and comes to New York to practice as a private investigator, the police survey his activities with a fixed eye, the more so when they learn that he is again feuding with *Jardine*, his former partner of California days, whom he had accused of railroading him to prison. *Galt* himself has good reason to believe that *Jardine*, a polite black-

mailer of women, is trying to have him murdered. First he is followed by a hired gunman, then almost run down by a speeding car on a lonely street at night. But it is *Jardine* who is murdered, in *Galt's* own apartment, and the hidden design behind events unfolds with a snap; the supposed attempts on *Galt's* life were "planted" to provide him with a motive for the murder of *Jardine*. He is the logical suspect and the only one.

Now he is really alone. He has no refuge; the police are hunting him for *Jardine's* murder; every man's hand is against him; by himself, against the grain, he must find the real murderer. Desperately he ransacks his past life to find who might hate him enough to devise this elaborate trap. But *Jardine* was his only enemy. There is simply no reason why anyone should want to frame him, for the second

time, for a crime he had not committed. He feels "like I'm in a dark corner being slugged by a man I can't see."

He has one lead, *White Suit*, the thug who was hired to shadow him, as he thought by *Jardine*, but who now, it is clear, was in the pay of someone else. A long hunt, involving a search through all the laundries of New York for the white suit which has by now been well stained, leads to the end of the trail: the sidewalk in front of a skyscraper from which *White Suit* has fallen—or been pushed. The last man who could tell him the name of his enemy is silenced.

THE solution of this grisly impasse is neat and logical—the most credible and best motivated unsnarling of a movie mystery that has come our way for a long time, if not the superior of all. It won't be detailed here, lest the connoisseur's pleasure is spoiled; suffice it to say that it comes about through a little girl's garbled memory of a telephone conversation involving the word 'Cascara.' But the hero's astounding salvation, well as it is plotted and written, leaves less impression on the mind than the horror of his predicament, and the subtler horror of the world in which the net closes round him. For this is not the mystery story world of clutching hands and sliding panels, but the streets, bars, offices, and apartment houses of workaday New York, the ordinary surroundings of urban life turned strange and nightmarish by nameless menace.

This strangement in familiarity is admirably realized in Henry Hathaway's direction of *The Dark Corner*. The fall of light across a darkened room, subway shadows, the deserted corridor of a skyscraper, live a life of their own in his camera's eye, and under his hands the actors draw sharp portraits. William Bendix's gun-man is extraordinary, an experienced and rational killer who sets the scene for murder with actuarial meticulousness, but is not too cautious to stamp on the thumb of an unconscious man to pay off a grudge. Clifton Webb is possibly a little florid as *Cathcart*,

an art dealer with the propensities of the narrator in Browning's "My Last Duchess," but the character is fascinating. Interesting too is *Galt* himself, well played by Mark Stevens, one of the few "tough" detectives of fiction who is not a caricature. And Lucille Ball provides an attractive, though irrelevant, heroine.

As filmcraft all in all, the picture is distinguished, one of those rare compounds of direction, writing, and acting which have the finality of a work by a single hand. But it is impossible to call *The Dark Corner* a well-told tale and let it go at that. Something more must be made of the cold violence which is its hallmark, some rationalization found for its implicit statement that violence and anarchy are normal in metropolitan life, likely to be encountered around the next corner by the ordinary citizen walking home from work. Many will feel that *The Dark Corner* and the other films in this long cycle of "psychological" thrillers are projections of the wartime mood into the postwar period. And psychiatrists probably would say this is a good way of projecting it. The instincts unleashed by years of organized killing must now find new outlet, and it is better that they seek vicarious fulfillment than demand satisfaction in the streets. But it is to the social psychologist, if such a science yet exists, that the picture presents its real enigmas. For in *The Dark Corner* we see it stated, as it was in the gangster films of the early thirties, that society is deliquescing. Individuals customarily have been able to load their personal weaknesses onto the social institutions which stiffen up the backs of us all. Our behavior takes its meaning against the background of the complex weave of custom and law. But the people in these films no longer have the sense that they are part of a community, of *belonging*. They must fend for themselves in a world which is no less a chaos for being organized mechanically. They must contend on equal terms with thieves and murderers, and it is no surprise to them

to walk into a hotel lobby and see there, calm and easy, the man who yesterday tried to kill them. *Bradford Galt* is a detective, but his profession is no more help to him than Dr. Ingrid Bergman's medical degree was to her effort to save the life and sanity of her lover in *Spellbound*. They must go it on nerve alone, till the tension heightens to the snapping point.

The action and atmosphere of these films sum up to one thing, insecurity, an endemic insecurity which, if the films are accurate index, is great and growing. The blows to the sense of community have been heavy these past fifteen years. The depression, the war, and the mounting failures of the peace have shaken our faith in the ability of society to cope with its problems; we feel that the cement is loosening, the individual cut adrift. All this, in films, comes out in unconscious allegory, but the figures are fatally apt. Because the forces which threaten us are larger than our individual capacities, the threat is omnipresent and intangible, pervading the entire atmosphere of the films. Being so huge, it must be scaled down into individual terms to be dealt with, even allegorically; the fear becomes the specific one of the dislocation of personality. Insanity and the fear

The Green Years

Screenplay by Robert Ardrey and Sonya Levien from the novel by A. J. Cronin; directed by Victor Saville, photographed by George Folsey, music by Herbert Stothart. A Leon Gordon production released by Metro-Goldwyn-Mayer.

The Cast

Alexander Gow	Charles Coburn
Robert Shannon (young man)	Tom Drake
Alison Keith (young woman)	Beverly Tyler
Papa Leckie	Hume Cronyn
Grandma Leckie	Gladys Cooper
Robert Shannon (child)	Dean Stockwell
Mama Leckie	Selena Royle
Kate Leckie	Jessica Tandy
Jason Reid	Richard Haydn
Saddler Boag	Andy Clyde
Adam Leckie	Norman Lloyd
Murdoch Leckie	Robert North
Jamie Nigg	Wallace Ford
Alison Keith (child)	Eilene Janssen
Gavin Blair (young man)	Hank Daniels
Gavin Blair (child)	Richard Lyon
Canon Roche	Henry O'Neill
Blakely	Henry Stephenson
Mrs. Bosomley	Norma Varden

of insanity thread through the cycle, sometimes peripheral, sometimes central to the plot, but nearly always, however covertly, thematic.

Psychoanalysis too is omnipresent. Twenty years after the end of its fashionable vogue, it has become a dominant Hollywood theme. Its therapeutic value as cinematically presented may be doubtful, but the hope it holds out stands as an emotional refuge for the people in the films—and in their audiences—who are looking for ground to stand on. In this provision of refuge, the psychological thrillers of this year and last interlock with another cycle, their counterpart and complement.

WHEN considered as the latest of this cycle, *The Green Years* more closely approximates dotage. A. J. Cronin first struck the rich vein of this *genre* with *The Citadel*, wherein a young doctor moved from Wales to London, from insecurity to success, but found that the people worth living for, worth learning from, were the coal miners of Wales. Dr. Cronin's complete exposition of this theme was in *The Stars Look Down*, a page from Britain's workers' struggle for enlightenment and security in an oppressive society. In that case the issues emerged directly, and even in the light of last year's events in England it is surprising how forthrightly this five-year-old film argued for nationalization of the mines and a purging of the Union's leadership. The film also benefited from the cold logic of Carol Reed's direction, which ruled out any dilatory sub-plots.

Emlyn Williams took up the same threads in *How Green Was My Valley*, filmed on a rich scale but shifting interest from the basic social situation to the interplay of warm personalities and compelling sentiment. Williams' *The Corn Is Green*, another of these dialect documents, omitted still more of the workaday life of the miners and focused on a devoted woman's passion to make a scholar of one of the coal-town's offspring. The role of such ded-

icated teachers, in both England and America, was a great one, and played an important part in lifting the miners toward the light. But mark that in the first three films, teachers and pupils alike conceived that the purpose of educating a coal miner was to enable him to instruct and lead his fellows. Miss Davis in *The Corn Is Green* had no such purpose; she tried to instil a spiritualized longing for culture for its own sake.

As the cycle goes on, this tendency to shun realities and offer only trick characters and sentiment resembles the flaccidity of old age, with senility's indifference, forgetfulness. *The Green Years* shows this sclerosis far advanced. Here the locale is Scotland, not Wales, but the same laboring for authentic dialect burdens the performers. The coal mines give way to a boiler factory but the dirt and grime remain the same. The urge for education still forwards the plot, but in forsaking the original thesis, education is not sought after to alleviate the working conditions but to open an avenue of escape from drab environment: the heroine wants to study singing, the hero to become a doctor. And slowly the conflict has become less earth-bound. Dr. Cronin, passing from *The Citadel* and *The Stars Look Down*, through a safari into China with *Keys of the Kingdom* to the latest offering, has paralleled other British authors and poets in preoccupying himself increasingly with religious backdrops. Some greet this development with Hosannahs, but a sincere advocate of religion in films would do well to demand more considered treatment than this cycle provides. *The Green Years* offers a perfunctory religiosity to replace the bed-rock realities of the earlier dramas. The zealot of *The Stars Look Down*, a pamphleteer shouting to unhearing crowds outside the colliery gates, was a minor character accenting the contrast of heaven and earth but he was a fighting symbol. In *The Green Years* Christianity plays a much larger part, but it is just a prop.

In short, *The Green Years* merely conventionalizes the motif of stronger films.

Compared with current releases it may seem refreshing but at the end of a cycle extending over some years it represents the complete standardization of the original. Its characters are content with their lots, the sanitation worker, the bogus insurance salesman, the housewife, and only the vague yearning for a white collar profession on the part of the young hero indicates that any of the characters have so much as questioned their oppressive environment. The fight has gone. Acceptance and resignation and dream fancies predominate. That is why *The Green Years* are less green than intended.

THIS criticism can be leveled only at the prime movers of the film—author, script writer and director. The actors strive, frequently with thumping success, to make the formula dynamic. Their roles are rich, rounded individualists, some with captivating eccentricities, others with shocking delusions. Many in the cast are notables of the stage and the presence of extremes in makeup contributes to the feeling that *The Green Years* is photographed acting. The actors' emphasis required for stage presentation is here caught in close-up by the camera.

Certainly Charles Coburn has never had such a fat part as his crusty, bibulous old scalawag, and the camera gets so close to him in gloating over his torrent of gestures and expression that it cannot help revealing the man-madness of his monstrous nose. Gladys Cooper in the multitudinous underskirts of grandma berates the old man with fine fury. Hume Cronyn personifies penurious civil servants with all his heart, inviting one's utter loathing. Selena Royle patiently endures as his wife of the film, while Jessica Tandy, his off-screen wife, gracefully develops from near-spinsterhood to middle-class, middle-aged matrimony. Richard Haydn manages to be warmly sincere as a teacher, a role compounded in equal parts of Robert Donat (*Goodbye, Mr. Chips*), Walter Pidgeon (*How Green Was My Valley*), and Bette Davis (*The Corn Is Green*). And ranking if not sur-

passing these seasoned performers is Dean Stockwell, the youngster over whom most of the family squabbles arise. The make-up artist may have disarranged his curls a shade too artfully, the costumer out-sized too grotesquely the home-made suit he must wear to that first day of school. But he himself is right as can be, level-eyed and unabashed. He is a trouper.

As introduced, these disparate personalities augur well for the story. The boy, an orphaned Irish Catholic, is thrown upon his Scottish Protestant relatives for rearing. Immediately the clan takes opposite views on how this should be done, Papa Leckie and his supporters so circumscribing generosity as to sell the boy's only possession, a tricycle, to cover a fraction of the lad's board, while old Candy Gow tries to gratify the boy's understandable cravings—a new suit for communion, a chance at an education. Soon these issues disappear and an all-too-familiar romance carries on. In love with a girl above his station, the boy on maturing resigns himself to work at the boiler factory. She spurs him into trying for a scholarship to medical school; he fails in this only because of illness; then, at the end, a fluke clause in his grandfather's will allows him to go to college after all and the film closes as the young man enters the ivy-festooned portals of the university, his noble love by his side, apparently to rise above and beyond the Gows and the Leckies forever. They are forgotten, unchanged from their initial entry, without hope of change.

Thus a cycle which began as an inquiry into the causes of mass poverty ends by offering escape from poverty only to the lucky individual. Because the films in this cycle are plastered all over with moral homilies, there will be some to say that they should be given credit for their nutative good intentions. But if second best is all we're to get, we might well prefer *The Dark Corner*. It too is allegorical, dream-like, but it is not a sphinx without a secret. Read the riddle and you look in a mirror.

R. G. and S. P. B.

Make Mine Music

Story by Homer Brightman, Dick Huemer, Dick Kinney, John Walbridge, Tom Oreb, Dick Shaw, Eric Burney, Sylvia Holland, T. Hee, Dick Kelsey, Jesse Marsh, Roy Williams, Ed Penner, Jim Bodrero, Cap Palmer, and Erwin Graham; direction by Jack Kinney, Clyde Geronimi, Hamilton Luske, Bob Cormack and Josh Meador; musical direction by Charles Wolcott; corps of art, animation, process, recording, effects, layout, color and background associates under the production supervision of Joe Grant. A Walt Disney feature released by RKO Radio.

*Program of the Musical Fantasy
The Martins and the Coys*

—sung by the King's Men

Blue Bayou

—sung by Ken Darby Chorus

All The Cats Join In

—played by Benny Goodman and Orchestra

Without You

—sung by Andy Russell

Casey at the Bat

—recited by Jerry Colonna

Two Silhouettes

—danced by Riabouchinska and Lichine, sung by Dinah Shore

Peter and the Wolf

—told by Sterling Holloway, music by Sergei Prokofieff

After You're Gone

—played by the Benny Goodman Quartet

Johnny Fedora and Alice Bluebonnet

—sung by the Andrews Sisters

The Whale Who Wanted to Sing at the Met

—all voices by Nelson Eddy

A certain tiredness seems to possess Walt Disney in his new ten part, feature-length cartoon *Make Mine Music*. The old magic is there now and then but for long stretches the film is a good deal less than magical—in fact there are times when it is dull. As a unified work too the picture fails. One feels that these ten items were lying around the studio and someone got the idea to paste them together in a manner recalling *Fantasia*. Indeed one reviewer has dubbed the film “the poor man's *Fantasia*.” *Fantasia*, however, was unified by its design as an orchestral concert to which visual interpretations were added. *Make Mine Music* makes no claim to such a device. Each part, complete in itself, bears no relation to the other parts. It is a series of ten short cartoons or—if you will—pictorial interpretations of popular



Two cats join in from "Make Mine Music"

tunes, ballads, blues songs, ballet and an operatic pastiche. One result of this railroad train construction is that the spectator at the film's end feels pretty worn out.

It would be pessimistic indeed to think that the art that created such delightful films as *Snow White*, *Pinocchio* and *Dumbo* is losing its ingenuity and vigor. But with the taste of such fare still lingering on the palate of memory you are apt to be disappointed in *Make Mine Music*. In it Disney shows his weaknesses, his sentimentality, his fascination with prettiness, his over-lush color, and not enough of his strength. The film has no character comparable to Joe Carioca, Mickey Mouse, Donald Duck or Thumper. With the exception of a new recording process in the final number it exploits no technical device that Disney has not used before to greater advantage. But there are several things in the film that are very good. As individual shorts they would be knock-outs. "The Whale Who Wanted to Sing at the Met" has wit, sentiment and technical invention. "All the Cats Join In" and "After You're Gone" are conceived and executed

with a flash of the old Disney brilliance. And for the most part all the sections benefit from the peerless skill of the Disney draftsmen.

THE first music made yours in the film is "The Martins and the Coys," described in the publicity as "the rowdy saga of old time backwoods feuding, after the traditional ballad, with surprising developments in both music and story." It comes to the screen in facile comic strip manner, an adequate presentation in line, color and animation but in nowise is it distinguished or touched with the Disney enchantment. The music to the ballad is well sung by the King's Men. It is followed by a "wistful tone poem" called "Blue Bayou" sung by the Ken Darby Chorus, a sugary, sentimental affair that would bring little credit to a lesser studio. "All the Cats Join In" is a bright and lively "jazz interlude" played by Benny Goodman and his orchestra that details in tricky and stunning graphic technique the rug-cutting antics of the bobby-sockers. This is the first part of the film that one associates with the best of Disney. Unfortunately its sequel is "Without You," "a tender, nostalgic love letter in song," whose cheap sentimentality only charity or a strong stomach can make endurable. "Casey at the Bat" is a happy relief from its sticky predecessor. Again in comic strip fashion Disney tells the tale of the striking out of the fabulous Casey while Jerry Colonna recites the lines in his own burlesque manner. In spite of its heavy-handed humor the episode has a healthy, earthy quality that contrasts sharply with the item that follows it. "Two Silhouettes" is constructed on the considerable talents of Tania Riabouchinska, David Lichine and Dinah Shore. Availing himself of the technique he introduced in *The Three Caballeros* of combining living people in cartoon settings Disney creates "a dream-like episode in pantomime introducing in screen and music the 'ballad-ballet.'" But for all the

pretension of cast and artistic design the result is slight and uninspired. "Peter and the Wolf" is good but not as good as one would expect it to be considering the story and music that made it such a delightful ballet. Under the influence of Sterling Holloway's recitation it becomes a shade too infantile to make you really comfortable. In drawings reminiscent of the great *Pinocchio* Disney brings to the screen the adventure of little Peter when he goes out to hunt the dreadful wolf but there are touches of exaggeration that disturb one for all the charm of the music and the dexterity of the Disney pen. Again the result is just this side of the magic one expects. Perhaps for brilliance "After You're Gone" played by the Benny Goodman Quartet is the most distinguished piece in the whole show. Taking abstract forms and personi-

fied musical instruments, vitalized by the virtuosity of the quartet, Disney makes this a sparkling little example of screen fare, full of fun, wit and color. "Johnny Fedora and Alice Bluebonnet," a romance between two hats, is a little too cute for anyone not blessed with a passion for valentine art. The finale is reserved for the most ambitious item in the film, "The Whale Who Wanted to Sing at the Met." Besides the nice little story about Willie the Whale whose vocal range runs from coloratura to bass and whose ambition is to sing opera, the film has the technical novelty that permits Nelson Eddy to sing in several voices at the same time. In this amusing parody on the opera the Disney flame burns fairly clear of smoke and gives some needed assurance that the heyday of Walt's art is not passed. A. B.

Selected by the Review Committee

★ ANNA AND THE KING OF SIAM

Irene Dunne, Rex Harrison. Based on the book by Margaret Landon. Directed by John Cromwell. Twentieth Century-Fox. Family: SMPC 12-14.

A remarkably interesting re-creation of the Siam of almost a century ago, showing great taste as well as ornateness. It is the biography of an English woman who was employed by the King of Siam to teach his children English in one of his many plans to bring progress to his land—that is in the Western style—as well as rear some sort of protection against the European powers with an eye towards empire in the East. The film is episodic and for the most part lacks any strong conflicts. The main conflict is that between the determined English woman and the King who dislikes admitting that a woman can be right. It is played wittily and well by the two principals. It also has its moments of deep feeling. All told the picture is a handsome job of mounting as well as acting and directing.

BOYS' RANCH

Jackie "Butch" Jenkins, James Craig, Skippy Homeier. Original story and screen play by William Ludwig. Directed by Roy Rowland. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

One solution for juvenile delinquency is suggested here, and although not altogether convincing, it may rouse constructive ideas along similar lines. A Texas landowner turns over a ranch to an ex-ballplayer and the problem boys in whom he's interested, on condition that if the lads make good the place is to be theirs at the end of a year. This has the appeal of an old-fashioned juvenile book, obvious and pleasantly moral. The boys are attractive, with top performances by Skippy Homeier as the black sheep and ranch-hand Jackie Jenkins, unnaturally quaint but decidedly amusing. And throughout there is a sound underlying insistence on community responsibility toward unfortunate youngsters.

COLORADO SERENADE

Eddie Dean, David Sharpe, Roscoe Ates. Original screenplay by Frances Kavanaugh. Directed by Robert Emmett Tansey. PRC Pictures. Family.

Leaning heavily on the yellow-orange values, Cinecolor still heightens interest

in the low-budgeted Western. Dead passages caused by lustreless writing or slow-paced editing may be overlooked in the pleasure of seeing early American interiors and exteriors clearly and naturally. This film's plot finds Judge Hilton trailing a man convicted some 30 years before and now engineering gold thefts from a hide-out. The escaped convict kidnapped the judge's son in revenge and taught him criminal ways which introduces a dramatic situation with son unknowingly out to do away with his own father. The judge and a preacher offer some solemn precepts on the criminal life. Eddie Dean croons several romantic songs of the West with mixed chorus while David Sharpe nimbly takes on the major fist and gun fights.



Skippy Homeier stirrup up trouble among the reformed members of "Boys Ranch"

DEVIL'S MASK, THE

Anita Louise, Jim Bannon. Screenplay by Charles O'Neil, based on the radio program "I Love a Mystery." Directed by Henry Levin. Columbia. Mature.

The radio program, "I Love a Mystery," yields unusual material to form the basis of this little mystery film. Plot centers around a group of curators and explorers working on the Mitchell gifts to a museum.

Mr. Mitchell was lost on a recent jungle hunt and the daughter believes that her step-mother knows more about the missing person than she tells. The problem for both hired detectives and police is complicated by a murder, done with poisoned darts shot through a blow-gun. While some of the elements—shrunk heads, caged panthers and some hypnosis administered by an unlicensed quack—seem too lurid for general audiences, mature moviegoers will accept them as colorful additions to the conventional who-done-it. Characterizations are also more credible than usual.

DRESSED TO KILL

Basil Rathbone, Nigel Bruce. Screenplay by Leonard Lee, adapted from a story by Sir Arthur Conan Doyle. Directed by Roy William Neill. Universal. Family.

Three little music boxes made by a convict in Dartmoor Prison lead Sherlock Holmes to the stolen plates of the Bank of England five pound notes. The intriguing plot is developed limpingly, spotted with stratagems that Patricia Morison, head of a criminal ring, borrows from "A Scandal in Bohemia," a Holmes case history written by Dr. Watson that is running at the time in the Strand Magazine. The master is not at his best. He fails to be even elementary about clues that are so apparent as to almost provoke audience-prompting, and the lady's use of a most obvious decoy draws him into a gas-filled garage, to be hung from the rafters by his manacled wrists. Still, there's always something about a Holmes and Watson story unobtainable elsewhere. As usual in this series, local color is played up to make a pleasant support for the proceedings.

EASY TO WED

Van Johnson, Esther Williams, Lucille Ball, Keenan Wynn. From the screenplay, "Libeled Lady," by Maurine Watkins, Howard Emmett Rogers and George Oppenheimer. Directed by Edward Buzzell. Metro-Goldwyn-Mayer. Family.

When a \$2,000,000 libel suit is brought against a newspaper by a tycoon's daughter, the paper's only hope is Van Johnson, it



"Easy to Wed" but not much fun it seems

seems. Van the irresistible will so compromise the lady in a scandalous situation that she will withdraw suit, rather than let the paper publish her fall for the bronze Adonis. This irreverent picture of false attachments, marriages of convenience and emotional mix-ups must be played broadly, so every brand of humor is used, plus Technicolor and musical numbers to lighten the doings. Van sings and dances a bit but is chiefly involved in buffoonery. The best laughs are served by Keenan Wynn and Lucille Ball, the latter breezing through slapstick, songs or story sequences as the dumb, red-headed goat of the contrived situations in magnificent style.

INSIDE JOB

Preston Foster, Alan Curtis, Ann Rutherford. Screenplay by George Bricker and Jerry Warner. Original story by Tod Browning and Garrett Ford. Directed by Jean Yarbrough. Universal. Mature.

By original touches in the writing and lively direction that keeps a good workaday cast moving easily along, this little gangster melodrama gets a freshness and suspense lacking in many more pretentious films. With much difficulty an ex-convict has landed a job, when a racketeer threatens to expose his past unless he'll rob the big department store where he works. In desperation the hounded man decides to pull the robbery on his own with his wife's

help and let its proceeds give them the living that they are not allowed to earn. The tension of suppressed and impending violence hangs over the working out of his plan and is a strong factor in the more than average conclusiveness with which the film proves that crime does not pay.

IT SHOULDN'T HAPPEN TO A DOG

Carole Landis, Allyn Joslyn. Based on a story by Edwin Lanham. Directed by Herbert I Leeds. Twentieth Century-Fox. Family.

Easy come, easy go are the laughs in this chase. It starts with an April Fool's hold-up of a bar by an off-duty policeman and a dim-witted reporter who were having a few. The joke bounces however, threatening both their jobs. Trying to cover things up, they carry on a few more pretenses which somehow thrust them plump into a hunt for some tax-evaders. All comes out well only because a comely policewoman has joined forces with them, assisted by Rodney, her Doberman veteran of the K-9 Corps. Just when reporter, policewoman and policeman are against the wall, the dog hurtles through a window and saves the day. Of the players, the dog earns the most laughs and the respect of all, but it is the sap journalist who wins the lady copper.

JOE PALOOKA, CHAMP

Leon Errol, Joe Kirkwood, Jr. Screenplay by George Moskov and Albert de Pina; story by Hal E. Chester. Directed by Reginald Le Borg. Monogram. Family: SMPC 12-14.

Joe and his friends come to the screen as their funny-paper followers must have always imagined they'd look and act in the flesh. And Joe's naive adventures are related with a complete sympathy that hasn't a trace of condescension. The transfer from Ham Fisher's comic strip has been deft and clever. Fight promoter Leon Errol tells an interviewer how he found Joe, a tank-town gas station attendant, and steered the simple country lad through a series of knockout fights into the championship. Against Palooka are a promoter gangster and his men, who want him to throw a fight and try to kill him when he won't. With him are the kindly Errol and beautiful rich Elyse Knox, who prefers him

to her society friends. Joe Kirkwood Jr., winner of the Joe Palooka Talent Search, is the exact man for the job, a big hunk of innocent invincibility.

LOVER COME BACK

Lucille Ball, George Brent, Vera Zorina. Original screenplay by Michael Fessier, Ernest Pagano. Directed by William A. Seiter. Universal. Mature.

A correspondent after two years of covering the war returns to his lovely, loving and scrupulously faithful wife. For the first few moments of reunion both are deliriously happy. The wife soon learns, however, that her spouse during his long absence has not closed his eyes to the charms and attentions of ladies whom he met abroad. She is understandably annoyed and determines to teach him a lesson on the subject that what's sauce for the gander is also sauce for the goose. He doesn't like the lesson and before all ends happily with the lesson learned by the husband as well as by the audience, the film develops a couple of triangles, a threatened divorce and a stay in Las Vegas. A thin plot to begin with is stretched over the film's long reelage with results that sometimes verge on the tedious in spite of efforts to liven up the padding with comedy in character and situation. But the players struggle to be amusing, the director tries to be deft, and they often succeed in lifting a contrived and banal story into a pleasant comedy of manners.

MONSIEUR BEAUCAIRE

Bob Hope, Joan Caulfield. Based on the novel by Booth Tarkington. Directed by George Marshall. Paramount. Family.

His highness' barber and chambermaid, underlings of France's royal household, deserve banishment for their disrespect to his majesty. But after all, Bob Hope is the barber, Joan Caulfield the maid, ergo: they put one over on the Courts of France and Spain before leaving the continent. Booth Tarkington's novel has become fine opera bouffe for Hope's running chatter and ab-

surd disavowal of the heroic virtues. Be-deviled by court language with which his modernisms jar delightfully, buffaloes by costumes, customs and gobs of period properties, and forever being challenged to duels he is ill prepared to fight, Hope gives his fans quite a treat. Three songs are introduced and lavish decor fills the set but it is Hope and his roster of good supporting players who create all the merriment.

NIGHT IN CASABLANCA, A

The Marx Brothers. Original screenplay by Joseph Fields and Roland Kibbee. Directed by Archie Mayo. United Artists. Family: SMPC 12-14.

A postwar nazi plot to secure war loot cached in a Casablanca hotel is sorely set awry when Groucho and his two brothers move in. The material is thin as compared with earlier films of this mad and marvelous trio but their irrepressible insanity is there in full range to make the picture a "must" for their fans and a merry pastime for the more casual movie goer.

O.S.S.

Alan Ladd, Geraldine Fitzgerald, Patric Knowles. Written by Richard Maibaum. Directed by Irving Pichel. Paramount. Family: SMPC 12-14.

In terms frankly melodramatic the film tells the story of the Office of Strategic Services in the tone of "now it can be told." The credits claim the plot was worked out of authentic material in the files of O.S.S. In the film such material has been simplified and synthesized for dramatic necessity. A single team of three men and one woman is chosen carefully to go to France and destroy a strategic tunnel as one step in the invasion of the continent. Before the picture ends they have done that and more, but not without some harrowing experiences and for most of them death. The director builds plenty of excitement and suspense throughout the film in the individual episodes but there are rather too many episodes, giving a sense of anticlimax. This taken with the melodrama, however founded in fact, does damage to

the picture as far as it aspires to be a dramatized document of a little known branch of the armed forces. But as an adventure film it has enough thrills to give it pace and excitement.

ONE MORE TOMORROW

Ann Sheridan, Dennis Morgan, Jack Carson. Screenplay by Charles Hoffman and Catherine Turney; based on the play "The Animal Kingdom" by Philip Barry. Directed by Peter Godfrey. Warner Bros. Mature.

In this version "The Animal Kingdom" is considerably altered from its original appearance. Here it's concerned with the struggle for a good-hearted playboy between a working girl who wants him for himself alone, and a handsome gold-digger. The latter wins out for a time, but in the end she's headed for Reno, and the other girl and the hero go on with plans that include running an outspoken magazine and marriage with a home and children. Artificial and contrived, its characters and situations stereotyped, the picture is carried along by an easily followed story, smart dialogue and glossy production. Jack Carson, the millionaire's ex-bartender butler and friend, and Reginald Gardiner, a radical editor, clown happily in comedy stretches that are entertaining, if overstressed. The rest of the cast is adequate.

RAINBOW OVER TEXAS

Roy Rogers, George "Gabby" Hayes, Dale Evans. Based on a magazine story by Max Brand. Directed by Frank McDonald. Republic. Family.

Unexciting as westerns go but holding interest because of pleasant music and its likeable star, Roy Rogers' latest finds him on a personal appearance tour in Texas. The town is owned by a Mr. Dalrymple who holds hillbilly music in utter contempt until his daughter arranges for Roy to ride some Dalrymple ponies in the town's annual race. Winning the race, Roy also manages to win the wealthy man's respect, his daughter, and to unmask one of the other racers as a crooked gambler and robber. The latter element, however, is played down in this contemporary story. The Sons of the Pioneers contribute fine background for the title song and other musical interludes.

RENEGADES

Evelyn Keyes, Willard Parker, Larry Parks, Edgar Buchanan. Story by Harold Shumate. Directed by George Sherman. Columbia. Family.

Technicolor, length and sensitive acting do not automatically better the Western formula, but this picture also has ingenuity of plot and characterization which do enhance its interest. The heroine's choice is between Prairie Dog's gun-totin' doctor and Ben Dembrow, son of a notorious outlaw family. Ben hopes to lead a respected life but the townspeople's belief that sins of a father descend unto the son, so prejudices them against him that he, too, turns to outlawry. For a time his girl tries the life of an outlaw's wife, despite the tragic lesson of old Mrs. Dembrow's flight from hide-out to hide-out, but in the end her sense of justice outweighs her love and she summons the doctor to have it out with the Dembrows once and for all. Slow and sober, the film still has well-directed moments when constructive views of human behavior are presented.

* SEARCHING WIND, THE

Robert Young, Silvia Sydney, Ann Richards. Screenplay by Lillian Hellman based on her play of the same name. Directed by William Dieterle. Paramount. Family.

Lillian Hellman is again to be praised for bringing to the screen an honest report of a facet of American life. In this case, she reviews our attitudes toward fascism—1922 and the march on Rome, 1928 when the Jewish persecution was begun in Berlin, Spain in 1937, Paris at the time of Munich, and finally a reappraisal of our postwar attitude, especially in the eyes of a veteran on the eve of the amputation of his leg. Against this background—and the process shots of players against a photographed background do obtrude—is a triangle involving the soldier's parents, members of the diplomatic corps who failed to recognize fascism's seeds until they had so matured as to defy curbing by peaceful means, and a female reporter who saw these same seeds for what they actually proved to be. The lengthy discourses are relieved by a few sharp performances but the leading players are not equal to giving

the vast historical canvas a dramatic entity. However, this is to be overlooked in view of the candid appraisal of prewar, isolationist America, and the unspoken warning it gives to all of us to be more alert, be we diplomats, reporters, soldiers or plain citizens, lest fascism rise again.

SHE WROTE THE BOOK

Joan Davis, Jack Oakie. Original screenplay by Warren Wilson, Oscar Brodney. Directed by Charles Lamont. Universal. Family.

When a book named "Always Lulu" is banned in most of the big cities and as a consequence becomes a best seller, the publishers want the unknown authoress to come to New York to participate in a huge publicity campaign. It turns out that she is the wife of a dean in a very straight-laced mid-western college and doesn't dare to let it be known that she wrote the book. But there is the lure of the \$80,000 in royalties awaiting her so she persuades the prissy professor of calculus to impersonate her and collect the money for the old school which is down at the heels. When the professor arrives in New York she is a sore disappointment to the publicity man until she gets knocked on the head and develops amnesia. From then on the comedy sails on a sea of misunderstanding and some very amusing satire in the manner of Joan Davis. The finale is foreseeable but a sound number of the incidents are very funny as constructed by the star with Jack Oakie and Mischa Auer to aid and abet. The film has some slow passages but the over-all tone is fast enough to sustain the very contrived plot and the work of Miss Davis is clever enough to give it plenty of pep.

SMOKY

Fred MacMurray, Anne Baxter, Burl Ives. Based on the novel by Will James. Directed by Louis King. Twentieth Century-Fox. Family: SMP 8-14.

Will James' story of the wild horse, Smoky, has been fattened with touches of melodrama and a few moments of stark suspense, but remains the stallion's story still, whose handsome photography and

simplicity recommend it especially to younger audiences. As an untamed two-year-old, Smoky wins the heart of a wandering cowhand who takes a job with the Rocking-R Ranch just to be the one to break in the fiery horse. The cowhand's suspicious past catches up with him when a rustler-brother turns up and Smoky becomes a hunted killer in the ensuing action. However, after being stolen, sold, featured in rodeos as untamable and then reduced to hauling junk wagons, the horse is reunited with his early master and assured a peaceful old age. Admirably suited to this folksy, western story, is the eloquent singing of Burl Ives who plays one of the cowhands and has frequent opportunity to present some of the American ballads for which he is famous.

SOMEWHERE IN THE NIGHT

John Hodiak, Nancy Guild, Lloyd Nolan. Screenplay by Joseph L. Mankiewicz from a story by Marvin Borowsky. Directed by Joseph L. Mankiewicz. Twentieth Century-Fox. Mature.

Through a maze of clues an ex-Marine tracks down his pre-war identity, of which amnesia has robbed him. Gradually his shady past becomes apparent and his involvement with a number of sinister characters, each determined to recover a missing two million dollar Nazi fortune. The unexpected ending is reached in action as exciting as it is confusing, which is saying a good deal. Seldom has a tale had more false leads and unexplained action but in the suspense of the danger-packed search there is little desire to backtrack and straighten things out. Able camera work and David Buttolph's score are noticeably helpful. The good cast boasts Lloyd Nolan, intelligent and extremely effective as always, in a detective role that gives him too little to do.

STOLEN LIFE, A

Bette Davis, Glenn Ford, Dane Clark. Based on the novel by Karel J. Benes. Directed by Curtis Bernhardt. Warner Bros. Family.

For the second time this tale comes to the screen. In the present version the locale is New England and New York instead of Europe but the essentials of the



Bette Davis makes a tactical move in "A Stolen Life"

story stand in a long production. It is a sentimental love story of twin sisters, one a nice girl and the other a selfish, self-indulgent rotter. With her worldly allure the unsavory young lady steals the boy her sister loves and marries him. She is accidentally drowned and identified as the good girl. The surviving sister takes her place as the fellow's wife. Essentially artificial the film depends on its cast and director to give it life. Miss Davis gives good performances in both roles and she is ably supported by the other players. In direction the film tends to drag in places, sometimes to such an extent as to make it appear static. The production is careful and expensive and the special photographic effects are remarkably good.

SUN VALLEY CYCLONE

Wild Bill Elliot, Bobby Blake. Original story by Earl Snell. Directed by R. G. Springsteen. Republic. Family: SMPC 8-14.

Wild Bill Elliot as the comic strip character, Red Ryder, does well in a tightly constructed and well filmed little western told in flashback. Col. Teddy Roosevelt urges Ryder to forego the glory of fight-

ing with the Rough Riders and instead corral the much-needed horses for the campaign. Thus Ryder, aided by his Indian friend, Little Beaver, helps his country by rounding up horses and hunting down a band of rustlers. Playing no small part in identifying the rustlers, and defending Ryder in time of need, is his remarkable horse, Thunder. In fact the horses, whether in mass stampedes or when more individualized as characters in the film, steal the picture. There is some instructional value and striking beauty in their performances.

TILL THE END OF TIME

Dorothy McGuire, Guy Madison, Robert Mitchum. Screenplay by Allen Rivkin, based on the novel "They Dream of Home" by Niven Busch. Directed by Edward Dmytryk. RKO Radio. Family.

The homecoming of a serviceman brings with it many problems, some of them unnecessary, some of them inevitable. A marine returns to his parents' comfortable home, and once the joy of reunion is over, finds that after three years of separation his family and he are strangers. The rest of his town seems filled with strangers too, and he's only himself with two marine buddies and a war-widowed girl who shares his self-questionings and maladjustments. In the misunderstandings and bewilderment that make up the action the boy grows impatient even with them. The episodic story loosely handled is disappointing in many ways, draggy, incomplete, irritatingly insistent on its theme song and with an unsatisfactory sentimental ending. But it is often very real and very moving, and the theme involving racial discrimination is memorable enough to compensate for most of its shortcomings. Dorothy McGuire, suggestive of the young Garbo, brings an emotional warmth to a character that is confusingly conceived. The men project an extraordinary sense of their restlessness, of their battles with civilians, impatient to get them settled before they're ready. The film should give both the boys and their elders a good deal to think about.

(Continued on page 32)

I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER IV: THE GOLDWYN TOUCH

The Author of This Unique Memoir Comes Face to Face with Enchantment

THE route to Fort Lee was the same as before, but more people were going in that direction, cars speeding uphill more numerous and shinier, and the concrete studio that had roofed Universal outwardly was unaltered, but somehow it had acquired "class." The Goldwyn touch, though in embryo, was beginning to bud: a Rolls-Royce waited. I was proud to be part of all this as a publicity man.

Once more on familiar ground inside, I followed the crowd and presently was on the lot behind the studio where an Alexandrian courtyard crowded with extras met the eye, herded by Frank Crane, the director, a former jockey, small and quiet. "This is 'Thais!'" I gloated, glad, oh very glad, to be in a studio again, where big things were being done, bigger far than "The Sporting Duchess" of two years back.

My roving eye focused at once upon the cause of the preparation and hubbub, Mary Garden as *Thais*. She stood in a doorway overlooking the scene, a majestic figure cloaked in rich sealskin, the brilliant ochre of her make-up throwing into high relief her statuesque profile. I did not recognize in this commanding woman the seductive *Thais* I had seen in the opera, with Charles Dalmorès and Maurice Renaud. In many conversations



With justifiable pride Samuel Goldfish, later to become today's famed Mr. Goldwyn, beamingly faces the camera with his prima donna film stars, Geraldine Farrar and Mary Garden, in the midst of making "Thais"

I never found a trace of any of her operatic selves.

When, however, the director's call for action came, and she shed her enveloping fur, what was revealed was operatic all right, if not Ziegfeldian. She stalked into

the scene, expanding her chest and contracting her diaphragm, in a slip of pink onionskin. Festoons of pearls hardly were protection against the November cold, but she did not flinch. She had a contract for \$100,000, to be liquidated weekly at the rate of \$10,000. For this she was to perform her celebrated version of "Thais," minus Massenet's music or any music at all, but with many more costumes and sets than were required by the libretto, and this she did to the last posture. That was the trouble. Mary Garden had posture trouble, aggravated by stalking, chest exercises and diaphragm consciousness. "Thais" was a flop.

Audiences refused to take to their hearts this cold statue trying to vamp like their Theda Bara and the camera was more than unkind—it was malicious. In some underhanded way it caused Miss Garden to teeter in her rigid poses. Inaccurately but chivalrously, Alva Johnston attempts, in "The Great Goldwyn," to explain away the failure of Miss Garden by fixing the blame on audiences who, he says, confused her with "Mary Gardner" a familiar movie star; but Helen Gardner, the actress in question, had dropped out of sight long before, and Mr. Goldfish's drumming publicity saw to it that picture-goers knew whom and what they paid to see.

When I finished staring at Mary Garden I believed, as did everybody, that she was great and it followed that her film would be great, too. Part of her art was in giving an aura of splendor to everything she did, said and thought, and contriving never to let the aura fade.

She had magnetism plus, talked incessantly of herself, and gave the inflection of an epigram to commonplace remarks about the weather or what she intended to have for dinner. "Tonight a dozen oysters and half a bottle of champagne," she proclaimed as the afternoon wore on, and lunch of an apple and a dried fig had digested, and she made it sound as if no one ever had thought of such a feast before. "Alors" and "eh bien," "enfin" and "a bientôt" peppered her London English,

and to me it was like being in Europe again, all the more so when she spoke of operatic performances as "representations," and laughed, in a heady voice, at what she said to King Edward VII years before. She swore at him!

It happened, if you hadn't heard, when she was commanded to sing at Buckingham Palace, and traveled two days and nights from Italy to keep the date. "You've had a long journey, madame," said the king.

"A damned long journey, sir!" is how she quoted her reply. Never mind if it didn't matter. She made you think it counted enormously in pointing up her independence and rapier-like wit, darn it.

"Gorgeous" and "grotesque" were favorite adjectives and were used to describe what she liked and what she didn't care for. She "adored" and "loathed" a good deal too, as when she stated her opinion of Edwin Carewe, a director, and when Louella O. Parsons called upon her.

Impatient of the meekness of Frank Crane, and displeased with "Thais" even before the public had its say, she was given Mr. Carewe for her second venture. Perhaps she hoped his virility and reputed descent from Indians might give the picture aboriginal strength, or that he would materialize something brilliant out of a worthless script. "I adore Edwin Carewe!" she declaimed anyway. "He spits on the floor!"

"I loathe women reporters! Of course I won't see her," was her reaction to the name of Mrs. Parsons, who was on from her post with the *Chicago Tribune*, not as eminent as she is today but still not to be trifled with outside a dressing room door, and never had she been refused a word by any movie actress living or dead.

Oscillating between the two, I pleaded with one to relent, with the other to be patient, knowing that Miss Garden would be insulting herself if she yielded, and that the reportorial honor of Mrs. Parsons was in jeopardy every second she was held off, fuming.

In the end I had Miss Garden to thank for saving the situation. She would have



Mabel Normand had the inspiration and temperament of genius, the wisdom and foolishness of genius, and that strange urge to exhaust the incandescence which set her apart from the ordinary. She was reckless, spectacular, unorthodox. Here she is charming the Serbian Lieutenant Vladimir Skobla.

gone on refusing, and not even Mr. Goldfish himself, had he been present, could have compelled her to budge, when suddenly, unaccountably, she changed her mind.

"Yes," she groaned, "I'll see her, but only three minutes, you to stand by and drag her out." It didn't occur to her that anyone would elect to leave of his own accord.

Mrs. Parsons beamingly faced her beaming hostess, who received her in an old evening wrap of pink velvet collared with soiled marabout, which she thriftily reserved for studio use, and the two clicked at once. At the end of half an hour I left, sure that the rest of the day would take

care of itself. The communal topic was reducing, and the effect of this food and that upon the hips.

MISS Garden was vain of her fine figure, patting it approvingly here and there, erecting her spine, and admiring above all her hips which she smoothed, then smoothed again. She was unable to keep the subject of hips to herself.

When Geraldine Farrar came to inspect the studio where she would carry on in a few months, Mr. Goldfish, with fluent showmanship, ordered a photograph of himself between his two \$10,000-a-week employees.

Made up for the films, with the robes of *Thais* sweeping round her, Mary Garden saw herself at her best, but Farrar looked at her with camera-wise eyes and saw better. They posed, each with an arm around the paymaster as if happy sisterhood united rival divas, and Farrar strolled away. "Look!" cried Miss Garden to all within earshot. "Look at her hips!" In the finished picture Garden appeared not unlike a bedizened tombstone while Farrar's vivid smile under a shadowing hat bespoke confidence in the camera that always was her friend.

In "The Splendid Sinner" Mary Garden fared no better than in "Thais," although it was hoped that a "modern" story would put her across with the public more endearingly than a costume piece, but the second picture was modern only in the detail of Miss Garden's dresses.

The character was a pagan, the toast of Paris, and the action had her leap, sheathed in black sequins, upon a banquet table, and madly play the violin while making a mock of the rich moths clustered round the flame of her sex appeal. Such abandon could not go on and leave the heroine sympathetic in the end, so she atoned as a Red Cross nurse in a uniform that fitted her hips as snugly as vanity could wish. But nurse's intellectual face did not agree with the sweet compassion written into the subtitles, and Mr. Goldfish and his backers had another load of remorse on their conscience.

Here was a great talent gone to waste, a singing actress without a peer in the larger reaches of the opera house, an artist of such genius that she could withdraw her strong, modern individuality as suddenly as the horns of a snail, outwardly change her sex if required, and become, with triumphant convincingness, a little beggar boy, wistful, tender, for "Le Jongleur de Notre Dame," or courtly, romantic Prince Charming of "Cendrillon," while her "Mélisande," drenched in half light and dreams, is one of opera's great traditions.

Perhaps she needed music for complete

metamorphosis; perhaps she could not see that a different technic was demanded by the camera; or, more likely, no one was at hand to explain the difference in a common language; no one, in short, to dare tell Mary Garden, at forty, how to act.

On completing her long, disheartening chore she left the studio with flourish and applause, a darting, staccato woman nobody knew, whose face nobody ever wholly saw. She preferred to make up at the Ritz-Carlton an hour before arriving in Fort Lee, and to leave still masked.

In the manner of prima donnas bowing out, she thrust platinum and diamond trinkets upon prop men, electricians and grips, her more negotiable memento, a twenty dollar bill, going to a newsboy she "adored."

EXCITING as that first day was, and gorgeous as Mary Garden seemed at first, I was not deflected from duty. I did not forget that I must see Mabel Normand too. Finding her was not easy. Nobody knew where she was, or nobody would tell. She had checked in, then disappeared. Strange, for the studio was small. Just so many dressing rooms, and two flights of stairs leading to the open space of the second floor. A knock at her door brought no response. Could it be that the vibration I felt of a presence within meant she must not be disturbed? Then I would call again, when the great star might choose to answer a respectful knock.

Little did I realize that one could never count on any given reaction from Mabel Normand, might find himself left in the lurch if he counted too much on any, and might get a much grander response if he looked for none at all. She was capricious and unpredictable, let come what may.

At last she came tripping down the corridor, her head too large for her tiny body wrapped in a maroon cloth coat, reeking of "Quelques Fleurs," her startling big brown eyes looking straight at me.

"Miss Normand, I'm from the publicity department and I want to ask a few questions."



Mae Marsh was publicised as
"The Whim Girl of the Screen"

"Oh," she said disappointedly, then took a breath, "I'm busy now. Later." She rescinded that to add a teasing "Maybe," then bustled importantly on, leaving me to marvel at the longest eyelashes that ever grew without mascara, and to decide that her voice didn't suit her. It was hoarse, adenoidal, and she was more trivial than a star of her talent should be, I thought; but there were Mae Marsh and Madge Kennedy still to see and always Miss Garden to return to.

In an hour I was Mabel's slave, her disproportionate skull overlooked in favor of what was in it, her vocal shortcomings all but cancelled by the gay seduction of her words, and her strong perfume distilled into zephyrs of Araby.

She had been working her magic for years and would go on doing it, drawing people to her, some to stay as close to her heart as was possible considering the crowd already there, some to have patience tried and ego wounded, some to attempt to escape from her wicked charm only to be netted anew, but no one ever to make a clean breakaway, no one ever to forget.

We met again in the dreary studio com-

missary, where one hesitated between bad stew and bad sandwiches, the Goldwyn touch not having got as far as food. Busy no longer and ready for anything new, she danced toward me, towing Mae Marsh.

"Mae, he wants to interview us! What fun!" The two sat at my table, Miss Marsh too shy to speak, but when she did I heard a voice low and lovely.

"Hell, I don't want anything to eat," said Mabel. "I just came here to find you. Say, was it you knocking at my door this morning? Well, I didn't open because it might be Goldfish!" Every eye in the crowd was upon her. Small though she was, she forced attention as surely as rockets and roman candles. She was reckless, spectacular, unorthodox.

I was amazed that anyone reputedly receiving thousands weekly from Mr. Goldfish would not leap to open any door to him and stand at attention, but when I learned the extent of her impudence I understood perfectly by the simple means of not trying to understand at all.

"You begin—ask me a question," she reverted to the interview, "but don't dare ask me what I think of Goldfish. That's not for publication." She treated the whole thing as a child's game and saw to it that I did too, for she was determined to upset my dignity. "You want me to be dignified and act like a star," she twitted in after-years, "like your Geraldine Farrar," she stabbed, "but I can't, Bunker Bean, I can't, because I'm shanty Irish."

Just to keep the illusion of a game, I asked her several questions, each more puerile than the others. In openly appealing to her sense of fun, I shortened my probation and soon became one of the legion she said she could "trust" to the extent of saying anything that popped into her head.

"My ideal man?" she repeated my silly query. "A brutal Irishman who chews tobacco and lets the world know it. If anyone wants to know what I enjoy most, say I love dark, windy days when trees break and houses blow down; and what I like best to do?—don't say 'work', that's like

Mary Pickford—just say I love to pinch babies and twist their legs. Good-bye, darling. Let's get pie-eyed some night, but don't tell anyone I asked you."

She flitted out—she really could flit, and scamper too—dropping her purple-bound, locked diary, snatching it up with a squeal, knowing she had quashed interest in Mae Marsh for the moment, and glad of it, to forget the whole episode by the time they reached the door.

THIS was my introduction to one of the fabulous ladies of the screen at her characteristic best, which is to say she was unconscious of her artistic importance and unmindful of her place among the elect.

Though she had had an actress's share of personal heartache and disappointment in her work, she refused to be downed by such fleeting setbacks. It was easier, because more natural, for her to yield to impulse and make every day a lark, easier to scatter all she could than to conserve anything. To guard her speech, to say the right thing to the right person, to direct and shape her career with the shrewdness we take for granted in stars today, to be managed by someone cooler and wiser than herself, was as impossible for her as it would be for this generation of stars to produce a Mabel Normand.

She had the inspiration and temperament of genius, the wisdom and foolishness of genius, and that strange urge to exhaust the incandescence which set her apart from the ordinary.

There was no question of her importance. She was the screen's first comédienne, antic, boisterous, with the common touch that concealed skill and drew her closer to the vast movie-going public made up for the most part of plain people with more dimes than dollars to spend, and of those early discoverers of Charlie Chaplin and Roscoe Arbuckle, children by the millions; when "Fatty and Mabel Adrift" was a great box-office title, its in-elegance meaning one thing: that Mr. Ar-

buckle and Miss Normand were raising hell again and the roof of the theatre was likely to be lifted by laughter.

The movie public loved Mabel as no other actress, because she was one with them and she made them laugh. If careful, studied photography had accented her beauty, if her dresses had any value as fashions, if it mattered how she did her hair, she would perhaps have been idolized, lifted to a pedestal out of reach, but a kind fate left her on the lower level of everybody's love.

Slapstick comedy never paused for photographic angles, the costume designer had not begun to rule films, nor the hair-dresser to influence them, and the wizardry of standardizing make-up was a dormant evil. Mabel Normand dashed and darted, tripped, fell, was thrown, pushed and kicked, never faltering for a disheveled close-up and never, except in flashes, showing her beauty.

All this was to be changed by the Goldwyn touch. In the first place, she was to be a full-fledged star, with a handsome leading man instead of a comedian as foil, and it was expected that her films would be funnier than those with Chaplin and Arbuckle by the simple process of eliminating them and giving Mabel more scope, with pauses for close-ups, soft-focus photography on occasion, and stylish dresses when the script permitted.

It looked as if Mabel was to become a lady, but still, of course, a funny lady, and by virtue of greater advertising and publicity than she had ever had, a very funny lady. "No more pratt falls" was her motto of the moment. She had been off the screen two years and "Mickey," yet to become her biggest hit when it was shown by accident to the public, was refused by exhibitors who thought it too refined for a Sennett comedy.

Professionally, she was on the spot though no one would have guessed it, and she was to be on hotter spots, without jumping except from natural high spirits.

HER first Goldwyn picture, "Joan of Plattsburg," had not turned out well and had to be revamped if its weakness was to be disguised, and the script of her next film promised little more, but these worries did not make her a star with a heart bowed down. They seemed only to stimulate her to freer speech, to relax her discipline, and to sharpen resentment of her employers.

All this made her more deliciously a rebel to me though it imposed frayed nerves and short tempers on those who had to pin her down to something more urgent than photographs for newspapers and magazines. That was my job and she thought it unworthy of me, just as, for a reason past understanding, every job has been beneath me in the opinion of some star.

"Sweet, you should be an ambassador to somewhere," she would say, "and not have to bother with movie wenches except to be their darling, and especially my darling."

How this was to be brought about she did not say and skipped to something easier to arrange. She came to publicity.

"You write so beautifully, better than I talk, just say anything and it'll be all right. But don't make it sound goody-goody like Madge Kennedy."

In this way she skimmed over the peril of the quoted word in that carefree day before she knew the sinister power of publicity to turn the world against her. There were no gossip columnists then, no stooges planted under stellar beds, the tabloid newspaper was nonexistent. What was printed about stars was innocuous and Goldwyn girls above all must be kept dignified. Madge Kennedy was "sensible," Mae Marsh "the whim girl of the screen," Mary Garden naturally usurped "gorgeous," and Mabel was "prankish" or just plain "vivacious." Irked by this understatement, I made her, so help me, "mabelescent."

The dictionary wasn't full enough of words to describe this pixie, this zany, this lovable creature of heaven and earth, as sapient as Cleopatra in evaluating humans

and their susceptibilities and playful as Puck in holding the mirror up to nature around her.

What I wrote about her then comes to mind: "She is really a pathetic girl if you consider her with tender eyes. Like a worldly, knowing child whose sophistication has grown with the years, but whose soul has lingered behind, and who can't, so to speak, make ends meet, or reconcile what she feels with what she knows. Hence she is in a state of bewilderment, perplexed with life and in doubt of how to meet its problems. Her merriment breaks out. She gives way to it in an effort once more to be a child. Then something inside her tells her she isn't. Obviously she astonishes her beholders, confuses herself, and gives foundation to stories of her dare-deviltry."

SHE was never more confused and difficult to rationalize than in Washington for a showing of "Joan of Plattsburg." Even after retakes and doctoring, the picture was nothing to be proud of; but the judgment of someone upset and flamed with an idea for a stunt. It was that the picture should be shown at a charity matinee which Mrs. Woodrow Wilson would attend as a matter of course, and that Miss Normand should be there as an added attraction and that somehow their names would be linked.

Ever since press agents proclaimed beautiful, lymphatic Katherine MacDonald President Wilson's favorite star, competitors itched to fasten a favorite on the President's wife by hook or crook. Here was a chance to cement Mabel's comeback in a big way. And who better than I to be go-between, confidant and friend in this outrageous maneuver? Thus fate marked me for the victim of Mabel's "mabelescence," and it was a day of jitters to the end, when she kissed and coaxed forgiveness.

It began when she refused a room at the Willard. A nice room, it wouldn't do because it wasn't a suite. "Don't you understand, darling? Mamie has a lot of

ironing to do. She has to press my dress while I lie down and rest. You know how it is—Goldfish is trying to economize, and I'll take the next train back to New York before I let him put *this* over on me. Those people over in the corner, they're staring at me. Oh, *do* something to get me out of here!"

She was a maiden all forlorn, brimming eyes turned upward, not caring that the hotel was taxed to wartime capacity, not caring, either, that a senator might have been discommoded when she and Mamie settled themselves in two rooms for a few hours.

So far so good. Now it became necessary to dislodge her in time for the matinee. Minutes were creeping, Mrs. Wilson would hardly wait, but Mabel couldn't be hurried. "She's resting," "She's taking a bath," "She won't answer the phone," reported Mamie from time to time; then finally resistance broke with "She says for you to come right up." Mabel nonchalantly sipping champagne from a tumbler. "Steve Elkins sent it," unnecessarily she explained. "Have some?" She hadn't changed to her party dress! "Oh, must I go?" she whimpered. "What do I do when I get there? A lot of stuffed shirts," she grumbled parenthetically. "Maybe Mrs. Wilson won't like me. What kind of a dame is she anyway?" Greedily intent on being pleaded with and then pleaded with some more, at last she promised to make up for lost time and be downstairs in ten minutes. "Cross my heart and hope to die," she gave me a playful push out the door and I went down to the lobby to stare in a sweat at the clock.

She stepped out of the elevator on the right split-second, radiant, sprightly but strangely poised, crisply gowned in Lucile's summery blue, velvet ribbons, transparent cartwheel hat. Face, clothes, mood, bewitching, perfect. On with the show!

The combination of "Joan of Plttsburg," Mrs. Wilson, Miss Normand and charity did not draw a crowd. Our star safely stood in the lobby and was looked over

from a distance by those who were waiting for the President's wife. Presently the First Lady entered, paused, frowning in foulard. The pause was opportunity for the yeomen of Goldwyn, the august frown meant nothing. Mabel was pushed into the presence.

"I'm Mabel Normand," she faintly announced and Mrs. Wilson inclined her toque, her clustering ladies buzzing her into the theatre, a shove sending Mabel after them. At the proper time she appeared on the stage and inaudibly hoped folks



Indisputably the first comédienne of the screen, Mabel Normand reached her peak as a big star in only one film, "Mickey," though she carried on in many more.

would like the picture and her, her spontaneity and sense of humor snuffed out by fright, but she only saw triumph through shining eyes.

"Mrs. Wilson was lovely to me," she dispelled doubt. "She really was."

"What did she say to you? Anything I can quote?"

"She's having trouble with the White House servants," Mabel lowed her voice as if breaching a state secret. "On account of the war, and all the entertaining, they

want more money. I'm her favorite star.' Decidedly I wouldn't give that to the presses of the nation, nor would I repeat that she was Mrs. Wilson's pet artist. It didn't ring true.

The day was not done by any means. Mabel was advertised quickly to appear at seven other cinemas. When this was sprung upon her by a theatre man she smiled as if she had known it all along, though I, coward that I was, hadn't told her, reasoning that new horizons were best kept closed till the ordeal of Mrs. Wilson was past.

One after the other, the theatres were covered, and from the stage of each our star bowed and smiled and by this time hoarsely hoped everybody liked her as she loved being there. On her drive to the train she was less inhibited.

"Eight personal appearances in one day! You put it over on me when I promised to make one, like the fool I am. I'll never forgive you as long as I live. What do I get out of all this? Nothing! I'm going to blast the daylights out of Goldfish. He put you up to it, you know he did. Look, the time will come when stars will be *paid* for personal appearances. I got nothing but insults!"

"Insults?"

"Sure I did. That friend of the manager who took me by the arm tried to get fresh!" Indignation placed her on the seat's edge, the better that her eyes might blaze at me, and I kept a straight face only out of tact, for Mabel's anger came close to parody and she was least convincing when attempting rage. You felt she didn't mean a word of it, that she was putting on an act, and that if her victim broke down under the onslaught she would be the first to console him for what she had done to hurt him.

Calmed in drawing-room "A" on the train, she shed the light of reason, as she saw it, on a hectic day. "Now I've disillusioned you, shown you my worst side, but," cannily she added, "I know you still love me, and always will, because you un-

derstand." She meant, of course, that she could count on me to endure anything, that I could always be drawn back like a pet on a chain. In short, she discerned the color, content and endurance of a devotion stronger than self-esteem. But I didn't understand the rumpus over the hotel room.

"Poor darling, I hurt you by making it difficult, didn't I? But I *had* to get what was coming to me. I *had* to have a suite because Mae Marsh got one when they sent her to Buffalo. You can't wait for justice from the guys who make pictures, dear," she spoke earnestly, "you've got to *fight* for it. And sometimes I get terribly tired of it all, and wish I was the little girl I used to be."

That was the last straw. I was ready to weep apology for making the day hard for a little girl who pathetically had grown into a willful, adorable headliner.

Before I could do it her mood changed. Excitedly she clutched my arm. "Norbie, know what this country needs?" Had a day in Washington turned her to politics? "A good five-cent candy bar!" She screamed at her joke, charged upon me with lowered head, and butted me out into the corridor.

ALL this might be called her social, informal side: like virtually all actors she was absorbed and preoccupied in her work, when it became a fact, and like every star she was confident, enthusiastic, that the result would be surpassing. The gamins she played were real to her, each different from the rest, and to them all she gave the utmost of her conscious vitality and summoned flashes or gusts of inspiration when at her best, which was determined by her physical condition; but never was the spark missing, never did she spare herself. Yet, in spite of effort, her work as a big star, except in "Mickey," and possibly "Molly-O," did not equal her more spontaneous frolicking with Chaplin and Arbuckle.

About this time came opportunity to see

another succumb to Mabel's wiles, to watch, with friendly eyes, the quick thawing of a foreigner's reserve when confronted by such fantastic informality as he had never found in woman. My friend of the Riviera hospital, Vladimir Skobla, arrived with the Serbian War Mission and must, I thought, see and experience as much as possible between his duties. Mabel was, of course, a supreme offering, she and a clambake chosen as typically American, though not together. She must be starred for him, not compete with clams and a crowd.

"Bring him to the studio first, Ducky," she cautioned. "I must see if he likes me before I go out on the wild party you're planning." She didn't trust my foreign discovery to fall under her spell, nor would she grant that I knew best.

It was capitulation at first sight for both, she to toy with his medals, he to flush and grin and try to understand such goings on at first meeting, and a date was set.

"Don't disappoint," I whispered. "I never disappoint when my heart is in a thing," she rebuked. "He has such a fine, brave face—looks as if he'd been through hell. Did the Austrians really make his mother sweep manure in the streets? Let's give him a wonderful time to make up for it. Maybe I'll even be *dignified* to please you!" She romped away from her captives.

Not only did she fail to disappoint on the big night, but unexpectedly she was punctual. The place was the sheltered upper terrace of the old Savoy Hotel, never crowded, where Mabel would attract less attention no matter what she might do. She pulled me to her. "This has got to be my party. I'll go home if you say no." Now she felt free to take charge.

"Waiter, waiter! Oh, there you are. Look, we want nine Martinis, a Baked Alaska and a hundred Melachrinos. Bring them all at once—I mean the cocktails." The man stammered and looked at the soldier. "Don't you know? It's against the law to serve liquor to a man in uniform," quoth I. "Law my eye!" she re-

torted. "They can't put over any such silly rot on *me!* Send the captain here—Miss Normand calling." Speaking in the third person always meant dignity to her.

As soon as the headwaiter saw her he silently broke the law. "Put them in a straight row," she ordered when the drinks came, "and go away. I think this is the best way, don't you?" hospitably she asked. "It saves us from being hovered over."

THE party began. What was said wasn't important, threw no light on any question of the day, but romantically centered on Serbian marriage customs and statutes, with crazy questions by Mabel, sober answers by the native, and golden illumination of her gaiety and charm over all.

So deeply did the Serb's scars and medals work upon her sympathies that she decided he ought to be awarded something from her own hands. "Don't you need a wrist watch, Vladdie? Let me give you one." "But please, Mees Mobble," he flushed, embarrassed, "a rose, it is the same thing." She didn't have any at hand and forgot her impulse, I thought, by the time we jogged through the leafy darkness of the park in a victoria. Mabel, standing, was coaching the foreigner in the technic of Indian war whoops, and in the stillness of night her voice carried far.

In the helter-skelter of her concerns she did not forget the direct, unspoken admiration of the visitor from overseas. Though she never saw him again, one day brought a parcel to my desk for him, containing monogrammed traveling clock, flask and brushes. I recalled what he said that night on her doorstep after she flitted inside and he tried to collect himself. "English I spik very bad, but character I read ver-y nice. Mees Mobble have beautiful heart." And here I've covered pages trying to say just that!

From Belgrade came his postscript in better English: "I would especially beg you to kiss for me the hand of that far-famed darling, Miss Mabel Normand, be it only her smallest finger."

—To Be Continued—

COUNCILS AT WORK

COUNCILS are ever alert to motion picture affairs in their communities. The proof of that in one city is shown by a letter sent to all members and friends bringing an important matter for action to their attention. It says:

For many years, The Better Films Council of Chicagoland has endeavored to inform members of women's organizations concerning the entertainment and social value of motion pictures, and urge them to discriminate in favor of worthwhile productions. For this reason, it seems imperative that the Better Films Council should now call attention to the manner in which the main source of entertainment of the family, the neighborhood picture theatre as well as the important downtown theatres, will be jeopardized and a financial burden placed on every man, woman and child who attends the theatre.

The Illinois State Legislature plans a 10% tax on amusements to provide funds for the proposed bonus for veterans of World War II. The importance of the bonus bill is beyond question, but as motion picture theatre-going is the poor man's source of recreation, the tax is bound to prove a hardship to him. Time is short, and immediate action is vital. So, the officers and members of the Better Films Council urge all members of women's organizations to communicate immediately with their State Senators and Representatives, call upon them personally, insisting that the motion picture theatres be exempt from this proposed tax.

Mrs. Joseph R. Chesser, Pres.

THE retiring president of the Sheboygan County, Wis., Better Films Council, Mrs. S. F. Sprengel, recently sent a report giving briefly the state of the Council to date. "Our Council is composed of 95 organizations and individual memberships, delegates and alternates, theatre managers and state and district chairmen. We have secured the agreement of the managers to

student rates and have held periodic meetings between manager and officers. Eight meetings of the organization a year have been held. We have committees to discuss visual education, reviewing of pictures to come and legislation. We have assisted in the Red Cross, infantile paralysis and cancer drives. Round table discussions for students and parents and a forum meeting with representatives from other Councils have been held. Officers and members have attended other district meetings. The 7th annual breakfast meeting on May 9th rounded out the current Council year. The 240 who attended were guests at a showing of the Warner film *Devotion*. Every theatre manager was present! "Friendly, don't you think?" We say, yes indeed, and an indication of a relationship greatly to be desired.

AS a service to the community one of the aims of a Motion Picture Council is to be a clearing house on all kinds of motion picture information. An interesting example of this is shown in a letter and some enclosures coming from Mrs. Roy R. Riddle, 2nd vice-president of the Greater Detroit Motion Picture Council, and chairman of motion pictures of the Detroit Federation of Women's Clubs. An attractive little blue book called "Program Suggestions" lists under a dozen subjects speakers, tours, plays, showings, etc., suitable for programs. The motion picture suggestions include local speakers from the theatrical and non-theatrical industry, the schools and universities, the library, the Police Dept., and industrial visual education specialists and travelers with film lectures. There are 21 possibilities listed with name, affiliation, subject, address, telephone and whether or not there is a charge—in only five cases is there one. On April 4th, a Program Planning Conference was held with each of the twelve chairmen of the city Federation giving a fifteen minute sample program. Mrs. Riddle chose the

topic "Using Motion Pictures for Better Human Relations," presented by Mr. Frederick A. Herrmann, visual education specialist, Training and Education Department of the Industrial Relations Division of the Ford Motor Company.

The Council arranges to have subjects of importance presented and discussed at each meeting during the year. The 1945—46 season covered: Summer Movie Impressions—Why and Where; Use and Demonstration of Visual Aids; Managerial Problems; What are the Coming Trends?; Luncheon meeting with guest speaker from the motion picture industry; Symposium—Religion and the Movies; Annual Meeting—reports and election of officers; Tea honoring new delegates and reports of member organizations.

A final report of the year's activities has been received from the retiring president of the Reading, Pa., Motion Picture Forum, Mrs. Kathryn A. Kline.

The Forum has endeavored to inform its membership and the public concerning films and their value in post-war years. Monthly bulletins have presented reviews of current films appearing locally so that audiences may select their film-fare wisely. Always our emphasis has been upon publicizing the best. A pleasant spirit of co-operation has continued to exist between our organization and the managers of our local theatres. They underwrite our bulletins, present previews, and supply information wherever possible.

Our programs have been varied. Miss Therese Stone of the Public Relations Department of M-G-M spoke on the subject of "Films, Their Peace-Time Destiny." At another meeting we heard a local veteran who had served as a Captain in the U. S. Army for several years in Australia. At our annual banquet we showed the Shakespearean film, *As You Like It*. This was enjoyed by a large audience. At the final meeting in May the speaker was Mr. Gordon S. White, director of the Advertising Code Administration of the Motion Picture Association of America. A motion picture

"quiz," was conducted among members of the Junior Club from our high school. The National Board of Review had assisted in securing prizes. These included a copy of the script of the Warner film, *Rhapsody in Blue*, a copy of "The Lion's Roar," official magazine of the M-G-M studios, and sets of stills from outstanding pictures.

THE Better Films Council of Greater St. Louis, of which Mrs. T. J. Kemp is president, had two timely topics presented at spring meetings. In March "Motion Pictures in Church Work" was discussed by a local minister. The following month, in "Television's Effect on Motion Pictures," Mr. Fred Wehrenberg, a pioneer in motion picture exhibition, considered a modern question.

THE Elmira, N. Y., Motion Picture Council, composed of 46 local organizations, sent its vice-president Mrs. John B. Ronon to represent the group at the 37th Anniversary Conference of the National Board. She gave a report on the Conference at the April meeting of the Council held in the public library.

THE annual spring luncheon of the Philadelphia Motion Picture Forum was held Monday, May 1st, at the Bellevue-Stratford Hotel. Mr. Arthur Mayer, film consultant to the Secretary of War and formerly assistant co-ordinator of the War Activities Committee, talked on the subject "People to People" stressing the movie's share in forging a new world. Mr. Richard Griffith, executive director of the National Board of Review, was a guest.

TWO recent meetings of the Motion Picture Council of Greater Cleveland had industry speakers. For April, "Publicizing Movies" was the subject of a talk by Mr. Knox Strachan of Warner Bros. Members were taken on a tour of the Warner offices and were guests at a special screening of a new film. Mr. Harold Hendee, eastern research director for RKO Radio Pictures, was speaker at the annual dinner meeting

(Continued on page 31)

JUNIOR ACTIVITIES

The Young Reviewers

A remarkably critical and discerning group of Young Reviewers looked down their noses at the antics of Cornelia Otis Skinner and Emily Kimbrough in the latest film of their teen-age troubles, *Our Hearts Were Growing Up*, and incidentally took a lofty view of that strange institution of the '20's—Prohibition. The Board's adult reviewers had chuckled heartily at the picture, in which two Boston schoolgirls are pitted against some flappers for the affection of their crushes during a season of football and college proms. The Young Reviewers—New York school children averaging 13 years of age—enjoyed the slapstick and especially Billy De Wolfe's "acts" interspersed through the film. Both adult and juvenile review groups voted the picture "good" though in the latter group, girls generally rated it higher than boys, and the younger ones thought more of it than the older. But the youngsters were merciless with some aspects of the picture—far more than the light film really warranted.

Was it a true picture of girls that age? Groans of "No!" "Girls just don't go running around like that. I don't know girls, I admit, but at that age at college, the way this college sounded, I don't think they would." "It was hoked up." "I didn't think some parts were put very well—the girls crying over this and that." "I don't feel that these girls were true to life—their antics were far-fetched—you seldom hear of girls tripping all over the country. The idea of the picture was entertaining but at times very childish." "I don't think that girls were like that because their parents were very strict then." "I think that any girl who would go to a school like that would certainly not be as gay as that, and if they were they should change schools." "The girls in the picture were a type not often found today, but considered the typical 'pleasingly stupid' girl of the period. It is just lately that intelligence has been con-

sidered important in a woman." One girl, however, was not so rude to the Skinner-Kimbrough reminiscences: "I think that the story is very possible because I've had many experiences that might sound fictional if a movie was made concerning them."

What did you think of the story? "Mediocrity." "The movie was interesting and sort of funny, but the plot was pretty crummy." "The story was very light and it was nice to see a light one for a change, but the story could have been better, much better. You knew what was going to happen in the end and it would be nice to see a picture for once in which you didn't. This story was for young people if for any at all." "I think that if Billy De Wolfe was not in the picture, it would be a very foolish picture and if it were not for the bootlegging there would be no plot." "Rarely are sequels as good as the original."

Who would like the picture most? Answers ranged from "nobody" to "everyone." For instance: "I think adults would like it most. Younger people and people of high school age have a more critical feeling toward pictures." (!) "I think girls would like it but boys might get a satisfaction knowing how silly women are." "If this picture is going to be shown to young kids, 8 to 12, I don't think drinking and smoking—they made a point of that—should be shown." "I disagree." "I think that girls would enjoy this picture more than boys, but I don't think older people would enjoy it." As it turned out, most votes recommended the picture for high-school audiences. Nine votes were cast for "everyone; and four each for "young children" and for "nobody."

AS for authenticity, they were cautious. "I was very impressed with the costuming of the period, trusting that it was authentic." (The production did strive to recreate the '20s.) "We forget that this was in 1920 and things were different." "Prohibition we know nothing about." On

the other hand, some of the reviewers hailed from Greenwich Village and resented its representation in the film. "I think people even in 1946 consider Greenwich village as a queer place which it is really not for I live there and it's nothing out of the ordinary." "I object to the Village being played up that way as if it were a place where bums hang out. There may be bums there but they're not all." "The setting in Greenwich Village definitely did not seem real. I thought it was very far-fetched—maybe because they couldn't screen it here."

When asked about the drinking episodes which injected so much period comedy into the film, the Reviewers were quite tolerant. "I think the drinking was part of the plot and made the picture more interesting." "If the subject of the champagne hadn't been brought up the story would have decreased tremendously." "It seemed very realistic because there were speakeasies and things in those days." "The drinking didn't strike me as being excessive or over-emphasized any more than in most pictures of this sort." One boy, asked what was worth thinking about in the picture, cited "the drinkless 'days of the roaring '20s.'" On the other hand, there were a few reformers present. "It doesn't sound very nice—there wasn't so much drinking but it wasn't very nice." "If bootlegging is told, the real complete story should be told." "There was no moral as in *The Lost Weekend*."

It may be as well that some of the nuances of characterization escape the Young Reviewers. The scrounging artists of the Village are taken for run-of-the-mill "bums." The sympathetically presented bootlegger loomed in their minds with all the vices of the cinematic "gangster." Some of their criticisms were also misdirected. They do not resent the film's heroines as much as the entire school of flighty female throwing herself in and out of puppy-love theatrics. Greenwich Village was not so misrepresented; what they object to is the Village's notorious reputation as Ameri-

ca's Bohemia. The Young Reviewers are certainly to be excused for not sharing the nostalgia of the Misses Skinner and Kimbrough looking back over their mad youth, since they are not of age yet to similarly reminisce on their own part. But critics young or old may join them in viewing with unbelieving disdain that racoon-coat era when, as the film puts it, "a girl's best friend was her mother's bootlegger."

COMMUNITY ACTIVITIES

(Continued from page 29)

in May. In his talk he indicated how material is gathered together to make the authentic productions seen on the screen. He was responsible for this in such notable pictures as *Beau Geste*, *Cimarron*, *Little Women*, *The Informer* and numerous others. The Euclid Avenue Baptist Church was chosen for the dinner, as there a good and inexpensive meal is served. We add this word because many groups say present hotel prices for dinners and luncheons prohibit these social meetings.

AN active year is shown in this quoting from the annual report of the motion picture chairman of the New Jersey Federation of Women's Clubs, Mrs. Samuel B. Cuthbert. "Have requested all Club presidents to appoint motion picture chairmen; have outlined motion picture programs, furnished motion picture information, given motion picture talks to local Clubs; have had articles on motion pictures, and a list of recommended pictures in the 'New Jersey Clubwoman' magazine each month. Motion Picture Councils and discussion groups have been formed in some locations. Many schools have shown films at lunch periods and after school sessions. One school charged ten cents, and with the funds purchased three motion picture projectors. Junior Motion Picture Groups have been formed for reviewing and discussion of pictures. Schools and Clubs and organizations have had motion picture benefits to raise funds for welfare work. All have worked to encourage the showing of better pictures, not only for children but also adult audiences."

UNDER ARIZONA SKIES

Johnny Mack Brown, Raymond Hatton. Screenplay by J. Benton Cheney. Directed by Lambert Hillyer. Monogram. Family.

Johnny Mack Brown, sleuthing between jobs as a ranch-hand, finds out for the ranchers the hidden passage through which their cattle are being driven away, and the rustlers who are doing it with the connivance of a rascally deputy sheriff. Raymond Hatton as a commandeered cook, a couple of appropriate songs by the Sons of the Sage, a little quick trickery on Johnny's part at crucial moments, give a lift to this simple, pleasantly produced little Western.

**WALLS CAME TUMBLING
DOWN, THE**

Lee Bowman, Marguerite Chapman. Based upon the novel by Jo Eisinger. Directed by Lothar Mendes. Columbia. Family.

The apparent suicide of Father Walsh in a room of his own church is as chilling a sight to the audience as to Lee Bowman, reporter and friend of the deceased. Unravelling the veil of surrounding circumstances involving a da Vinci painting of Joshua at the Walls of Jericho, is also guess-work to the amateur detective and to audience alike, with clues hidden in a pair of Bibles. The search introduces art critics and clerics at suspicious cross-purposes and also a lady to capture the reporter's heart. It is welcome to find a film reporter whose quick wit is not accompanied by the wisecracks generally found in movie journalese. Swift, tough and a poser—happy recipe for a mystery-film.

WITHOUT RESERVATIONS

Claudette Colbert, John Wayne. Screenplay by Andrew Solt, based on a novel by Jane Allen and Mae Livingston. Directed by Mervyn LeRoy. RKO Radio. Family.

The difference between theory and practice comes along again when Claudette Colbert, whose novel tells the world how to cure itself, has to be taught what life and love are really like by marine flyer John Wayne. She is on her way from New York to Hollywood to have the book

filmed when she meets him with his buddy Don De Fore, headed for a California air base. It's a long, long trip and a couple of worthwhile questions that peeped up in the beginning are lost in the more urgent business of making the journey and seeing that girl gets boy. Bright lines and bits of foolery brighten things up, and a competent cast makes light of romantic comedy requirements, particularly Miss Colbert, who's gone through all this often before.

RECOMMENDED SHORTS**Informationals**

ARTIST'S ANTICS — Clifford McBride draws his cartoon of "Napoleon," a Dallas cowboy sets himself up in a lucrative bartering business, Sea Biscuit takes his ease on a farm for equine celebrities in Southern California, and a youngster entertains children with his puppet show. (Popular Person-Oddity: Universal) Family.

BEHIND THE FOOTLIGHTS — An amusing glimpse behind the scenes in the day of a show girl from her coffee and toast at 11 A. M. through rehearsals to the final glamorous appearance under the spotlights in the wee hours in the morning. In spite of faulty organization the film gives an interesting picture of the side of show business not usually known to the layman. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

BIT OF BLARNEY, A—A young Irish tenor is haled before a sentimental police captain on the charge of assault. Things look brighter for the young man when the captain learns he can sing Irish songs. With three other cops he makes up a tenor quartet that sings such items as "It's the Same Old Shillalagh" and "I'll Take You Home Again, Kathleen." The song choices are good and well sung. Audience participation is indicated. (Universal) Family.

CANINE CHAMPION—Bill Stern describes the three-year course of study given spaniels at a Washington kennel, with a few shots of graduate gun-dogs showing

their remarkable training. (World of Sports: Columbia) Family: SMPC 8-14.

DIVING DANDIES—Diving at its best by a group of experts, including Pete Desjardines and his comic partner Frank Snary. Slow motion shots show the grace of the swimmers in the clear waters of Waukulla Springs. In Technicolor. (Sports Review: Twentieth Century-Fox) Family: SMPC 8-14.

DOG OF THE SEVEN SEAS—The story of Sinbad, the canine mascot of the Coast Guard's "Cameron." It traces the voyages the dog made during his long service with the ship and the fame that awaited him after his long voyaging was done. There are many intriguing shots of far off places as well as delightful pictures of Sinbad and his friends at home and abroad. (Popular Variety View: Universal) Family: SMPC 8-14.

DON'T BE A SUCKER—Originally made by the Army Signal Corps to be shown to members of the armed forces, this neat and forceful film on the effects of race and religious prejudice in the world is now to be distributed to theatres for exhibition to the general public. In simple terms it shows the results to society when people allow themselves to be taken in by men who preach intolerance of race or creed. The film is well written and organized to get its point across and intelligently acted by a good cast headed by Paul Lukas. (Paramount: distributed without profit as a public service) Family: SMPC 12-14.

FACING YOUR DANGER—Norman Nevills takes an expedition on the scenically grand and hazardous voyage down the rapids of the Colorado to Lake Mead. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

FIN'N FEATHERS—On the outskirts of Chicago is this 1600 acre sportsman's club, with a fish-hatchery that stocks its lakes and a game-hatchery to fill its woods. One of the club instructors gives a show of his skill in casting. In Technicolor. (Sports Parade: Vitaphone) Family.

FOOTBALL THRILLS OF 1944—A fast-moving review of 1944's football highlights

with trick camera-work occasionally introducing some delightful absurdities. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

GEM OF THE OCEAN—The transformation of war-torn Guam into the chief American depot in the Pacific, and its use as a great advance supply base during the war. Although the material is somewhat dated, the picture, filmed by Navy combat cameramen, still has considerable interest and is brought up to date by mentioning the importance of maintaining Guam as a Pacific base. (Technicolor Special: Vitaphone) Family.

GOLDEN HORSES—Kansas' Palomino horses are almost as beautifully golden as the flowery narration describes them. In Technicolor. (Sports Review: Twentieth Century-Fox) Family: SMPC 8-14.

LET'S GO GUNNING—Bird-hunting in various parts of the country—Georgia woods, coastal marshes, Louisiana bayous—highlighting the work of the well-trained dogs. In Technicolor. (Sports Parade: Vitaphone) Family.

MAGIC MINERAL—An interesting camera visit to the world of coal, stressing the tremendous value of the mineral, not only as a source of power and wealth, but as an important commodity in chemistry and manufacturing. It shows the modern methods of mining, the improved living conditions of the miners and the technical schools in which young miners-to-be are trained for their job. (Popular Variety View: Universal) Family: SMPC 8-14.

MARCH OF TIME #7 (12th series) "Report on Greece"—The heroic part played by Greece during the war, her present abject misery, and UNRRA efforts to help her. There is a description of the political situation, somewhat pro-British, but the right of the Greeks to freedom of government is upheld. (Twentieth Century-Fox) Family.

MARCH OF TIME #8 (12th series) "Night Club Boom"—An unglamorized and frequently humorous survey of New York's night clubs, from El Morocco to Sammy's Bowery Follies—their manage-

ment, policies, entertainment and habits. (Twentieth Century-Fox) Family.

MARCH OF TIME #9 (12th series) "Wanted—More Homes"—The complex problem of postwar housing in the United States is viewed from many angles and presents a dismal picture for the immediate future. The film does not blink at the pros and cons of OPA, at the antiquated building codes, the labor question or the political aspects of the problem. But despite incomplete coverage imposed by length, the film does marshal the features of the situation into a provocative and alarming document of what the country must face for some time to come before it is snugly housed in the wonder homes it has dreamed of. (Twentieth Century-Fox) Family: SMPC 12-14.

MERIDA AND CAMPECHE—A pleasant visit to the capital of Yucatan and its neighboring port, Campeche, both of which cities have modern buildings interspersed with the lovely remains of Mayan, conquistador or pirate civilizations. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family.

MODERN GUATEMALA CITY—As accompaniment to routine views of Guatemala's capital, the narrator is to be commended for including such diverse material as notes about the country's laws to prevent graft in politics. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

PICTURE PIONEER—In which the camera visits an old time photographing studio, follows the work of a fisherman teaching disabled veterans how to make fishing tackle, stops off to view a large collection of ancient means of transportation and finally records the skill and personality of a baby swimmer. (Popular Person-Oddity: Universal) Family.

RHYTHM ON ICE—Led by George Arnold a group of good skaters puts on six numbers in an entertaining little ice show. The accompanying band and singers are unusually pleasing. (Melody Masters: Vitaphone) Family: SMPC 8-14.

***RIDING THE HICKORIES**—An unusually well assembled coverage of skiing at Franconia, N. H., starting with the types of lifts available, showing helpful techniques as taught in beginners' classes, and closing with some experts on a thrilling, but dangerous trail. One wishes all shorts were made with such care. (Grantland Rice Spotlight: Paramount) Family: SMPC 8-14.

SEA SIRENS—The Technicolor camera-work is very pleasing in these glimpses of underwater ballet ensembles at Florida's Silver Springs, though the commentary does run to puns. (Phil Douglas' Sports Review: Twentieth Century-Fox) Family: SMPC 8-14.

SMART AS A FOX—The death of his mother, killed by hounds she has decoyed from her cubs, is the first of several bitter warnings to a little fox of the ever-present fight for life in the forest. Muddy photography and sentimental commentary detract from the interest of the unusual animal shots. (Produced by Moscow Kino Studio, U. S. S. R.) (Vitaphone Variety: Vitaphone) Family: SMPC 12-14.

SNOW EAGLES—To the pretty pictures of skiing at Quebec's San Jovite are added shots of the late Hermann Gadner and his classes on the famous Canadian ski-trail. In Technicolor. (Sports Parade: Vitaphone) Family.

SPORTS STICKLERS—Pete Smith's quiz on sports includes questions on football, swimming, billiards, hockey, all appropriately illustrated. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family.

TENDERFOOT TRAIL—Life in the saddle at an Arizona ranch—games on horseback, trick riding and the leisurely exploring of surrounding mountain trails. (Sportscope: RKO Radio) Family.

TIMBERAND ATHLETES—"What some guys have to do so we can have matches for our cigarettes!" exclaims sports-commentator Bill Stern admiring the dexterity of lumbermen in Oregon's Cascade Mountains. Audiences, too, will enjoy watching the woodsmen and log-rollers at work. (World of Sport: Columbia) Family: SMPC 8-14.

UNDERWATER SPEAR FISHING—In the lovely waters off Acapulco, two swimmers, specially equipped, explore the underseas world and bring up some big fish. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

UNUSUAL OCCUPATIONS J5-4—Furniture made of cactus, toys made of agate or toothpicks, may not seem like the loftiest hobbies, but Cass Daley's collection of antiques is beautifully fitted into her home; and her interest in furniture repair seems quite genuine. In Magnacolor. (Paramount) Family.

WITH ROD AND GUN IN CANADA—A plane lands moose-hunters in the wilds of Ontario; other sportsmen shoot duck in Alberta, fish for salmon in Vancouver and in northern Canada, Eskimos spear walrus for winter supplies. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

Cartoons and Comedies

DONALD'S DOUBLE TROUBLE — Daisy objects to Donald's lack of polish and he makes the mistake of hiring his double, whose English and manners are perfect, to win her back. In Technicolor. (Disney Cartoon: RKO Radio) Family.

FOXHEY FLATFOOTS—Officers Fox and Crow are detailed to investigate the haunts of the Old Mill but only conspire to scare each other. In Technicolor. (Fox & Crow Cartoon: Columbia) Family.

GOLDEN HEN, THE—Gandy Goose's invention of a post-war hen emerges in his nightmare as a witch, producing a Hansel and Gretel pattern to upset his sleep. In Technicolor. Terrytoon Cartoon: Twentieth Century-Fox) Family.

MIGHTY MOUSE IN THE WICKED WOLF—An operatic mixture of Goldilocks and the Three Bears and Little Red Riding Hood, with Mighty Mouse entering the scene when matters get out of control. In Technicolor. (Terrytoon Cartoon: Twentieth Century-Fox) Family.

MR. CHIMP AT HOME—A young chimp who should be taking his afternoon nap only waits for his mistress to go to mar-

ket when he sets out on a tour of discovery in the house. The tour takes him into flour bins, bath tubs and all sorts of mischief. (Popular Variety Show: Universal) Family: SMPC 8-14.

MY OLD KENTUCKY HOME—In top form in this operetta, Mighty Mouse helps the hero win the Kentucky Derby and so drives the mortgage-holding wolf from the heroine's door forever. In Technicolor. (Terrytoon Cartoon: Twentieth Century-Fox) Family: SMPC 8-14.

OLD MACDONALD HAD A FARM—Taking the song with a barnyard orchestra to help him, Old MacDonald himself leads the audience in singing. An amusing and tuneful cartoon. In Technicolor. (Noveltoon: Paramount) Family.

PEEP IN THE DEEP—Most of the action in this imaginative Popeye takes place under water, with the sailor grappling with all kinds of denizens of the deep—even mermaids—to rescue some treasure for Olive Oyl. In Cinecolor. (Popeye Cartoon: Paramount) Family.

PICNIC PANIC—The little Mexican boy and girl are very agreeable cartoon characters in this story. A volcano breaks up their picnic and would have engulfed the couple also, had it not been for their bright little burro. In Technicolor. (Color Rhapsody: Columbia) Family.

PURLOINED PUP, THE—Pluto, the rookie police dog, frees the puppy that bull-terrier Butch is holding for ten thousand bones ransom. In Technicolor. (Disney Cartoon: RKO Radio) Family.

THROWING THE BULL—The occasional use of comic opera techniques, including a new version of the Quartet from Rigoletto, in lieu of conversation is commendable in this battle of Toreador Mighty Mouse and the Bull. In Technicolor. (Terrytoon Cartoon: Twentieth Century-Fox) Family: SMPC 8-14.

WET PAINT—A little green bird with a big nuisance value makes Donald's carpainting project a complete failure. In Technicolor. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

THE NATIONAL BOARD OF REVIEW
of
MOTION PICTURES, Inc.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES is an independent citizen organization founded in 1909 to represent the interests of the motion picture public. It believes that the public shares with the industry the responsibility for good motion pictures. It believes in the effectiveness of selection and classification as a means of forwarding the development of the motion picture as entertainment and education, and as a contributor to social progress. It pursues these ends by reviewing films and disseminating information about selected pictures in advance of their general release; by organizing audience support for them; by the education of popular taste and the expression of public opinion.

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Cover — *Specter of the Rose* — Republic Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 250 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Pictures selected by the Review Committee are classified for family or mature audiences. SMPC—Schools Motion Picture Committee recommendations for age groups under 14. * — Pictures especially worth seeing.

E D I T O R I A L

Twenty Years of Sound

THE addition of sound to the screen in August, 1926, revolutionized the motion picture world. Hardly anyone today, with the exception of cinema archaeologists, has any but a dim notion of what it was like to see a silent film. But the revolution went deeper than that. The sound film, taking its place in the march of mechanical progress, is contributing to the revolution in human living which is silently taking place all around us.

THE Warner brothers, who had the courage to sponsor a mechanical marvel which might have turned to rend them, were also the first to pioneer in providing the sound film with important functions. Having given the movie a voice, they also gave it something to say. Warners was the first studio persistently to apply the standard of public interest to motion picture entertainment. Their slogan "Good films—good citizenship" bore fruit during the thirties and forties in a memorable series of thoughtful pictures which asked the public, on the public's terms, to take thought on public issues. *I Am a Fugitive from a Chain Gang, Pasteur, Zola, Confessions of a Nazi Spy, High Sierra, Mission to Moscow*—these and many others served as a forcing-bed to bring the entertainment screen to an intellectual and civic maturity which would have been impossible without the new dimension of sound.

THE existence of sound also created a new possibility, now reaching its own maturity—the educational film. The silent film could educate after a fashion by passively recording the world around it. The addition of dialogue, narration, music, and imagistic sound has enabled the film actively to teach—to interpret as well as present. The consequences of this reach into every area of human affairs. In Nuremberg, high ranking Nazis are confronted with the evidence of their crimes in the form of their own newsreels and documentaries; the sound film has achieved the status of a legal document. Throughout the United Nations, men are busy making newsreels which will be translated into a score of tongues, that the peoples may speak to one another. And, in the March of Time's series of films designed to teach Basic English, the language barrier itself is being attacked on a fundamental educational level. In teaching people one another's language, the sound film at last rivals the one advantage which the silent picture had over it—its status as an international language.

WITH our eyes on these new horizons, it is fitting that we give a hail to the Warner brothers, whose vision first perceived them. Long may they pioneer!

THE NEW MOVIES

Selected by the Committee on Exceptional Motion Pictures

Specter of the Rose

Produced, written and directed by Ben Hecht; associate producer and director of photography, Lee Garmes; musical score by George Antheil; production designed by Ernst Fegte; choreography by Tamara Geva. Released by Republic.

The Cast

La Belle Sylph Judith Anderson
Max Polikoff Michael Chekhov
Andre Sanine Ivan Kirov
Haidi Viola Essen
Lionel Gans Lionel Stander
Specs McFarlan Charles "Red" Marshall
Kropotkin George Shdanoff
Jack Jones Billy Gray
Jibby Juan Panalle
Mr. Lyons Lou Hearn
Mamochka Ferike Boros
Alexis Constantine
Giovanni Ferdinand Pollina
Olga Polly Rose
Jimmy Jim Moran

Modern Ballet—Freda Flier, Miriam Schiller
Classical Ballet—Miriam Golden, Grace Mann,
Allan Cooke, Alice Cavers, Nina
Haven, John Stanley, Arleen
Claire, Celene Radding

“WHY not try giving a director as little money as possible, instead of as much as possible, so that he must give something of his imagination too?” This magazine raised the question discussing the German classic, *The Cabinet of Dr. Caligari*, in 1926, noting further that, “the motion picture industry is still groping. It still pursues popularity to the exclusion of quality, and seeks to dazzle a jaded public by extravagantly spending money for flashy pictures on the plausible theory that the more money spent on a picture, the better it will be.” The disturbing thing about the intervening twenty years, with twenty years’ reelage milling through the world’s projectors, is how commonplace the criticism became while availing nothing. Or almost nothing.

Once in a handful of years there does come a *Caligari*—flung on an unsuspecting world to mark the slow pace of progress mid the welter of banality to which that

world has become cloyingly accustomed. Publicity-wise, such milestones avoid the gaudy levels of “grossers” but to that fringe of the movie-going public which cynically distinguishes between entertainment and art to the detriment of the former, the *Caligaris* come to mind long after more lavish spectacles have spent their frenzied, meteoric popularity, and they also reappear, phoenix-like, in the small dark temples where the cynics foregather to purge themselves of their cynicism in affirming the progress that has been made.

Of such nature is Ben Hecht’s *Specter of the Rose*, a film artistic in every department and exquisitely proportioned to its simple theme. Already it has culled some publicity of dubious sincerity because of the arrangement under which it was produced. Since receiving an Academy Award in 1935 for his original story, *The Scoundrel*, Hecht’s name has been affixed to increasingly popular, moneyed productions until reaching the urbanity of *Spellbound* or *Notorious*, but in contrast with *The Scoundrel*, there was a growing hint of “slickness.” Hecht became high-priced and respected, conforming sufficiently to achieve wide appeal. How freakish then his gentleman’s bargain with Republic Studios, heretofore known as purveyors of the lowly western. Foregoing the \$100,000 he might have earned elsewhere for a screenplay, and duplicate sums for a director and producer, Hecht assumed these chores himself without charge, reducing net costs to a reported \$160,000. On the assumption that freakishness is more to the public’s taste than integrity, this situation has won the picture a place in the press along with flagpole-sitters, quadruplets and other phenomena whereas the reverse of the picture is the important one: here is a man so sincere about his art that he contributes the most intense creativeness for returns measured only in personal satisfaction.

Staking all, he has proved that lending imagination to a film instead of money is what counts. And in cooperating with him, Republic Pictures exhibits uncommon sporting sense and cognizance of the doors long closed to experiment.

AWARE of the distances bridged by a word and the frequency with which that span is covered ill-advisedly; aware also of the unpretentiousness of this film, the word "masterpiece" applies. Though its bizarre ornateness may jar at first, reconsideration brings the realization that here is a unique esthetic experience, a film whose immersion in its own small world is so complete as to shed the rare glow of beauty in cinema. The film's title is the Nijinsky vehicle—other motifs from the life of Russia's great dancer are used too—but it is neither biographical nor a ballet show-case. Rather Hecht is telling of melodrama in the ballet world, backstage and offstage, of a death preceded by suspense as it affects the eccentrics of the ballet domain. And in this microcosm Hecht interweaves a scholarly inquiry into the genesis of creative inspiration.

The story is steeped in the dark murkiness of the Ivory Tower, the actors torn by the timeless conflict of artists' souls which cry for public acclaim though stigmatized by that public into an ill-paid, tangential world. Here genius merges with depravity, and talents as soon bend to crime as to creation. Lifeblood is fed less by food than the divine afflatus of self-evaluation. Outcasts, the miracle-workers of art must still conform to the strange legality of a normal world they never understand yet ceaselessly interpret in distorted vision. Here is the poet enthralled by his cacophonous voice; the broken ballerina suspended in trauma between past and present; the rococo stage-manager deluded by drink into the belief that he is an impresario kissed by adoring audiences, relaying the kisses to his company.

Here are the hangers-on of the ballet world too; a jurist trying to control the vagaries of Bohemia; the scene designer bereft of any capacity save the talent for

painting; the musicians who temporize with Union rules to play the overture and the heads of their Local less tolerant of the never-never world of Art. Capable of drawing loving tears for his naked humility, there is also the cloak-and-suit merchant who knows nought of art except that paying a meal check for the dancers will place his tiny profits on a great altar. And one longs to see the backer of the ballet, Mrs. Callahan, of whom they speak.

Too, there are the young lovers, Sanine and Haidi, more evocative with legs than lips but always suggesting an interlocking yearning with lyric sensuousness. It is Sanine who transcends inspiration with a recurrent insanity springing from his dual personality of Midwest farmer's son and, for publicity's sake, Russian genius. Understandably, homicidal mania evolves from this irreconcilable conflict. His lover is an aspiring ingenue, trying with all her femininity but without professional advice to cure the madness. Plot carries these people from the start of a ballet season to its climax when the insanity halts the tour. At the end, the company is where it was save for the scars on the mind left by a death. Despite digression there is suspense, the plot moves but embraces a world of marginalia as it moves.

The writing possesses real horror though fragments of dialogue, especially from the poetic thug, are undisguised Hecht rather than lines for a player. As producer, Hecht has drawn on artists rather than big names. The photographer, Lee Garmes, is also billed as the associate producer and his work seems inseparable from Hecht's, which is the best sort of cooperation. Brassy, florid, romantic or suspenseful, Antheil's music is inventive and appropriate in any mood and his score for the ballet confirms the decision to omit von Weber's original accompaniment in favor of one hinting the terror underlying the romance. "Production Design," attributed to Ernst Fegté, presumably comprises such fine points as the bare, skylighted studio or the dingy garret of the lovers—ugly if one cherishes the luxurious chaos of the usual set, but perfect in conjunction with

a camera toying with receding planes of action or bent on utilizing patterns of light on a floor in lieu of carpeting. Economical montages are fully as effective as cascades of Ziegfeldian props.

Screen acting — not stage acting but screen acting—is brimming over. Judith Anderson and Michael Chekhov project a flood of inspired adornments to their roles but their bravura is matched down the line with few exceptions. For example, one George Shdanoff as the scene designer is minor, but masterful. At first he seems a mere passer-by dragged in by a skimping casting director. Ill-at-ease, slurring his lines, refusing to face anyone let alone the camera, he is a lost soul. Then we see him in relation to his art, showing a poster he has painted, and when he indicates where walls meet ceiling over the dancers' heads, simpering "It's nice there," we suddenly realize that he is the wildest satire of a Bohemian abstractionist. But neither Hecht nor Shdanoff let it lie there, for in his third scene, we find him weak but elated after a drinking orgy. Suffering hangover, the sight of a piano plunges him into a daydream in which he fancies himself Nijinsky, Paderewski, as well as the would-be-Picasso, all rolled into one. No line gives the clue, but he is transported into the most sublime ecstasy, wafting gangly arms over the keyboard, wrenching his ill-assembled frame this way and that. It is a moment, a beautiful one. The film has many such.

But above all, credit is due Ben Hecht. One cannot acclaim too much his immersion in his work. Whether wallowing in symbolism as director or garnishing the story with florid verbiage as writer, he is completely in tune with his story. In lesser hands the camera might have been stooping to clichés but with Hecht it takes wings with stunning images full of just the right self-conscious eloquence. This poetic egoism comes in few pictures. One hopes that Mr. Hecht is happy with his work; from where we sit he should be very happy.

S. P. B.

Dead of Night

Screenplay by John Baines, Angus MacPhail, based on original stories by E. F. Benson, John Baines, Angus MacPhail; directed by Cavalcanti, Basil Deardon, Robert Hamer; photographed by Jack Parker; musical score by Georges Auric; played by the London Symphony Orchestra. A Michael Balcon (J. Arthur Rank-Ealing Studios) production released by Universal.

The Cast

<i>Hugh Grainger</i>	<i>Anthony Baird</i>
<i>Joan Cortland</i>	<i>Googie Withers</i>
<i>Maxwell Frere</i>	<i>Michael Redgrave</i>
<i>Sally O'Hara</i>	<i>Sally Ann Howes</i>
<i>Walter Craig</i>	<i>Mervyn Johns</i>
<i>Eliot Foley</i>	<i>Roland Culver</i>
<i>Dr. Van Straaten</i>	<i>Frederick Valk</i>
<i>Mrs. Foley</i>	<i>Mary Merrall</i>
<i>Dr. Albury</i>	<i>Robert Wyndham</i>
<i>Joyce Grainger</i>	<i>Judy Kelly</i>
<i>Hearse Driver</i>	<i>Miles Malleston</i>
<i>Mrs. O'Hara</i>	<i>Barbara Leake</i>
<i>Jimmy Watson</i>	<i>Michael Allan</i>
<i>Antique Dealer</i>	<i>Esme Percy</i>
<i>Beulah</i>	<i>Elisabeth Welch</i>
<i>Maurice Alcott</i>	<i>Allan Jeayes</i>
<i>Sylvester Kee</i>	<i>Hartley Power</i>
<i>Harry Parker</i>	<i>Garry Marsh</i>
<i>Mrs. Craig</i>	<i>Renee Cado</i>
<i>Peter Cortland</i>	<i>Ralph Michael</i>

MOST people like ghost stories and they will find *Dead of Night* a brilliant, eerie experience in occult phenomena. Within the framework of a dream the stories are made comfortably plausible without weighing down the film with scientific explanations. An architect arrives at an English country house where he meets several people he has never seen before except as actors in a recurrent dream. They are a fairly mixed group including a sportsman and a psychiatrist besides the host and his mother and several friends who are guests for the weekend. The architect is understandably upset when he meets his erstwhile dream companions in the flesh and the rest of the party is fascinated by the strange situation and the extraordinary knowledge that the architect seems to have of them all. The psychiatrist, however, is heavily skeptical and seeks to explain the thing on scientific grounds. The other guests are not to be deprived of the piquancy of the situation and the sportsman tells of an experience of his own wherein



Hartley Power and Michael Redgrave play the rival ventriloquists in "Dead of Night."

creature of his dummy. Michael Redgrave is the hero of the macabre adventure. After making a murderous attack on another ventriloquist he is committed to the observation of the psychiatrist who is telling the story. The episode is fashioned with a fine sense of theatre that gets the most out of the horror without sacrificing elements of reality.

It is a neatly told story with a trick ending that for the moment may cause some confusion. The only satisfactory solution for a modern audience is that it is all a dream. But within this device the makers of the film have created a clever and unusual theatrical diversion, well acted, well directed and infused with excitement.

A. B.

Anna and the King of Siam

Screenplay by Talbot Jennings and Sally Benson, based upon the biography by Margaret Landon; directed by John Cromwell; photographed by Arthur Miller; musical score by Bernard Herrmann; special photographic effects by Fred Sersen. A Louis D. Lighton production released by Twentieth Century-Fox.

The Cast

Anna	Irene Dunne
The King	Rex Harrison
Tuptim	Linda Darnell
Kralahome	Lee J. Cobb
Lady Thiang	Gale Sondergaard
Alak	Mikhail Rasumny
Sir Edward	Dennis Hoey
Prince (as a man)	Tito Renaldo
Louis Owens	Richard Lyon
Moonshee	William Edmunds
Phya Phrom	John Abbott
Interpreter	Leonard Strong
Prince (as a boy)	Mickey Roth
Berbe	Connie Leon
Princess Fa-Ying	Diana von den Ecker
Dance Director	Si-Lan Chen
Miss MacFarlane	Marjorie Eaton
Mrs. Cartwright	Helena Grant
Mr. Cartwright	Stanley Mann
Capt. Orton	Addison Richards
Phra Palat	Neyle Morrow
Government Clerk	Julian Rivero
Siamese Guard	Chet Voravan
Amazon Guards ...	Dorothy Chung, Jean Wong

he was forewarned of death and demands the scientist to explain that one. Then a young lady in the party has a weird experience of her own to tell involving a haunted mirror and a homicidal possession. Meanwhile the architect comes forward with predictions of events he slowly recalls from his dreams and as they happen the joke of the thing begins to give way to a tautened atmosphere. The ganging up of the laymen on the doctor nettles him into telling an experience he had, quite as bizarre as their adventures but one that can be explained on clinical grounds. The film develops to a mad climax when the architect with mounting horror finally recalls the end of his dream in a swift sequence of expressionistic photography.

Under the guidance of three directors the excellent cast, for the most part players unfamiliar to American audiences, has made an exciting and absorbing piece of entertainment out of *Dead of Night*. The most fascinating episode is the terrifying case of the ventriloquist who becomes the

AS forthright as its title, *Anna and the King of Siam* comes to the screen a big, handsome, facile production that somehow missed being made in Technicolor. It is wholesome and democratic and well worth the price of admission both on quan-



Irene Dunne as Anna instructs her royal charges in the ways of a new world from "Anna and the King of Siam."

tity given and quality foot by foot. One knows it is expensive too without peeping at the price tags. If ever a film deserved display in Radio City Music Hall, this is it.

With historical overtones of European empire-grabbing in the far east the film focuses on a piquant relationship between the king of Siam and an indomitable Welsh woman whom he has hired to teach his children English. Anna arrives in Bangkok with her little son about the time in the last century when France was casting lustful eyes on the riches of Cambodia. From the start she has a difficult time shifting her point of view from Western Victorian ways to that of her new employer. Siam is a land where a woman's place is strictly biological. It is a land too where everyone's position is prone when the king is around. With remarkable forbearance the king's minister tries to point out to the stubborn British governess the niceties of

Siamese etiquette and customs. That she must await the king's pleasure, that she must reside where the king wills. The wait is a matter of weeks, the residence is the palace harem. The efficient, Victorian Anna is irked by the former and shocked by the latter. She wants to start her classes as in the contract; she wants a home of her own as in the contract too. Her first audience with the king is the opening gun in her campaign for these two objectives.

On his part the king also has an objective in bringing Anna to his court. It is a part of his political policy to train his children in Western ways and speech that they may be fitted to resist the encroachments of the Western powers. He feels that by bringing European progress to his country he may put off the day of its conquest. There is a long contest of wills between Anna and the king before both realize what they want. Anna finally gets

her way about classes and domicile and the king gets Anna's sympathetic help in turning Siam from a "barbarian" land into a nation with diplomatic representation.

During her long stay in the Siamese Court Anna passes from her position as an exasperating and exasperated occidental female to one of great trust, not only in the king's household but in affairs of state. The transition is entertainingly handled in a series of episodes, some amusing, some touching and one at least that is frankly lurid. With the possible exception of the last, all the incidents are treated with smooth skill by the director and cast and mounted against handsome backgrounds and evocative music. The sequence of the unfaithful wife and her punishment, however, falls below the solid artistry that created most of the film. Linda Darnell who plays Tuptim brings little other than her prettiness to the part of the king's favorite and when she falls from grace the picture takes a turn of melodrama that will prove familiar to fans of the Saturday matinee serial. There is a native court scene wherein she is charged with unchastity and a final end to the matter when she and her lover are burnt at the stake. Throughout these harrowing experiences Miss Darnell maintains her loveliness unsullied and uncharred. The incident has plot value to the extent that it precipitates a violent and jarring element into the relations between Anna and the king that ultimately brings complete understanding to them and mutual respect.

much beneath the surface of the character she portrays. One feels too that her attitude towards her young charges, towards the crown prince in particular, is curiously lacking in warmth. They might be a brood of puppy dogs to be absentmindedly petted and presently forgotten while she gads off busy-bodding in palace affairs that are not her concern. It takes the bitter reproach of the prince's mother and the death of her own boy to open her eyes as to how badly she has fallen down on her job. Whether it is the script or Miss Dunne who is at fault the effect is that one is not convinced that the character portrayed is as capable as the story says she is.

Rex Harrison in his first role on the American screen draws a skillful picture of the oriental monarch. A mixture of charm, guile, cruelty and earnest groping after knowledge. Lee J. Cobb who plays the king's minister creates a character of deep sincerity salted with humor. One of the more moving scenes in the film takes place when Cobb informs the king that the French have seized Cambodia and nothing can be done about it. Gale Sondergaard as the chief wife turns in one of her best performances, gentle, edged with stoic acceptance.

Anna and the King of Siam is aimed at wide popular appeal. It stirs tears as well as laughter. It has something of history as background for a delightful human relationship and all the crafts and arts have been marshalled to bring it to the screen in a lavish and ornate production. A. B.

IN the role of Anna, Irene Dunne exploits effectively her flair for piquant comedy. The lighter scenes, especially those played with Rex Harrison as king are deft and delightful. Where the situation indicates deeper reaches of personality, however, Miss Dunne is not always convincing. In her more important contests with the king she appears more self-willed than strong-willed. Some of this may be laid to the writing, but even taking that into consideration Miss Dunne does not get very

The Searching Wind

NO woman in America today is more concerned with righting major inconsistencies of the American tradition than Lillian Hellman. In notable contributions to stage and screen she has used these media to intellectual advantage by examining a social issue, clarifying the collective mind with stern truisms cloaked in the rise and fall of dramatic action. And matching her pamphleteer's probing

is the sharp, adult talk of her vivid cast. For her films, richness and care manifest themselves in the visible properties, flattering the audience that it is among discriminating persons seriously concerned with the purpose to which they shall put their intellectual heritage. Her pictures receive knowing, urbane direction and players are chosen from the "prestige" strata of acting talent.

These attributes apply to *The Searching Wind* as to her previous hits, *The Little Foxes* and *Watch on the Rhine*, but are not the point in a Hellman film, nor any other for that matter. Above all one wishes to know what problem is being dealt with and how the incidental factors tally up.

In *The Searching Wind* Miss Hellman attacks no less a national scandal than native isolationism. Questions are propounded: *Where did it come from? Was it inspired from within or imposed from without? At what point did isolationism's star decline? What did it cost us? What scars remain? Coeval with the isolationists, what were others thinking—the older generations or those too young to vote?*

Ideological questions find response in philosophical tracts but Hellman the playwright takes over from Hellman the analyst and personalizes the issues. Query and answer are translated into familiarities

The Searching Wind

Screenplay by Lillian Hellman, based on her stage play of the same name produced by Herman Shumlin; directed by William Dieterle; musical score by Victor Young; photography by Lee Garmes. A Hal Wallis production released by Paramount.

The Cast

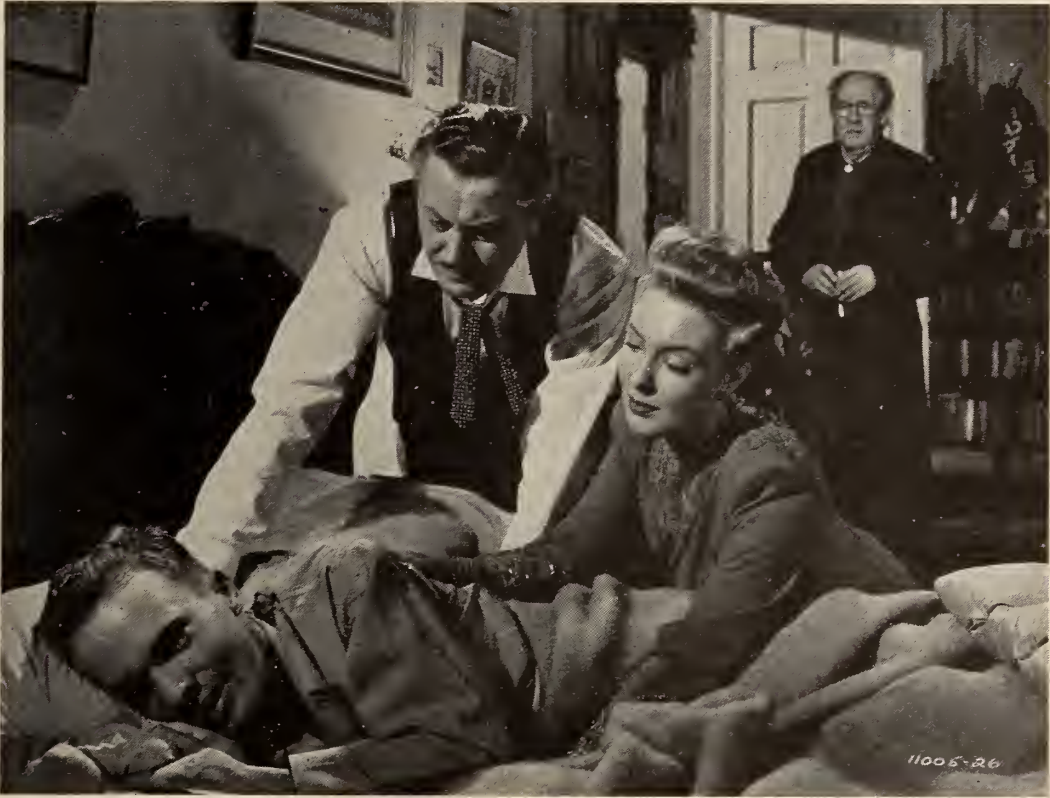
<i>Alex Hazen</i>	<i>Robert Young</i>
<i>Cassie Bowman</i>	<i>Sylvia Sidney</i>
<i>Emily Hazen</i>	<i>Ann Richards</i>
<i>Moses</i>	<i>Dudley Digges</i>
<i>Count Von Strammer</i>	<i>Albert Basserman</i>
<i>Torrone</i>	<i>Dan Seymour</i>
<i>Sears</i>	<i>Ian Wolfe</i>
<i>Sophonra</i>	<i>Marietta Canty</i>
<i>Mrs. Hayworth</i>	<i>Norma Varden</i>
<i>Carter</i>	<i>Charles D. Brown</i>
<i>David</i>	<i>Don Castle</i>
<i>Ponette</i>	<i>William Trenk</i>
<i>Sam (as a boy)</i>	<i>Mickey Kuhn</i>
<i>Sarah</i>	<i>Ann Carter</i>
<i>Male Attendant</i>	<i>Dave Willock</i>
<i>Sam Hazen</i>	<i>Douglas Dick</i>

which the public can digest. Hence, *The Searching Wind* is a simple triangle—a man and two women. Of the latter two, one is Isolationism, the other One World. To dramatize the swing of the majority opinion, the man is first allied with Isolationism, then won to the other side.

The man then is the pivot. Knowing how Miss Hellman bulwarks her players with many-sided individualities as well as concrete ties to the workaday world, one is not surprised to find Alexander Hazen highly provocative. Written or implied is his prewar affinity for isolationism, for the pamphleteer advises that this foreign policy stems from Washington's Farewell Address on the avoidance of entanglements abroad, it reappeared in the Monroe Doctrine making fortresses of our nether oceans, and persisted after World War I in the revolt from the Wilsonian ideal. Robert Young is manifestly a Mayflower descendant whose blood and tradition are indigenous and well-meaning. He might be one more generation of the Adams family for he is born to ambassadorial rank but still seeks that education from life which the second president's grandson sought in another war era. For the play's purposes, his position in life is key — trouble-shooting minister to the world, a composite of Harry Hopkins and Myron Taylor.

His modish wife is to be the arch isolationist. Miss Hellman implies that her moneyed position may well rely on high tariffs, socially she is one with the international cartelists. Never damned as outright fascist which would alienate everyone's sympathies, this character manages to be entertained by the continent's ace quislings while her husband is on his missions of State. As played by anyone this part would be least attractive, as realized by Ann Richards it is least clear, but with Mr. and Mrs. Hazen our first two questions about isolationism are answered.

Plot dictates that the Internationalist be a minority member — that martyred minority which forever travels a tangential wheel of life. Because of the difficulty of



War brings a stern lesson to three generations in "The Searching Wind"

winning the majority to the new thought, there must be sadness and frustration in the part. Sylvia Sydney is this dark-prophesying Cassandra (players call her "Cassie"), the oracular columnist unheard in a chaotic world for, while calling the shots in Europe's capitals, her editors are exercising the rich man's prerogative of censoring her communiques as they see fit.

TO chronicle isolationism's eclipse we begin where fascism began; the triangle is formed in 1923. While Mussolini marches on Rome outside the window, Alexander Hazen is being rebuffed by one girl and thrown into the arms of another. As fascism spreads to Berlin, Madrid, toward the "peace in our time" of Munich, the triangle is stretched and strained but patched by compromise. Rupture with isolationism was not yet a fact, what with muddling through. Come war however, the break is made and in the postwar era

it is declared policy. Propagandist Hellman's foot is sure though absence of physical "motion" shows how ill-suited the material is to the essence of "motion" pictures.

As to the costs of isolationism, what scars remain, what older or younger generations were thinking, we have two lesser players. Dudley Digges is commentator on the triangle—a Kaltenborn if you wish. Backing out of the fight early, he stayed on to perform grandpa's timeless service: offering unwanted advice, nourishing his foibles, and occasionally injecting the sharp reason that comes from long experience. This part is warmly written and played warmly. Digges' ability to hold attention exaggerates his relation to the body of the action but that is the mark of an actor. The younger generation is represented by a son who perforce bears the brunt of the war with fascism. He measures the costs of that war, his are the scars, his the chore of correcting prior mistakes. This veteran

is melodramatically juxtaposed to all else since he faces amputation of his leg—small wonder his thought is clear and vehement, his sureness a relief. Here Miss Hellman cheats: against the others with their unpretty indecision of speech and action, the boy is a Galahad. To parallel the status of the others he might have been a field grade pilot but he is a mere sergeant in the Infantry, and from a few embattled villages in France or Germany he learned more than his parents were ever able to learn. A new face, Douglas Dick, lifts the banners high in this role and makes the denunciation of parents welcome both as drama and as political wisdom.

SO much for what is dealt with. Unfortunately Miss Hellman's execution fumbles seriously. Having laid a fascinating scene, she fails to inject life. Translation of ideas to individual motivations is muddy. Divorce of the married couple would seem the just conclusion to indicate utter break with isolationism but the three talk it over once more (how cloying these fine phrases have now become!) and muddle through another compromise. The son's new outlook disavows his schooling abroad and lauds only his months of service. Surely Miss Hellman did not mean to extol either insularity or the military.

All the faults are not hers. Direction is uncertain how sympathetic to make the performers. Robert Young is humanly bewildered as the diplomat but somehow his soul-searching is capped with a romantic cliché that reveals overlong familiarity with a Hollywood formula but little awareness of what the playwright was saying. An eloquent scene in a Spanish bistro is rendered ludicrous by a prolonged embrace which is surely not what Miss Hellman feels anent Spain's civil war. The ambassador and his wife have some vicious traits but the movie is so loathe to detract from the love affair that these are glossed over so one ceases to care how the triangle resolves.

Mid all the talk, all the process shots of Rome, Paris, Berlin, Washington, all the

svelte costuming, all the agonized vows by the principals to get at the truth, which more often relates to love than politics, a small part played by Albert Basserman stands out. As silk-smooth alternate for Herr von Ribbentrop he is so obviously sure of what he wants, so brutally wise in gauging the least innuendo, that one is reminded of criticism made against Hitchcock's *Lifeboat*. There too, the enemy seemed better equipped to survive than our own representatives and this political overtone created much discussion. That movie was highly dramatic; Miss Hellman's may be too static to stir the same argument, so propagandist Hellman will have failed to foment either positively or negatively. Her intentions are fine. Execution has the glitter of something new and biting. Adding "too bad it doesn't come off" is due warning to prospective audiences. S. P. B.

Till the End of Time

MOVIES dealing with the problems that confront returning veterans and their families are absorbing fare to most people because these problems in one way or another have touched them all. *Till the End of Time* offers several examples of what the war has done to the family and to individuals. Unfortunately the picture does not rise much above stock cases: the boy just out of the Marines who resents his parents treating him like a kid, the widow of a flyer who was killed in battle seeking to re-establish her life, the pugilist who lost his legs squirming under the solicitude of his friends in their attempts to help him adjust himself to a new existence, the cowboy suffering from the agony of a silver plate in his head, refusing to be hospitalized and finding relief in liquor and, finally, the parents themselves confused by these strange people who used to be their children. On top of this the element of post-war fascism is injected into the film in the form of a veterans' organization that discriminates against Jews, Catholics and Negroes. Such problems do exist but this film does not do much to clothe them in compelling dramatic guise or offer a con-

vincing solution. "Love conquers all" takes care of the hero, the heroine and his family. A barroom brawl gives the pugilist a new interest in life and sends the reluctant cowboy to the hospital where surgery fixes up his aching head. The brawl, which has a degree of dramatic excitement, ticks off the fascist boys too. The cast struggles hard with the material but that is not enough. Guy Madison, a late arrival to the screen, is personable without being weighted with too obvious acting talent. Dorothy McGuire is rather wasted on a confusedly written part that defies even her considerable gifts to create a convincing character. Films of this type can and should be important for us today but it takes a little more than a few obvious cases strung together on a synthetic story to make them so.

A. B.

Selected by the Review Committee

CANYON PASSAGE

Dana Andrews, Brian Donlevy, Susan Hayward. From the Saturday Evening Post serial by Ernest Haycox. Directed by Jacques Tourneur. Universal. Family: SMPC 12-14.

Knowing their business, all hands pitch in determinedly to enact a swift, colorful chapter from our rugged past. Dana Andrews dreams of freight lines spanning Oregon in the 1850s but is beset with trouble: money is lost paying the gambling debts of his weak friend; his English bride-to-be refuses him; Indian forays decimate his mule caravans. And most of all, there is Ward Bond, a bitter foe whom the others believe should be killed outright while Andrews prefers to wait till conviction evolves legally. The delay is costly. For all the competence of a familiar cast, the excitement of dense timber country in Technicolor and the most savage fighting, the film's greatest power comes in a House Raising party which reveals the pioneer community to best advantage and reflects a fine side of the American past with sincerity.

CENTENNIAL SUMMER

Jeanne Crain, Cornel Wilde, Linda Darnell, William Eythe. Screen play by Michael Kanin based on the novel by Albert E. Idell. Music by Jerome Kern. Directed by Otto Preminger. Twentieth Century-Fox. Family: SMPC 8-14.

The summer of 1876 was a fateful as well as exciting one for the Rogers family of Philadelphia. Besides the glamour of the celebration itself, their rich and worldly Aunt Zenia comes to visit them bringing from Paris her handsome French nephew. The film relates the effects of this conjunction of events in homely humor, piquant sentiment, Technicolor, and songs and music by Jerome Kern. There is the rivalry of the two sisters, Julia and Edith, for the attentions of the young Frenchman; Father Rogers' awkward efforts to interest the president of his railroad in a multiple clock he has invented; and Aunt Zenia's charm to make all things come out right in the end. But in spite of the rich production, the careful recreation of the period and the top-flight cast, only now and then does the film fight free of the trammels of its unimaginative plot, compounded of misunderstandings and coincidents. Kern's score for the picture is not the greatest music that the late composer has made but it is tuneful and pleasant. "Cinderella Sue," sung and danced by Avon Long and a troupe of youngsters, is high point in the show. Most of the cast get a chance to sing too. Miss Crain's voice is quite lovely. And veteran movie fans will be delighted to discover that Mother Rogers is none other than Dorothy Gish.

CLAUDIA AND DAVID

Dorothy McGuire, Robert Young. Screen play by Rose Franken and William Brown Meloney, from stories by Rose Franken. Directed by Walter Lang. Twentieth Century-Fox. Family.

The marriage of Claudia and David is now three years old and so soundly established that the casualties to which a young couple is liable can shake it only temporarily. The handsome widow whose new barns take so much of architect David's time, little Bobby's measles, Claudia's ex-

periences with a spiritualist, with a mildly attentive neighbor and his hysterical wife, a serious automobile accident—all these enter into a nicely made picture of a typical sort of country life. It is the pleasant, well-ordered existence of the people who retreat into select little colonies far from the city, and it is given proper authenticity here by smooth production and playing. A clever script is alive with humor, softened occasionally by moments of deep emotion. Dorothy McGuire makes the still adolescent Claudia believably loveable and Robert Young is the reasonably impatient, indulgent, American husband to the life.

COURAGE OF LASSIE, THE

Lassie, Elizabeth Taylor, Frank Morgan. Original screen play by Lionel Houser. Directed by Fred M. Wilcox. Metro-Goldwyn-Mayer. Family: SMPC 8-14.

As sometimes happens in animal films designed for younger audiences, there is a shade too much awe in the stilted writing, too much gloss in the highly colored photography and exaggerated reverence on the part of the human actors. For all that, the latest movie starring Lassie, the magnificent collie, will be accepted as a pleasingly simple parable. Trained as a sheep dog in the beautiful Sierras, Bill, the role played by Lassie, is lost and given to the Army by a veterinarian. As message carrier in the Aleutians his service is heroic but results in a case of battle nerves which is most plausibly presented. And, as can happen with any veteran, his return to society has violent mishaps before the outraged neighbors learn that the dog must be patiently, understandingly retrained for civilian life. Some early scenes do not speed the plot but present vivid closeups of wild life in the forest. The subsequent drama loses the natural grasp with its reliance on coincidence but will hold audiences on the brink of tears with its human interest.

*DEAD OF NIGHT

Universal. Mature. (See page 6)

GREAT DAY

Flora Robson, Eric Portman. Screen play by John Davenport from a play by Lesley Storm. Directed by Lance Comfort. RKO Radio. Family: SMPC 12-14.

A tremendous bustling and excitement stirs an English village. Word has come from London that it has been chosen as the representative town where Mrs. Eleanor Roosevelt may see what British women are doing on the wartime home front. She will arrive in twenty-four hours, and the film is taken up with the efforts of the population to get things ready in her honor. From the crowd of nicely drawn characters one household stands out: a captain from World War I, whose failure to adjust himself to peacetime living results in drunken swaggering, his wife—the man of the family—and their daughter, tempted by the insecurity of her parents to marry an elderly land-owner instead of the young soldier she loves. The slight story is given body by the attractive cast and the thoroughly finished performances of the two stars. For background there is the lovely English countryside and a William Alwyn score. British production.

LOVE ON THE DOLE

Deborah Kerr, Clifford Evans. Based on the book by Walter Greenwood. Directed by John Baxter. Four Continents. Mature.

A pitiful and often deeply moving film on the plight of the British laboring classes in the depression of 1930. The heroine is in love with a socially minded idealist who tries ineffectually to rally the workers into some sort of resistance to the forces that kept them hungry and ragged. In one of the demonstrations he is killed and she is left with a hopelessly ground-down family and nothing to turn to except a life of shame to gain a livelihood. The film is well written, acted and directed with some acute commentary on the economic system of the time. It offers no solution. It is in its realism and grim, stark narration of the sordid scene that most of its strength lies.

MAN FROM RAINBOW VALLEY

Monte Hale, Adrian Booth. Original screen play by Betty Burbridge. Directed by Robert Springsteen. Republic. Family: SMPC 8-14.

Monte draws a cartoon strip featuring a wild horse called Outlaw whose living original has free range of his ranch. An outfit in need of a spirited animal for the rodeo tries to capture the stallion and finally succeeds. Unprotected by Outlaw, the mares and colts of his herd fall prey to wolves and mountain lions until Monte finally locates the horse and returns him to his range. The film is a natural for children because of the fine shots of animals and its simple, pleasant story.

MY PAL TRIGGER

Roy Rogers, George "Gabby" Hayes, Jack Holt. Original story by Paul Gangelin. Directed by Frank McDonald. Republic. Family: SMPC 8-14.

In this fictional biography of Trigger, horses are the thieves for they easily steal the show from such seasoned saddle-stars as Roy Rogers, the singing cowboy, Gabby Hayes and Jack Holt. Trigger's father, so runs the story, was a palomino champion owned by Gabby who refused to breed from him save with his own horses. It is this which causes Holt to engineer theft of the champion but place blame on Roy, making the latter a hunted man. The stolen horse escapes and is later killed, but not before siring with Roy's own mare; the foal is Trigger. The mother is later killed by Roy himself as an act of mercy after a fight with a mountain lion, and Roy dedicates himself to training Trigger as replacement for Gabby's stolen champion. There are sobering currents of meaning, when Gabby's brooding over his loss induces him to gambling and neglect for instance, and especially in Roy's tender care for the colt when shooting the mare. These incidents are unusually well handled. Even sophisticates who disdain horse-operas should be won over.

NOTORIOUS

Cary Grant, Ingrid Bergman. Written by Ben Hecht. Directed by Alfred Hitchcock. RKO Radio. Mature.

After many drinks and ardent kisses with Cary Grant, her State Dept. co-work-

er, Miss Bergman sets to work ferreting remnants of the I. G. Farben Industrie in Rio, which patriotic endeavor requires her marrying one of the loathsome Nazis. The heroine is all but dead, in Perils-of-Pauline fashion, and the audience may well be jittery, before that last minute rescue. It is unkind to call this disappointing Hitchcock because of his never-failing directorial finesse, the urbane writing and suave performances. However, comparing it with his previous high marks, the flaws of sleuthing, the failure to kindle suspense from the start and the repetition of certain tricks become evident. And if Miss Bergman will pardon the slur, she couldn't be convincingly notorious if she tried. She does try, admirably, but she's just too beautifully healthy.

RENDEZVOUS WITH ANNIE

Eddie Albert, Faye Marlowe. Screen play by Mary Loos and Richard Sale. Directed by Allan Dwan. Republic. Family.

With the help of two Air Corps pilots, a G.I. makes an overnight trans-Atlantic flight to pay his bride a secret visit. He comes home the following year to find that he has a son and an urgent need to prove his fatherhood. Having been over-successful in covering up that he was AWOL, it takes the combined efforts of an attractive cast to prove that he was in New Jersey instead of London at the time in question. Sir C. Aubrey Smith, chocolate cake and a half million dollar inheritance are also pleasantly mixed up in all this. Although a tendency to linger over romantic scenes interferes with audience eagerness to find out how likeable Eddie Albert is going to get out of his awkward mess, the affair is lively, fresh and amusing.

RETURN OF RUSTY, THE

Ted Donaldson, John Litel. Screen play by Lewis Helmar Herman, William B. Sackheim; story by Lewis Helmar Herman. Directed by William Castle. Columbia. Family: SMPC 8-14.

In their second screen adventure, Ted Donaldson and his dog Rusty befriend a Czech lad whose entrance into this country

(Continued on page 28)

I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER V: AN IDYL BESIDE WYOMING'S STINKING RIVER

DUTY also placed me in the path of Madge Kennedy and Mae Marsh and I remained at attention as long as duty kept me there. Miss Kennedy was an anomaly, a comédienne whose place on the stage had been won in bedroom farce, with lingerie, cocktail shakers and slamming doors, and whose film comedies were expurgated as little as censorship would allow.

She was deft and charming, with a well-bred prettiness that emphasized her seeming innocence of risqué situations and double meaning.

As soon as she finished such a scene she turned her back on its implications and became circumspect, conventional, politely colorless. She gave intelligence to her work but none of her secret self.

Not to charge her with prudishness but for the aim of contrasting viewpoints of yesteryear and today, I submit two of her objections which speak for themselves. She refused to enter a scene through a dumbwaiter because the step down would expose her leg above the ankle, and she rejected a modified Turkish costume until it was stitched, draped and veiled to conceal any shuddering hint of trousers!

Miss Marsh was practically inarticulate through apparent fright of prominence, the only star of my acquaintance to recoil from



"There never will be another photograph that shows you as I see you," said Norbert Lusk to Mabel Normand. "Write on it something that I can look at in the years to come and never doubt." She replied: "I know! I'll write something from Swinburne!"

the spotlight. She and Mabel Normand had been shrewdly signed because of names known to every film-goer and, like Mabel, who had never acted under any supervision but Mack Sennett's, Miss Marsh only knew D. W. Griffith's guidance and had never

been starred by him. She was on her own for the first time, cowed by the responsibility of living up to a big reputation, and seeing herself losing it in the several misfits that came out of Fort Lee. It is understandable, now, why Miss Marsh often failed to ignite when asked to sparkle for publicity, why the job of being quaint on the screen was a grim one.

Besides, it wasn't easy to please Mr. Goldfish, who scarcely was paying large salaries for the sake of calling his stars, excepting always Garden and Farrar, by their first names. Maxine Elliot and Jane Cowl had swept out and the cutters faced the task of salvaging their celluloid leavings. Laughing in recollection of Director Arthur Hopkins kneading Maxine Elliot's beautiful, aging face into an expression made their grim task no lighter.

All the more was expected of Mabel Normand and Mae Marsh, who knew how to act for the camera if anyone did.

For me it was an instinct to love actresses, because of their beauty, magnetism or talent, rather than to admire the braininess of their bosses, much as the latter expected fulsome praise of their executive attainments. There was a great deal to admire in Mr. Goldfish, and I freely gave him his due in that early day, though his brusqueness did not encourage me to approach him unless necessary. I did not run to him with latest proof of Mabel Normand's charm nor complain of Mary Garden's resistance to mine.

He was a dictator who brooked no lapse into the personal, which caused me to ask if he ever thought people funny. He, himself, was not funny, much as we have read to the contrary. Energetic, intent upon success, he wasted no time in amenities, nor did he scruple to put the spur to lagging workers high and low, but he never bluffed, never pretended omniscience, never flaunted personal luxuries.

More than this, in the course of two years I heard none of the twisted locutions that are called "Goldwynisms" in Hollywood tap-rooms today.

When he sought me out to express sympathy for the death of a relative he spoke the language of a friend, though naturally not as floodingly as Mabel Normand.

"Is there anything I can do?" she telephoned. "Don't you need money?" Death without financial worries for the survivors was inconceivable. "I could let you have a thousand dollars." Again this was a time when "a rose, it is the same thing."

Working for Mr. Goldfish found no one in the dark as to what he was striving for. One knew his aim was refinement, taste and legitimacy in pictures, and for all his failures and quasi-failures it was apparent that he did not share a common delusion that the more money spent the better a picture must be.

His choice of Mary Garden as a potential sensation was a far-sighted move to build prestige for his company, not the gesture of a spendthrift. Her photographs, along with the strange name of Goldwyn, appeared in publications that had refused to acknowledge the existence of films, and her failure to satisfy critics of cinema acting nevertheless attracted a public that had never heard of Goldwyn pictures.

But Mr. Goldfish was not depending on alien personalities alone to build up his company. The beauty and taste of background and decoration, the magic of lighting to create a mood, were early manifestations of the Goldwyn touch.

For the first time painters and illustrators were brought to a studio, Hugo Ballin, Everett Shinn, and Will Cotton, to supercede the master of the property room, more often than not a former stage carpenter calling himself "art director" by force of a habit acquired when films were made with such speed that no one had time to figure out what the title meant.

Two years later Mr. Goldfish gave impetus and dignity to writing for pictures by assembling a group of ranking American novelists and dubbing them "Eminent Authors." If the screen was not permanently enriched by filming their books, and if Maurice Maeterlinck, the catch of the sea-

son a year later, fell short of yielding a script, no one denied the consistency of Mr. Goldfish's smart maneuvers, his ideals for the betterment of the screen, and his ability to create prestige for his name and that of his company. By now they were one and the same. No longer could Broadway feign comical misunderstanding of how Samuel Goldfish could spawn Goldwyn pictures.

"Well," briskly said the new Mr. Goldwyn, "I've changed my name."

He was rather humorous about it and a little sheepish too, which humanized him, I thought, and he did not threaten dismissal if a slip of the tongue should cause me to restore the discarded cognomen. Probably he realized that his puissance could be no greater to a hireling if he called himself Vanderbilt or Plantagenet.

Roseate our relationship, yet all too soon it was to be disrupted by a serpent in this comparative Eden, and my esteem trampled upon, not easily to bloom again.

THE war was changing every business, including pictures, and making curious revaluations of individuals. Because of coal shortage, heatless days recurred with uncomfortable frequency upon the Fort Lee hilltop, and electricity must be conserved although salaries were not reduced by idle hours. Expense mounted beyond reason and there was no way to balance the budget except to transfer production West, where lack of heat would be endured as patriotic sacrifice, without congealing talent beyond expression.

This planned isolation of Goldwyn's more or less gifted girls would mean for me no separation from Mabel: I was to be part of the exodus of talent and freight. In enjoyment, I overlooked, as usual, evidence that I was making a good job of the publicity work and probably would continue to be successful with players and an organization accustomed to me. All I saw was heaven-sent opportunity to travel, to gratify my escapist complex, as modern patter would explain, and I was grateful to Mr. Goldwyn as an instrument of fate rather than a judge of his employees.



Madge Kennedy, a deft and charming comédienne, had a well-bred prettiness that emphasized seeming innocence of risqué situations in farces of the period

In dwelling upon the floral future in California I quietly exulted in the sharp change in my circumstances. A few months before I was wanted by no one, not even the Y. M. C. A. as the last outpost of possible war service, and now I was not only consorting with actresses, editors and reporters, but was called indispensable to an exciting, expanding business. "Indispensable" was not a conceited delusion, either. The word threaded through a legal document, an affidavit prepared by the Goldwyn lawyer to snatch me from the third military draft and possible slaughter, that I might give more importantly to proclaiming the wonder of Goldwyn stars.

Since even temporary absence from Mabel must be dramatized as a wrench, I decided that she must give me a sign, a token of her affection that would, like my feeling for her, endure forever and reassure me in hours of doubt. I had a premonition that Mabel in California might not be the same as Mabel in Fort Lee though my devotion anywhere would, of course, be as firm as Gibraltar.

"Here," I began, "is my favorite photo-

graph of you. There never will be another that shows you as I see you. This gives a glimpse of your inner self. Mishkin has even caught the color and texture of your skin. See how the string of pearl beads rises in a little ridge over your collar-bone. This is a beautiful, a perfect picture."

"Liar!" she screamed. "They're not beads, they're real; But, oh darling, you're the only one who would see all that in a picture of me." She flung herself upon me in quiet tears.

"What I want is for you to write something on the picture. Not 'sincerely yours,' not the usual 'with all my love.' I wouldn't believe that, and it would be too dizzying if I did, but what you really think, something that I can look at in years to come and never doubt."

"I know! I'll write something from Swinburne!"

"Swinburne? Swinburne?"

"Angel, I don't *always* read the funnies." She tried to look reproachful. "I'll write something from Swinburne because you're repressed, and I know the real you loves the passion and color and rhythm of his poetry. He was great even though his name was Algernon. Do you want to know who my favorite poet is?" She was huskily serious.

"Who?"

"Ernest Dowson! Gosh, if he wasn't dead I'd make him marry me!"

She didn't exactly quote Swinburne for the photograph, but hit upon a couplet from his "Erotion":

I shall remember while the light lives
yet

And in the night-time I shall not
forget.

Prodigally she recast it in her own style.

"My treasured friend: I shall remember your friendship, loyalty and kindness while the light lasts, and in the darkness I shall not forget."

ALWAYS there are detours and delays in trips and pilgrimages motivated by motion-picture work. Executive minds

must crystallize, decisions must be pronounced final and then scrapped. This expected procedure keeps the conference table in a condition of permanent high polish, and those who await the last word impatiently on tip-toe.

Such see-sawing stood in the way of quick realization of California, but as usual came compensation, rich compensation. Beside Wyoming's Stinking River began my idyl with Geraldine Farrar. Admiration became exclamatory at first meeting. Never, I thought, was such a woman. She was sumptuous and, like all rare people, simple too, an American girl who had made good honestly, wholesomely, and enjoyed every breath of life, work, love.

She was the embodiment of organized success, of controlled happiness. No faintest shadow deepened her clear gray-blue eyes, no vestige of strain passed over her serene, always smiling face. So inexhaustible were her mind, spirit and energy that you believed she would have brought success to a wayside tearoom in her native Massachusetts, the dean's chair of a college, or the president's desk in an industrial corporation, had she not elected to become what she preferred to call a singing actress.

She was in the West for a modest film, "The Hell-Cat," following three seasons in bigger productions for Famous Players. For companionship she had her husband, Lou Tellegen, who was on leave from the stage, and the company was small enough for her to be one of us.

In our midst was not Gatti-Casazza's songbird of the Metropolitan Opera on a well-paid holiday, but an eager movie actress of some experience and considerable ambition, exacting nothing on the strength of her greater celebrity in another field, receiving nothing more than was due her good-humored comradeship. She adapted herself to the simplicities of living in the open by sacrificing the female satisfaction of dress that would set her apart. She wore gingham and cotton.

Though fitted by Henri Bendel, and priced as a fashionable fad of wartime, it was proper attire for ranch life: bunking in a tent lighted by an oil lantern, kneeling to bathe her face in a brook, partaking of

a menu that went little further than eggs fried on a stove lid and coffee dispensed from a big granite pitcher that the ranch hands grabbed first.

"Why should I complain when we're all in the same boat?" she asked, knowing that the picture could have been as effectively filmed in the Catskills, where accessibility to a bath tub would be not the least advantage over Wyoming.

She whiled away the daily tedium of waiting for the sun to come from behind



Geraldine Farrar was sumptuous and, like all rare people, simple too: the embodiment of organized success, of controlled happiness: an American girl who made good honestly, wholesomely, and enjoyed every breath of life, work, love

a cloud for the camera, by seating herself at a piano out of tune and playing operas from beginning to end, as well as Chopin, Tchaikowsky and Schubert, fanning my admiration with the discovery that here was a fine musician as well as a singer and, of course, answering questions about life and routine and people within the sacrosanct Metropolitan. It developed that I was the only member of the company who had heard her sing or knew much about her musical career! She was just a star to most of the others, who let it go at that,

and was content to forfeit reminder of the other side of her life in preoccupation with the summer's remunerative work and with Mr. Tellegen.

Expression of her love was as spacious and free as a goddess. Her beautiful speaking voice rose to thrilling vibration when she exclaimed at sight of him approaching with the day's catch of fish, "Look, oh look at that torso!" And she was off to embrace him with a cry of joy, to exult in his mountain trout and to question eagerly for details of his solitary adventure. Flooding her expression was, and her love wifely, genuine and modest. Because of her sincerity and warming happiness, onlookers never chilled the glow that spread to them by doubting if her happiness would last.

Mr. Tellegen was more reserved in public display of affection, a little aloof from his wife's group of admirers, though friendly enough not to seem condescending.

If his wife was star of our picture, and created a happy stir in my heart, I must not forget that he was popular in the theatre and was accustomed to just as much deference from *his* company and *his* press agent, and his comradeship was as heartening to them as hers was to me, and . . . So I went on trying to rationalize my feeling for an American star as opposed to a European one, my estimate of two artists of opposite equipment and temperament, my devotion to a wife against the equal right of her husband to merit enthusiasm, and hoping that I might eventually see them as one repository for my affection, one fountainhead of friendship. I never did. They were separate entities from first to last, more than ever separate finally.

After five weeks of sporadic work the last scene of "The Hell-Cat" was finished, the last alkali dust expelled, the last factory-made souvenir of the Indians seen and scorned, and the long trip home in a non-air-conditioned train was anticipated by Farrar & Company as sybaritic luxury. Everyone's thoughts turned to food.

Balancing a glass of lemonade in one hand, in the other a paper fan, she swayed down the aisle of the train in a cotton

(Continued on page 28)

Non-Theatrical Films

Selected by the
Educational Review Committee

THE PRIVATE LIFE OF A CAT

Film Publishers Inc., 12 East 44th Street, New York 17, N.Y. For sale in 16mm sound or silent versions, complete \$62.50 or short version \$50.00. Transportation charges extra. Produced by Alexander Hammid. Words by Maya Deren. Original music by Gene Forrell.

TO the child's inquiry in "Songs of Innocence"—

Little lamb, who made thee?

Dost thou know who made thee?

William Blake was courteous enough to give sober reply. Today, however, that natural and inevitable question about "the birds and the bees" has become the signal for general smirks. Freud's explanation for this adult escape into humor is plausible—he who is queried is simply scared silly.

The Private Life of a Cat is assuredly a continuation in uniform mood of Blake's poetry. A stroke of inspiration prevailed upon Alexander Hammid, cameraman for such distinguished films as *TVA, Forgotten Village*, and the Toscanini film, *Hymn of the Nations*, to endow his camera with that same disarming curiosity devoid of the inhibitions of mature society which characterizes the child's mind and causes his parents so much embarrassment and envy. Artists have sought a more fluent expression of the world about them by resorting to the unbridled fantasy of a child-like mind—Gertrude Stein, Saroyan, Chagall, to name a few of the more successful—but too often they leave their audience without keys to comprehension. Film-making might prove to be the most understandable method of realizing this captivating spirit of inquiry on the part of pre-adolescents, especially if the film-maker is Mr. Hammid.

In this case, the camera sits itself down on the window-sill, the floor, under a table, to look at cats. It is not seeking the cuteness of cats and kittens which sends some adults into ecstasies though some cute-

ness is everywhere shown in Hammid's extraordinarily disciplined camera). It is not reading sweet allegory into Kitty and Tom and their offspring though that, too, is an inevitable by-product of the picture. It is simply watching, like a kid on his hams, the cat world in cold reality, shorn of any conventional tabus and without the anthropomorphisms which older persons might be tempted to lend the story.

The female cat gets up from her spot in the sun to coquette before the tom. Next she is close to kitting and seeks, with more ease and ingenuity than human apartment-hunters, the right place for her accouchement. Labor begins, a kitten is painfully ejected into life, a second, white one, a third emerges and the mother dutifully washes away the clinging gelatinous embryonic tissue. The packing-case place of confinement is a place of travail, the mother is worn, but a fourth pitifully scrawny kitten is born, and a fifth. And at once the mother turns to the insistent, and almost as taxing, business of suckling. She eats to maintain her energies and supply of milk but returns to her young immediately. Finally the father, kept at a respectful distance where he could catch only glimpses through a crack at the threshold, manages to get the door open and examines the brood with rapt attention. Humans might also read an aura of humility into this sequence if they wish.

A few days later the mother starts tutoring. She leaves the little ones alone to let them experience this new environment and adapt themselves to it, though eyes are still shut. She lies on the floor and calls them, hoping they will do some climbing in an effort to reach her. When eyes are opened, she craves wider spaces for her classes in self-preservation, so removes the menage to the wilds of a fireplace. After allowing the kittens to climb, crawl, wobble and weave about the and-

irons and logs, she goes a few feet away onto the perilously slippery floor and summons her pupils. Efforts of her young may induce heartbreaking laughter to mankind, but to Tom, aloft on a chair cushion, it is curiously sobering. Piqued by his offspring's successes, he flings them a challenge by climbing his scratching post and, perched on top, inviting a game of follow-the-leader. Being by now a month old, the kittens are able to sink their claws into the post, then to rise a few inches only to fall off in ignominious helplessness. And then comes the graduation-day exercise when the valedictorian reaches the peak



Director Alexander Hammid's Heroine

of the post and schooling can be called complete. Father and Mother retire to their window-sills and pick up the threads of their adult life.

Occasional narration points up some of the episodes. Gene Forrell's brittle score will seem fitting to modernists but may offend others unless reduced to the whispiest background in the screening. But the photography and editing are continuously good. Though the picture must have required vigilant care, it is smooth, witty, informative and beautiful at all times.

The Private Life of a Cat will be of immense enjoyment to all types of audiences, cat-lovers and-haters alike. But it is of especial use to zoology students of high-school or college level, and possibly natural science pupils from the age of eight on,

if the film is supplemented with appropriate introduction and possibly a guided discussion following the film. For the squeamish, the film can be had with the birth sequences, comprising about eight minutes, omitted although this is an intrinsic part of the story and is handled so honestly and cleanly that deletion is not recommended. In addition, a psychology or sociology class studying the evolution of family life on the animal level would find much pertinent information in *The Private Life of a Cat*.

S. P. B.

CONQUERING DARKNESS

New Jersey State Commission for the Blind, Newark, N.J. (2 reels) For sale or loan now in 35 mm. with 16 mm. prints in preparation. Price on request. Produced by the Emerson Yorke Studio, 35 West 45th Street, New York 19, N.Y.

TAKING as its theme Helen Keller's statement that "the heaviest burden upon the blind person is not blindness but idleness, and the blind can be relieved of this greater burden," this film document records factually the activity of the New Jersey State Commission for the Blind in its overall program devoted to the principle that blindness is not insurmountable, that blind people do not live in a world apart, that they are real people with real ambitions, striving constantly to find a rightful place in this workaday world. It shows how the Commission conducts a constructive service for blind people and people with defective vision throughout the State. The film covers the Commission's activities in assistance, education and industrial placement of the blind, its fostering of home industries to stimulate interest in life and to increase incomes, its service in "talking books" and Braille libraries and its campaign to prevent total blindness in people afflicted with failing sight. The film is distributed by the New Jersey State Commission for the Blind. It is a record of achievement as well as an authoritative film on the problem of defective sight and what can be done to help solve it in every community.

(Continued on page 31)

COUNCILS AT WORK

NEW among Councils is the Southern New Mexico Motion Picture Council. It was formed in January 1946, after considerable groundwork covering a period of many months under the incentive of Mrs. Ralph W. Goddard, who has held a number of offices in the Federation of Women's Clubs.

The president of this well-launched Council is Mrs. Numa C. Frenger. The objectives are to bring good motion pictures to the attention of the public; to encourage the support of good pictures by attendance at theatres; to sponsor special programs for children; to promote visual education; to encourage the study and ap-

preciation of motion pictures. Eight committees have been formed to carry out these aims. Local organizations making up the original membership numbered 28 educational, civic, religious and welfare organizations, since that time it has been increased by five. Group meetings are held quarterly, and Executive Board meetings monthly. The usual Council channels of informing the public about selected pictures are being put in motion. Cooperation of the local theatre management has been obtained. To sum it up Mrs. Frenger reports, "Our organization is now functioning splendidly, and we are delighted with the enthusiastic support we have received." All Councils surely join with the National Motion Picture Council in welcoming and wishing success to this Southern New Mexico Council.

A letter sent out by the president of the Better Films Council of Chicago stating the objection of that group to the proposed adding of a 10% state tax on amusements to provide funds for a proposed bonus for World War II veterans was reported in the last issue of the magazine. Some follow-up information on this may be of interest. At state Senate hearings on the subject Mrs. C. L. Duax, treasurer of the Council, further expressed the Council stand. She repeated that they had no objection to the payment, which she called "a debt of gratitude," but that they objected to it being raised by taxing movie theatres, as members of the Council feel that the 20% tax levied by the federal government should be sufficient tax on the movie theatres. She said, "The motion picture, especially the community theatre, represents much needed family recreation centers. School children with a weekly budget would find it a hardship to pay this additional tax. Children of grade and high school age on an average are given 25¢ to \$1.00 allowance and of necessity must count their pennies. Motion pictures are educational as well as a popular and wholesome form of recreation, and young people who cannot afford to attend the movies will seek less desirable entertainment elsewhere. The special Saturday Motion Picture Programs in many of our



When Mrs. Frenger was in New York recently, this picture of her home in Las Cruces looked to us enough like an interesting movie set to be reproduced in "New Movies"

preciation of motion pictures. Eight committees have been formed to carry out these aims. Local organizations making up the original membership numbered 28 educational, civic, religious and welfare organizations, since that time it has been

neighborhood theatres often attended by mothers and their children afford an opportunity for family discussion on motion picture appreciation. We should like to see this tax placed on luxuries, and thus paid by people who can better afford it, rather than the family men with small incomes, many of them veterans whose family recreation program is the motion picture theatre." A Marine veteran upheld her at the hearing saying, "This method of paying the bonus would give with one hand and take with the other."

The efforts of those opposing this means of securing the needed funds did not go unrewarded, for the president of the Chicago Council, Mrs. Joseph R. Chesser, when in New York in early July enroute to England for a long delayed visit to her mother, told us in a pleasant hour of motion picture discussion that the measure had failed. She reported the interest of her Council in the General Federation of Women's Clubs convention held in Chicago from June 17th to 22nd, of talks with Mrs. Arretus F. Burt, General Federation Motion Picture Chairman, of a preview of educational films held, with M-G-M receiving a safety award for their Pete Smith speciality film on safety. A first-hand report on motion pictures in England is anticipated when Mrs. Chesser returns.

THERE was an interesting display of motion picture literature assembled by Mrs. Burt for the Federation convention. We were pleased to respond to her request for some copies of "New Movies" and other material. But of chief interest there undoubtedly was her very attractive new handbook of the "Youth Cinema Clubs of the Americas." These Clubs are the Motion Picture Department's very worthwhile contribution toward forwarding the General Federation aim of disseminating information on ways to integrate youth programs in communities of all sizes throughout the country in order to provide youth with full opportunity to help itself become healthier citizens and better Americans. It tells what YCCA is, how it works, where to start. Few would argue with the

title page statement, "Minute for minute and hour for hour, motion pictures tell more, show more, teach more, and influence more than any other educational medium," and many will want to apply the program based on this belief in their communities. Already many have, for Mrs. Burt wrote several months ago, "We are delighted with the continued momentum the Youth Cinema Club of the Americas is gathering." Those interested in the plan may write to Mrs. Arretus F. Burt, Federation Motion Picture Chairman, at 444 South Hanley Road, St. Louis, Mo., or to this office for copies.

THE Motion Picture Council of Central Queens, Long Island, N. Y., held its biennial luncheon at the Hotel Piccadilly in New York on May 28th. It was very successful as to program and attendance. Any profits from the luncheon were to be added to the projector fund, the Council believing there is a real need for such equipment for the use of member organizations, service men's groups, and as a general Council community service. Mrs. Norman M. L. Bergh the retiring president's report for the year 1945-46 recorded many activities. Five regular meetings and special meetings for previewers were held, as well as regular Board meetings and monthly meetings of the Editorial Committee. The programs have been diversified and interesting, dealing with some phase of motion picture production, distribution or entertainment. The president attended Presidents' Day celebrations at various Queens clubs and Parent-Teacher Associations, and represented the Council at the New York City and Long Island Federation conventions, the National Board of Review conference, and the Protestant Motion Picture Council luncheon.

The Exceptional Pictures Chairman reported at each meeting on the best films of the month, in an effort to build up an audience for the best in movie entertainment. Through the Library Cooperation Chairman their bulletin was placed in the fifty public libraries of Queens, and whenever possible special tables of books cor-

related to important pictures were provided. Copies of the bulletin were distributed by the Theatre Contact Chairman to managers of theatres throughout Queens and were reported received with interest and appreciation. The Speakers Bureau has been active in providing clubs with programs. The School Contact Chairman has attended several special events in connection with the schools as Council representative.

In closing her report Mrs. Bergh expressed gratitude to the officers and chairmen who worked with her, and wished for the Council an expansion of their activities, continued growth and a far-reaching influence toward ever finer motion pictures.

THE annual meeting of the Worcester, Mass., Better Films Council at the Sheraton Hotel had as speaker from New York, Miss Therese Stone of the Public Relations Department of Metro-Goldwyn-Mayer, who talked on "International Good-Will and the Motion Picture." Mrs. Howard S. Shepard, who has given splendid past leadership as president, was re-elected. Two announcements at this meeting concerned the interest of the Council in the youth of the city. First was the announcement of the boy and girl winners in the Young Reviewers Group essay contest, and the other was the commendation of the manager of Loew's Poli for substituting a second film for co-showing with *Bandit of Sherwood Forest* when told the Council considered the one booked not in good taste for a children's program.

ANOTHER Council using the essay contest plan in the interest of increasing appreciation of good motion pictures on the part of young people was the Greater Seattle Motion Picture Council. This year's contest consisted of a letter on the theme "What the Movies Mean to Me." Suggestions for classroom discussion were submitted with the contest rules to the schools in the county and the English teachers were asked to select the five best letters in each school to be sent to the Principal's office for forwarding to the Council. 175

letters were turned in. Five prizes were awarded, the first being a \$25 war bond, at the annual meeting held in the Egyptian Theatre. Mrs. Charles G. Miller was again elected to serve as the active president of this Council.

IT is convenient indeed to find others to answer questions put to you. One recently asked in a discussion of potential users of educational films was: "Are Parent-Teacher Associations doing much?" As an example for affirmative answer here is a report from Mrs. Vernon De Long, Visual Education Chairman of the New Jersey Congress of Parents and Teachers, saying:

"More and more interest is being shown in using visual-aids, especially motion pictures, in our Parent-Teacher meetings and discussion groups. Our members are co-operating with Motion Picture Councils, sending out approved lists of commercial motion pictures to schools, churches and at P-T.A. meetings. In one county 42 of the school boards have agreed to appropriate fifty dollars apiece annually to organize a County Film Library with the County Council of Parents and Teachers cooperating in the project. My own county has gone all out for installing projection equipment, with nearly all of the units having some type of visual education program this year."

LAST October, the Akron Public Library started a Film Service under its Group Service Department. A pamphlet has been prepared inviting the public to borrow films free of charge; use films as a part of club programs, forums, and other group activities; ask for its complete catalog of films; attend film showings each Wednesday noon in the Assembly Room of the Main Library; obtain the help of the Group Service Department in choosing films and planning programs. The librarian, Mr. R. Russell Munn, talks warmly of the interest shown in this service and also of plans for future visual education institutes in the Library after a successful experiment.

JUNIOR ACTIVITIES

In Florida

REVIEWING a film over the radio was a new activity for the Junior Reviewers' Club of Kirby Smith Junior High School, Jacksonville, Florida. After introduction by Mrs. C. F. Johnston, president of the Jacksonville Motion Picture Council, and a brief outline of the club's objectives by its sponsor, Mrs. Josephine T. Hepner, the members reviewed over station WJAX *The Bells of St. Mary's* from such points as audience suitability, plot, characters and the instructional, educational or ethical values. The clean humor and constant endeavor of the leading players to benefit humanity were stressed, with the picture receiving a five-star rating. As is the club's practice, posters are distributed to the library and high schools listing the ratings of pictures, ninety having been reviewed this year. The students have acquired from their club work a wider comprehension of the meaning of pictures and observe acting, directing, costuming, photography and setting.

In Chicago

ADVERTISING the morally sound and artistic motion pictures is the major endeavor of the Chicago Youth Conference which hopes thereby to stimulate community interest in the promotion and patronage of such films. This younger group of the Better Films Council of Chicagoland represents approximately 176,000 high school students so has wide opportunity to publicize the results of its previewing. Members are instructed on the work of the Better Films Council and report their findings to their respective student bodies. A small but forceful newspaper devotes a column to the reviews by the Council and individual school papers have enthusiastically reprinted the material. The 300 students of the Conference also hold sectional meetings discussing films in general, theatre

behavior and visual education. Some of the high school students, including Harvey Bennett Fishman of Quiz Kid fame, addressed the parent council at a forum, discussing motion picture appreciation in the English Departments of the Chicago High Schools.

The Young Reviewers Discuss Two Juvenile Films

A test case was given the National Board's Young Reviewers recently when they saw two films patterned to juvenile consumption, one of which the Board's adult reviewers considered eminently wholesome, the other unsuitable. *The Courage of Lassie* continues the M-G-M series starring a magnificent collie and boasts Technicolor, Frank Morgan, Elizabeth Taylor and a timely story about the readjustment of a returned soldier, in this case the veteran being a dog. Adults recommended the film to young people and the Young Reviewers found it "Excellent" by vote. The second film was *Her Adventurous Night* which pokes fun at the influence of films on children by having two high school students solve a 15-year-old murder by comic-strip interpretation of psychological investigation. Adult and young reviewers alike found the title of this Universal release inappropriate, the story "a little ridiculous" and were unable to recommend the film. Asked point blank, one boy said "It shouldn't be shown to anyone, it's so stupid." To which came reply: "That's why it should be shown to children." They found nothing worth remembering or impressive about the picture, confirming the stand taken by older reviewers before them.

The Courage of Lassie begins with a reel or so of forest shots of animal life without human performers or narration and it is not until late in the film that tense excitement is stirred with a bit of Aleutian combat. The adult reviewers wondered if the

early sequence might not better be cut, being plotless and unrelated, but feared the war sequences on the other hand might over-excite young film-goers. The Young Reviewers turn the table on this. They wanted more of the naturalism of the forest, with descriptive narration, whereas the war sequences "should have been shorter because some children—young children—sure wouldn't like it at all." Some patriotic speechifying at the film's close, with Frank Morgan pleading for more understanding and patience in welcoming ex-servicemen, to cushion their return to civilian status, was so well handled and integrated in the story that it became the emotional peak to the Young Reviewers—"very impressive because it was filled with great sincerity. It was very emotional and played on all children. They will enjoy that last scene the most." "It was very touching deep down."

A debate arose after the Universal film on the relation of films and juvenile behavior. The leader asked "Can movies improve the behavior of young children," to which a 13-year-old colored boy answered, "I don't think so, it just makes them worse." A girl pointed out that "While sitting and listening to the picture they learn to be quiet" but an older boy was more pessimistic: "I think the proper kind of movie can improve the behavior of young children, but personally I have never seen one." The first speaker then came back, "I disagree. While they are seeing a short movie they are quiet, but in a long picture they get restless if they don't understand it." "They shouldn't go to a picture they can't understand" was the opinion of a 13-year-old girl—a good point which closed the subject. Later a boy aged 12 stated that "Movies definitely have an effect on imaginative children. It sort of gives them ideas. Movies have an effect on most people too, not just children. I think pictures are the most important thing to affect the minds of people." Another boy pointed out that there are pros and cons on the subject of films and juvenile delinquency, "people think *Dillinger* would cause delinquency, but there are shorts

that show crime doesn't pay." On her ballot, one girl mentioned that the only thing she had learned from the film was "that false stories sometimes work," which is exactly why the adult reviewers had not seen fit to recommend this film.

DISCUSSION in both films centered finally on the family life shown—a basic element behind all movies to which attention is seldom drawn. The leader of the *Lassie* round-table asked his participants, "Do you think the home life was well done" and received prompt agreement. "Very nice—the family would agree with Elizabeth Taylor and didn't spoil her." "They should have played up more home life. The part they had was too brief and she should be with the family more, eating breakfast and things like that." "I don't think people would be interested because that is what you do every day. When you go to the movies you want to see something different."

They were quick to find flaws in the family circle of *Her Adventurous Night* however. The movie concerns two parents at wits' end over an ultra-imaginative son. "It would be hard to account for the boy without having parents like that," said one perceptive boy. "I wouldn't be very happy if my parents were like that." "It seems to me if anybody in a foreign country saw this picture they would think we were half mad—the way the parents acted, like fools instead of sensible people. It was ridiculous." When asked if these parents were typical, there were howls of "No." When asked about the discipline of the boy (this being played for laughs entirely) they said "It was ridiculous the way the father started hitting him, chasing him around chairs." "I think the reason they had parents like that is that people expect that kind in the movies." Can this be the reason?

For an inexpensive picture, it was inventively directed and acted with much vehemence, but the behavior patterns were objectionable to adults and ridiculous to the Young Reviewers. It is gratifying to find substantial agreement in a case like this.

I LOVE ACTRESSES!

(Continued from page 20)

kimono singing "Poor Butterfly," promising everyone what he wanted most to eat at the dinner she was to give at her home in New York. Her wildflowers were wilted by the heat, my offering of speckled fruit reduced to pulpy waste, but still her spirits buoyed above the thermometer and her smile was radiant compensation for the homesick and fretful.

With Farrar everything was important, final, and to every word and act she gave her utmost. Casual she did not know how to be, nor abstracted, bored, nor even relaxed. When she rested the muscles of her body she smiled vividly; if she chatted while reclining her eyes and teeth sparkled.

GINGHAM was discarded for satiny evening attire at the promised party, but as a metropolitan hostess she was the same as on the ranch. Her rich apartment was homelike, even though it had a Pompeian room and a bed of unusual width for Mr. Tellegen, and she was homey, moving a lamp the better that a guest might see a picture, taking away or proffering a sofa cushion, calling a servant never, and showing herself a prideful housewife instead of *Tosca* in the performance of a domestic role with spotlight.

Hearty fun was the keynote of that coming-home party, with no more ceremony than at a porch get-together of neighbors. For a laugh she stuck red flowers in the hair of the most unrelaxed guest, insisted that the men dance coatless with her, because of midsummer humidity, while a phonograph ground out popular tunes, or a breathing spell found her belaboring the piano in a parody of movie accompaniment, or in a lull singing "Annie Laurie" and "Mighty Lak a Rose" with delicate artistry to a hushed audience.

Here was an actress suffused with glamour before the word became part of the common vocabulary, whose spectacular appearance stopped traffic when she stood on the steps of Altman's, who inspired gossip as well as news, yet, for all her skilled

showmanship, did not *practice* glamour, and incredible as it seems, scarcely used cosmetics! Adept in theatrical make-up she had to be, but a touch of the rabbit's foot, and a conforming sweep of rose from her finger tip sufficed for lip rouge. She was a stranger to the beauty salon, had only heard of those facial rejuvenations that some of her friends talked about, knew nothing of pore-closers, eye-openers, liquid masks. For herself she only required health, which she guarded with a routine that found her always at the peak, and needed no personality that could be evolved by make-up because she was fired by her own inner magnetism.

Unadorned by arresting costumes and big jewels she rarely was, but her face shone out from the glitter and sheen. Here she is opening a Liberty Loan drive on the steps of the Treasury in Washington: "Wearing an afternoon gown of broadtail with sable trimmings, a blouse of white satin and a great hat of broadtail, with yellow Paradise plumes, she looked radiant and threw herself into the work of selling bonds with all the vim and zest expected of Geraldine Farrar."

Before too long she would be at the studio in California and her gorgeousness my daily bread—and wine!

To be continued

SELECTED PICTURES

(Continued from page 15)

has been decidedly irregular. With patience and fortitude they stand by him through several weeks of persecution by a big boy who dislikes foreigners, and investigating police who want to deport the young stowaway. The tale, over-simplified to reach a juvenile level, ends happily, of course, and except for a quick glimpse of Europe's war-stricken children, contains nothing more disturbing than the breaking of the bad boy's leg. The boys who make up most of the cast are as unreal as the moral little story, but the fine police-dog, Gray Shadow, with his usual intelligent performance pulls the film together, giving it body and appeal.

SISTER KENNY

Rosalind Russell, Alexander Knox. Based on "And They Shall Walk" by Elizabeth Kenny in collaboration with Martha Ostenso. Directed by Dudley Nichols. RKO Radio. Family.

A sincere and often moving film about the work and sacrifices of Elizabeth Kenny in behalf of the victims of infantile paralysis. Without a medical license she faces fierce opposition from the medical profession in putting into practice her treatment, but after many years she does get her meed of recognition from an American university. The film takes great care to show both sides of the controversy without dimming its focus of sympathy on Sister Kenny. Miss Russell gives a varied and highly competent performance as the heroine, notably helped by the fine characterization of Alexander Knox as her medical friend and confidant. The picture is long and often wordy but its story comes through with clarity, punch and strong emotional appeal.

SPECTER OF THE ROSE

Republic. Mature. (See page 4)

THEY WERE SISTERS

Phyllis Calvert, James Mason. From the novel by Dorothy Whipple. Directed by Arthur Crabtree. Universal. Mature.

Simulating life's stark realism, as British pictures frequently do to marked degree, this film tells of the married life of three sisters, each becoming engaged in 1919, each marriage having a share of unhappiness before the record closes in 1937. The eldest was happiest though childless, but upon her fell the care of two nieces and a nephew whose parents had separated. The middle sister was pretty and popular but married on the rebound, which ill-considered union evolved into philandering and divorce. The youngest married out of love and bore three children, but her husband proved to be a sadist and cad of the worst sort, indirectly causing the death of his wife and causing much harm to the children. The film may seem long and unnaturally relentless in the pursuit of tragic themes. On the other hand, the logic of

motivation and suggestion of actuality are most welcome, both of which result from the thoughtful writing and characterization.

TWO YEARS BEFORE THE MAST

Alan Ladd, Brian Donlevy, Barry Fitzgerald, William Bendix. Based on the novel by Richard Henry Dana, Jr. Directed by John Farrow. Paramount. Family: SMPC 12-14.

Scriptwriters for the Dana classic of life on a merchant sailing vessel show how the book reformed merchant mariner life, giving seamen protection against tyrannical captains and heartless ship owners. Mr. Dana is seen taking notes for his book on a trip around Cape Horn to San Francisco, accounting the shanghaiing of the crew, the appalling diet, the brutal discipline and the eventual mutiny of the men. On returning to the home-port of Boston, the crew stands by the author in defense of the mutiny, winning a legal victory for later sea hands. The greater part of the film is aboard ship and makes good, red-blooded adventure though performers fail to accent the emotional peaks, throwing the story out of focus. An added bit of romance is weak. But there is always magic in films of sea life with camera tilted to the scene, space broken by narrow companionways, low ceilings or swinging booms, and actors becoming steadily more bearded and begrimmed as the voyage progresses. Boys especially should be drawn to this picture of rugged sea-faring in the 1830s.

RECOMMENDED SHORTS**Informationals**

BEN HOGAN — Golf champion Hogan demonstrates his style on the green while the camera records his amazing technique. (Sportscope: RKO Radio) Family: SMPC 12-14.

***BIRDS MAKE SPORT**—Though John Kieran's comments are disappointing, the camera provides some amazing slow-motion pictures of ospreys, pelicans, geese and coots, taking off from limb or from wave. (Grantland Rice Sportlight: Paramount) Family: SMPC 8-14.

CRADLE OF LIBERTY—Moving geographically from Philadelphia's Independence Hall westward to Pittsburgh, and chronologically from the days of Betsy Ross to the turbulence of the steel and coal industries, this travelogue of Pennsylvania is instructive and attractive. In Technicolor. (Movietone Adventure: Twentieth Century-Fox) Family: SMPC 8-14.

DIVING ACES — Straight slow-motion diving by some superb champions makes good shorts material, especially without adornment of puns in narration. (World of Sport: Columbia) Family: SMPC 8-14.

LOOKING AT LONDON—Little more than a collection of London landmarks in pretty color, the short does include one good sequence showing St. Paul's Cathedral untouched, though surrounding properties are a shambles now overgrown with wild flowers. Brief mention is made of plans to beautify the city during reconstruction. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

MARCH OF TIME #10 (12th Series) "Tomorrow's Mexico"—The film proposes to forecast the future of Mexico as the country emerges from the war, implemented by the many improvements that have been made in its industrial and social life under the impulse of the late world catastrophe and its progressive government. It covers a lot of ground: agriculture, education, industry and government. More than can be adequately handled in two reels. But many Americans in this country will get new views on what our neighbor to the south has had to contend with and the enthusiasm with which it faces its tomorrow. (Twentieth Century-Fox) Family: SMPC 12-14.

MARCH OF TIME #11 (12th Series) "Problem Drinkers"—Various treatments of the problem of the man who drinks too much are described, and the work of the helpful Alcoholics Anonymous is illustrated by a dramatized case history. The film's force is weakened by ridicule of some of the more extreme reform movements. (Twentieth Century-Fox) Family.

MARCH OF TIME #12 (12th Series) "New France"—The contrast of the products we buy from France—wines, perfumes, gowns—with France's internal poverty is very provocative. This review of post-occupation France presents the efforts at reconstruction, the international orientation of its government, and accents the need for aid from our own country, both in terms of food and of finance. (Twentieth Century-Fox) Family: SMPC 12-14.

PALMETTO QUAIL—Taking a guide and perfectly trained dogs, sportsmen looking for Bob White quail have a day's shooting in the swamps on the edge of the Everglades. (Sportscope: RKO Radio) Family.

PANAMA—A very interesting and well made film on the Canal Zone with most emphasis on the working of the canal itself. In passing through the various locks the camera takes time out to comment on the history of the country and the problems of constructing and operating the canal and the further improvements that are contemplated now that the war is over. (This Is America: RKO Radio) Family: SMPC 8-14.

***PORT OF NEW YORK**—An excellent coverage of the handling of material and human cargo in the vast New York harbor. There is drama and instruction in the business of handling the in-coming or out-going freight, protecting the country against smuggling, disease, examining manifests and passports, scheduling the tugs, pilots, arterial trains, to keep moving the 120 million tons of commerce handled annually. (This Is America: RKO Radio) Family: SMPC 8-14.

SCREEN SNAPSHOTS #8—A good issue of the series because the many stars shown are all top-flight and the glimpses are short and swift. Called "Looking Back," the film's material dates back to the early '30s. (Columbia) Family.

UNUSUAL OCCUPATIONS J5-5—Powell Heldon shows his pictures executed in inlaid woods, the editor of a hobby magazine shows his diverse collections, Mrs.

Branson shows the toy horses she produces complete with real horse-hide—and last and definitely least—Hedda Hopper exhibits a bizarre array of bonnets. In Mag-nacolor. (Paramount) Family.

Cartoons and Comedies

BATH DAY—Figaro, bathed and scented, escapes into the back alley where he meets a gang of low-down cats who make sport of the sissy kitten. But the fates intervene and by a fluke Figaro beats the toughest of the lot and returns home very much in need of another bath. In Technicolor. (Walt Disney Cartoon: RKO Radio) Family: SMPC 8-14.

LIGHTHOUSE KEEPING — Donald Duck is a lighthouse keeper who has his usual harrasing time keeping the light going when a cantankerous pelican wants to put it out so he can get some sleep. Somewhat on the violent side, the film

nevertheless is quite amusing. In Technicolor. (Walt Disney Cartoon: RKO Radio) Family: SMPC 8-14.

Musicals

FRONTIER FROLICS—Bob Wills and his band support sundry singing and dancing combines in some western numbers, with audience participation invited for "San Antonio Rose." (Universal) Family: SMPC 8-14.

Serial

LOST CITY OF THE JUNGLE—Nos. 4 through 13. In spite of unscrupulous attempts to get rid of them, agents for the United Peace Foundation finally overpower the warmongers searching for Meterorium 245, the element which renders the atomic bomb worthless. The topical interest is fattened by the blood and thunder inevitable in serials. (Universal) Family.

NON-THEATRICAL FILMS

(Continued from page 22)

LIFE CYCLE OF THE MOSQUITO

Emerson Yorke Studio, 35 West 45th Street, New York 19, N.Y. (1 reel) For sale now in 35 mm. with 16 mm. prints in preparation. Price on request. Produced by the Emerson Yorke Studio.

AN unusually informative film on the mosquito showing complete metamorphosis of the insect from the egg through the larva and pupa stages to its emergence in adult form. New techniques in cinematography make possible faithful anatomical detail of the living mosquitos that are posed as the star performers of the production. The distinguishing characteristics of the Anopheline and the Culicine mosquito are well shown as are the structure of the mouth parts and the feeding habits of the adult insect. The film should be of value to everyone concerned with educational and public relations work in which a knowledge of mosquitoes, of their public health significance and of their control is logically a part. The film was prepared with the co-operation of the U.S. Public Health Service, the N.J. State Agricultural Experimental Station at Rutgers University and the Rockefeller Foundation, International Health Division.

FISH IS FOOD

Emerson Yorke Studio, 35 West 45th Street, New York 19, N.Y. (1 reel) For sale now in 35 mm. with 16 mm. prints in preparation. Price on request. Produced by the Emerson Yorke Studio.

MADE with the co-operation of the Fish and Wild Life Service of the U.S. Department of Interior, the City of N.Y. Department of Markets and the Fishery Council of New York City, this crisp and lively short, stressing the value of fish as food and the relative importance of the industry in the New York scene, takes its audience on a tour of the Fulton Market. It shows the night-time activity of the arrival and storage of the fish, its preparation for consumption and how it is sold to dealers. It notes graphically the various areas and sources of supply and briefly but vividly details the operations from the catch to the dinner table. These include the methods of shipment, of refrigeration, the process of smoking and dressing fish, the delivery to market and the radio reports of the Market Service quoting daily prices and availability. The film is a good and informative documentary that should interest audiences generally.

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of
MOTION PICTURES, Inc.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES is an independent citizen organization founded in 1909 to represent the interests of the motion picture public. It believes that the public shares with the industry the responsibility for good motion pictures. It believes in the effectiveness of selection and classification as a means of forwarding the development of the motion picture as entertainment and education, and as a contributor to social progress. It pursues these ends by reviewing films and disseminating information about selected pictures in advance of their general release; by organizing audience support for them; by the education of popular taste and the expression of public opinion.

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REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 250 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Pictures selected by the Review Committee are classified for family or mature audiences. SMPC—Schools Motion Picture Committee recommendations for age groups under 14. * — Pictures especially worth seeing.

E D I T O R I A L

New Star Rising—

ADMIRERS of foreign stars frequently fear the moment when they decide to heed Hollywood's call. The business of stellar grooming as practiced on the West Coast, while it has made many a silk purse of many a sow's ear (ah there, Jane Russell), often has a devitalizing effect on a dynamic and experienced performer. Robbed of their own personalities, they slide into the Hollywood groove, becoming so much like everybody else in the movies that you wonder why anyone took all that trouble to import them.

IN the case of James Mason, we may perhaps expect just the opposite to happen. In fact, his trek to Hollywood is something in the nature of a rescue. For his own producers, back in Britain, have been putting him forth in a series of roles so similar, so stereotyped, and so phony that it could only have been a question of time till the public tired. *The Man in Grey, The Seventh Veil, They Were Sisters*—with each repetition the character and the performance nas become more monotonous and less convincing. Which is no criticism of Mason's powers. If we must watch the sinister Svengali wrap women around his fingers with nothing more hypnotic than a baleful stare, he can be baleful with the best of them. But why?

IT is evident from the way the pictures are dressed up and tricked out that somebody thinks something pretty important is involved. There's always a hint of psychiatric trouble—madness, paranoia, sadism, what-not—behind Mr. Mason's burning eyes. But this is only a trapping. Basically the character is as old as sin, its most famous prototype being Miss Bronte's *Rochester* in *Jane Eyre*. Orson Welles demonstrated not too long ago that *Rochester* has to be provided with a more modern malady than soul-sickness if he is to be palatable today; he must actually be the rotter *Rochester* only seemed. Yet that very fact reduces him to unimportance. If there's nothing in him except what you can tell at a glance is there, why is he interesting?

So the actor is left to play out the rest of a performance in which the audience has lost interest. Mr. Mason's gifts are such that he keeps you watching him right up to the end, but only intellectually. The writing of his roles deprives him of the opportunity to move, and to reveal.

THE pity of it is that his pictures have been popular just because of his superiority to them, and it is in the logic of the boxoffice to continue to work the vein until it is played out. All too frequently, the actor is by then played out too. It would be a pity if that happened to James Mason, for his is a face and presence that the camera dwells on impressively. In starting him out anew, his Hollywood masters might well take a look back of his recent successes to the first film he ever made, the little quickie *I Met a Murderer*. There too the plot was melodrama, but the Furies which pursued him were humanly understandable, the situations both romantic and convincing.

And while the picture is in the projection room, Mr. Mason might profitably take a peek at it too. He will see a performance less skilled, perhaps, than some of his recent ones, but beholden only to the honesty of his understanding of the character.

THE NEW MOVIES

Selected by the Committee on
Exceptional Motion Pictures

Caesar and Cleopatra

Scenario and dialogue from his own play by Bernard Shaw; directed by Gabriel Pascal; musical score by Georges Auric; decor and costumes by Oliver Messel; photography by F.A. Young, Robert Krasker, Jack Hildyard, John Cardiff. A Gabriel Pascal production released by United Artists. Running time, 136 mins.

The Cast

Caesar	Claude Rains
Cleopatra	Ivian Leigh
Apollodorus	Stewart Granger
Ptataceta	Flora Robson
Iras	Renee Asherson
Pothinus	Francis L. Sullivan
Rufio	Basil Sydney
Ptolemy	Anthony Harvey
Lucius Septemus	Raymond Lovell
Britannus	Cecil Parker
Achillas	Anthony Eustral
Theodotus	Ernest Thesiger
BelAffris	Leo Genn

THIS third in the screen series of The Works of Bernard Shaw (Gabriel Pascal Edition), leaves one wondering just what the illustrious nonagenarian and his agile producer think they are up to. Is their purpose to bring the Shaw wit to the millions who have only heard about it with documentary fidelity, as in *Major Barbara*? Or to use an old play as foundation for boxoffice spectacle à la DeMille, as seems to be the purpose of the new picture? That neither expedient is necessary was proved by *Pygmalion*, which neither recorded nor travestied the original but completely re-cast it in moving picture terms, to enormous success both popular and critical. But *Pygmalion*, you may recall, was directed by Anthony Asquith and Leslie Howard, with Gabriel Pascal the benign producer merely. In *Caesar and Cleopatra*, as in its immediate predecessor, Mr. Pascal is the whole cheese.

Caesar and Cleopatra, when it was performed and published at the turn of the century as one of "Three Plays for Puritans," ground many Shavian axes. Not

content with announcing his superiority to Shakespeare, Shaw set out to prove it by writing a play which would expose the emptiness of Shakespeare's great romantic tragedy. "All for love and the world well lost" might be admirable as poetry, said Puritan Shaw, but as politics or morality it was inept. Hence his brilliant satire, which might be called an education in power politics and the art of handling men, and which also presented a portrait of Caesar which is, let's face it, nearly as brilliant as Shakespeare's own. A play well worth filming, for its wit, for its style, for the confrontation of opposites which is Shaw's stock in trade.

What actually emerges on the screen is a reasonable facsimile of all this, slightly blurred by Technicolor. It's not so much that there's too much spectacle but that it's handled without relation to the theme. The play is neither left to itself nor turned into a movie. The color camera treats the vast halls and palaces, the enormous crowds of extras, like so many static pastiches. Actually these scenes remind one of the more awkward of Elizabethan stage directions: "Enter Guelphs and Ghibelines, fighting."

There is still, however, the play itself, the characters and their dialogue, deliciously witty to those who like it. It is for the most part acted with great distinction. Claude Rains successfully realizes all that Shaw meant by his *Caesar*, with little or no help from the guiding directorial hand. Here Mr. Rains, as he has not always done, succeeds in taking us into the mind of the character, revealing to us the interplay of outward seeming and secret thought. It is, by any standard, a remarkable characterization: a tired conqueror, a man with a master hand on events, but who wearies of manipulating them as he sees with con-

tempt the stupidity of those who let themselves be moved about on the chessboard. Miss Leigh is appropriately vixenish, though in different vein from her well-remembered *Scarlett*. Actually she has little to do except feed Mr. Rains his lines, and the part is no test of her talents. Ernest Thesiger as *Theodotus*, Cecil Parker as *Britannus* are deftly amusing, Flora Robson less consciously so in the outlandish get-up of *Ftataeteeta*, which, though historically correct, induces laughter in most audiences.

R.G.

Still Violence

THESE sweet days of peace have not relieved the screen of its wonted violence. Two costly films in the gangster genre have been released that for brutal incident compare favorably with the movie fare of the war years. The first, simply enough, is called *The Killers*; the other, in more poetic vein, is called *The Big Sleep*. Both are tough and both deal with men of blood. Based on the story by Ernest Hemingway *The Killers* tells of the murder of a service station attendant known as the Swede. It seems a simple enough crime but Riordan, an insurance investigator, suspects there is more to it than meets the eye. He sets out to see if his hunch is right. He hunts up the people in the Swede's past and piecing together their stories he finds out the truth. In *The Big Sleep* the hero is a private detective who has been hired by a wealthy invalid to pay off some blackmail involving his younger daughter. His job offers little smooth sailing when practically everyone in the cast tries to hamper him. But detective Marlowe is dogged—and, considering the punishment he takes in the pursuit of his duties, of a superb and resilient physique—so he hammers through to the end along a road strewn with blackmailers, gamblers, gangsters and psychopaths and more than earns his fee as well as his employer's elder daughter.

The two films offer an excellent contrast. *The Killers*, told in flashbacks that

are made with rare skill and are cut into the whole with a sharp eye to dramatic tension, provides a good example of tight, economic movie making that gets the most out of each situation without need of padding or tricky manipulation. It is a good film of its type and that is a great deal to say. Robert Siodmak creates tense and believable situations with an imaginative

THE KILLERS

Screenplay by Anthony Veiller based on the story by Ernest Hemingway; directed by Robert Siodmak; Musical score by Miklos Rozsa; lyrics by Jack Brooks; photography by Woody Bredell, D. S. Horsley. A Mark Hellinger production released by Universal. Running time. 103 mins.

The Cast

<i>Swede</i>	Burt Lancaster
<i>Kitty Collins</i>	Ava Gardner
<i>Riordan</i>	Edmond O'Brien
<i>Colfax</i>	Albert Dekker
<i>Lubinsky</i>	Sam Levene
<i>Packy</i>	Charles D. Brown
<i>Kenyon</i>	Donald McBride
<i>Nick</i>	Phil Brown
<i>Al</i>	Charles McGraw
<i>Jake</i>	John Miljan
<i>Max</i>	William Conrad
<i>Queenie</i>	Queenie Smith
<i>Joe</i>	Garry Owen
<i>George</i>	Harry Hayden
<i>Sam</i>	Bill Walker
<i>Charleston</i>	Vince Barnett
<i>Dum Dum</i>	Jack Lambert
<i>Blinky</i>	Jeff Corey
<i>Charlie</i>	Wally Scott
<i>Lilly</i>	Virginia Christine
<i>Ginny</i>	Gabrielle Windsor
<i>Man</i>	Rex Dale

camera and mounting emotional rhythm. Anthony Veiller has written a screen play with a hard simplicity that admirably catches the flavor of the Hemingway original. It is not softened by the usual facile love interest. Kitty Collins, fetching though she be, is a lady well practiced in the Seven Deadly Sins. She and the other members of the cast have been shrewdly selected for the parts they play. Burt Lancaster, who comes from the legitimate theatre, makes his bow on the screen with a forceful characterization of the ill-fated Swede and with promise of more good things to come if, by some miracle, he



The killers in "The Killers"

escapes being typed. Matching the skill of his performance the other players, too, give incisive portrayals of real people in a real world.

RAYMOND Chandler's world, however, is not real. On his uninhibited pages it is a world of hard-boiled fancy, risqué wit and an hour's beguilement. This is particularly so of his novel *The Big Sleep*. But the fire of the moral code through which it had to pass on its translation to the screen has burned most of these charms away and left a confused tangle of motive and plot. The first strike against it is that the motivation of the book is inadmissible on the screen. So it had to be cleaned up. The result leaves you wondering why sleuth Marlowe could not have taken care of the problem presented him without all the violence that attended his handling of

the case. This violence takes form in an almost unending series of episodes featuring assault, blackmail, double-cross and murder, relieved at intervals by sexy give-and-take that somehow escaped the Hollywood censors. Evidently the screen writer, reluctant to forego Mr. Chandler's salty incidents, deprived of plot logic by the emasculated motivation and unwilling or unable to reconstruct the story in terms proper to a moral screen, could do nothing else but create a movie tale confused in story line and conventional in treatment out of an entertaining book.

To implement this jumble of blood-and-thunder incident the maker has not been stingy in production or talent and happily the fruit of his generosity, though long indeed, is pleasant to the eye, diverting and occasionally exciting. Miss Bacall who more properly might be considered as



Humphrey Bogart and Lauren Bacall in "The Big Sleep"

The Big Sleep

Screenplay by William Faulkner, Leigh Brackett and Jules Furthman from the novel by Raymond Chandler; directed by Howard Hawks; photographed by Sid Hickox; music by Max Steiner. A Howard Hawks production released by Warner Bros. Running time 112 mins.

The Cast

Phil Marlowe	Humphrey Bogart
Vivian	Lauren Bacall
Eddie Mars	John Ridgely
Carmen	Martha Vickers
Proprietress	Dorothy Malone
Mona Mars	Peggy Knudsen
Bernie Ohls	Regis Toomey
General Sternwood	Charles Waldron
Norris (Butler)	Charles D. Brown
Canino	Bob Steele
Harry Jones	Elisha Cook, Jr.
Joe Brody	Louis Jean Heydt
Agnes	Sonia Darrin
Capt Cronjager	James Flavin
Wildr (Dist. Attorney)	Thomas Jackson
Carol Lundgren	Tom Rafferty
Arthur Geiger	Theodore Von Eltz
Owen Taylor	Dan Wallace
Taxicab Driver	Joy Barlowe
Sidney	Tom Fadden
Pete	Ben Welden
Art Huck	Trevor Bardette

part of the production rather than a member of the cast is nice to look at and, if you throw overboard any notion that you should take her seriously, is quite funny wandering about the sets trying to look like any number of *femmes fatales*. In her way she has style like a Bonwit-Teller window. What she was in the past she is now. In the future she may change but, perhaps that would be unfortunate. Mr. Bogart, too, has been seen before in the guise he assumes in *The Big Sleep*. His fans will find him here as satisfactory as ever. And, since no originality has inspired writer or director, the same might be said for the rest of the cast. They have done it all many times before and practice makes perfect. Such being the case the film has slickly realized situations and, for those who read the book, a deal of uncinematic amusement recalling what has been left out.

A.B.

Notorious Gentleman

Original story by Fal Valentine; screenplay written and produced by Sidney Gilliat and Frank Launder; directed by Sidney Gilliat; photographed by Wilkie Cooper; musical score by William Alwyn. An Individual Production released by Universal. Running time 108 mins.

The Cast

<i>Vivian Kenway</i>	<i>Rex Harrison</i>
<i>Rikki Krausner</i>	<i>Lilti Palmer</i>
<i>Colonel Kenway</i>	<i>Godfrey Tearle</i>
<i>Sandy Duncan</i>	<i>Griffith Jones</i>
<i>Jennifer Calthrop</i>	<i>Margaret Johnston</i>
<i>Fogray</i>	<i>Guy Middleton</i>
<i>Jill Duncan</i>	<i>Jean Kent</i>
<i>Lady Parks</i>	<i>Marie Lohr</i>
<i>Sir Hubert Parks</i>	<i>Garry Marsh</i>
<i>Sir John Brackley</i>	<i>David Horne</i>
<i>Burgess</i>	<i>John Salew</i>
<i>Edwards</i>	<i>Alan Wheatley</i>
<i>Bromhead</i>	<i>Brefni O'Rorke</i>

ORIGINALLY called *The Rake's Progress*, this interesting and ambitious film sets out to adapt Hogarth's idea to the twentieth century. It follows the disintegration of a young Englishman whose irresponsibility is a reaction to the moral desolation of the 1930s. Somewhere along the way the basic idea seems to get lost, but the results, as indicated, are interesting all the way.

We see him first as a youth sent down from Oxford for an excess of undergraduate prankishness. It seems excessive indeed, since he is played throughout by Rex Harrison. His conservative family, disturbed by this social disgrace, decides it will reflect upon them the less if he is shipped out of the country; they find him a job in a British coffee plantation in Brazil. He becomes genuinely interested in the work, and with an elderly scientist invents a successful plan to increase the annual yield, but the results of his researches are rejected by the powers that be; they are limiting production in order to maintain the price of coffee at an artificial level. The young man's frustration and disgust at this manifestation of entrenched greed are well portrayed in a scene in which he gets drunk and satirizes the stuffed shirts who preside over the destinies of the company. One sees for a moment a reflection of the fate of many young men of the period, whose life-work

was drained of significance by short-sighted economic decisions made thousands of miles away.

His revenge on the society which has twice rejected him is to become a racing driver, drifting through the flashy society of the Riviera, more often than not living by his wits. The fall of Austria to Hitler finds him in Vienna, where a wealthy Jewish girl bribes him to marry her and take her to England. He does so for the purpose of getting his hands on her father's fortune, which he promptly loses to a scape-grace friend. Then, we are suddenly told he loves her after all; their marriage of convenience becomes a romantic attachment. It doesn't last, as few of his good intentions do. His wife learns of an incipient affair with his father's secretary and tries to drown herself. Last scene of all finds him a tank-driver in France, gallantly sacrificing his life to save other soldiers.

IT doesn't quite hold water. After the coffee-plantation episode, we no longer know just why he lives the footless life he does, or feels impelled to indulge himself at the expense of his friends and lovers. Does he, perhaps, feel that since the world has rejected his effort to be useful to it, he will become a gangster like the rest? Or is it that successive defeats so impair his powers of resolution that he is no longer capable of anything but self-indulgence? Each of these motivations is possible, but director and writers never let us in on the secret. The character as it stands at the end of the film is enigmatic, unexplained. Yet the setting against which he moves is thoughtfully dramatized, the technique at times extraordinary. All about him are other signs of decay, of loss, of the drift toward destruction which people felt in their bones in the late 1930s. The sequence embodying his wife's attempt to drown herself is a tragic little poem, visualized with mute eloquence reminiscent of silent films at their best, drenched with the still pathos of the autumn seacoast where the drama plays itself out.

Opinion was divided on Mr. Harrison's performance. Some thought it mannered and self-pitying, others found it the equal of his best work in *Anna and the King of Siam*. But there was no disagreement about Lilli Palmer, who plays the Viennese girl, or on what her future in America may be. Tender, passionate, deeply wise, she makes you know the woman she plays as only the accomplished screen actress can.

R.G.

Brief Encounter

Story and dialogue adapted by Noel Coward from his play, "Still Life," directed by David Lean, photographed by Robert Krasker; Rachmaninoff's Second Piano Concerto played by Eileen Joyce with the National Symphony Orchestra conducted by Muir Mathieson. A Noel Coward-Cineguild Production released by Universal. Running time 91 mins.

The Cast

Laura Jesson	Celia Johnson
Alec Harvey	Trevor Howard
Albert Godby	Stanley Holloway
Myrtle Bagot	Joyce Carey
Fred Jesson	Cyril Raymond
Dolly Messiter	Everley Gregg
Beryl Walters	Margaret Barton

NOEL Coward produced *Brief Encounter* basing it on a one-act play in his series under the general title "Tonight at 8:30." The film tells a simple story of a middle aged, middle class couple who meet by chance in a small English town and fall romantically in love. Both being essentially decent people, happily married, with children, they suffer tortures of conscience and shame until, their morality winning out, they say good-bye to each other for good. The picture opens with their final meeting in the railroad station and is developed in a stream of consciousness manner when the woman, at home with her husband, goes over in her mind the incidents of her emotional crisis. The flashback technique is used in a leisurely fashion with stretches of commentary by the heroine, a device that makes the movie seem longer than it is but that gives a sympathetic and understandable insight into the characters of the story.

It is in the treatment of the characters

that the film can claim distinction. They are presented in realistic terms through the eyes of the woman, lifted out of drabness through the power of her love. No attempt has been made to create glamour in production, make-up or in the choice of cast. Celia Johnson who plays the heroine, dressed dowdily and innocent of the arts of the beauty salon, is no pin-up girl in the Hollywood sense. She is a pleasant, sensible matron who makes her weekly shopping trips to town and takes in a movie before returning to her duties as wife and mother. Her chance encounter with the doctor on one of these trips is casual and pleasant and innocent. They agree to meet for lunch on her next visit in spite of a pang of uneasiness on her part and thus the happy camaraderie grows into agonizing infatuation hedged with the fear of gossip, the sentimental ecstasy, the self disgust. The little drama, though restrained and delicate in treatment, through the art of the director and the actors is made real almost to the point of embarrassment.

To relieve the emotional stress of the story there are several happy incidents of character humor that not only touch up the pathos but are delightful in their own right. A.B.

Portrait of A Woman

THE portrait of the title is really a multiple one. An actress at the height of her powers and fame is morbidly depressed by the approach of age and the failing of her glamour. She takes a holiday in Switzerland and disappears. Later a body is recovered in an Alpine lake and three people come to the police to claim it. A young farmer thinks it is his old servant, a school teacher thinks it is her sister and a boatman thinks it is his wife. Each tells his story to the police and the three stories constitute the form the movie takes. The official investigator sifts all this evidence but is not convinced. Finally he learns the truth about the actress and closes the case with more sentimental tact than official probity.

(Continued on page 34)

Jean Benoit-Levy

by Richard Griffith

I went to a wedding reception last spring that gave me food for thought. The bride was the eldest daughter of Jean Benoit-Levy, famous director of *La Matornelle* and *Ballerina*, soon to become more famous still as Director of Films and Visual Information for the United Nations. Because M. Benoit-Levy has been lecturing at the New School for Social Research since he left France in 1941, the reception was held in the "Orozco Room" of the New School, but in spite of the streamlined architecture, in spite of the violent Orozco murals, scene and setting were as French as a wedding reception could be. The little cakes with wine, the children starched in white, the wedding ferns and palms, might have come out of a René Clair film. The only Hollywood note was struck when Charles Boyer arrived and flashlight bulbs began exploding all over the place. Yet, French as it was, the reception had an immemorial familiarity, even to me, an American who has never left his own country. Underneath the surface was the gaiety, the happiness and pride, which are all that weddings mean, never mind the surface differences.

This, I came away thinking, is something like what the movies do for us at their best, this bodily transference to another place, another way of life. And this showing us the familiar mixed in with the strange, so that we recognize with a pleasurable start our well-known selves in other guise.

And this is precisely what M. Benoit-Levy means to do in his new capacity as Director of Visual Information in the World organization. He does not think of this heavy responsibility in terms of administrative directives and tables of organization, but just as a way by which people can talk to other people about the things that interest them most. He thinks that this is not only the best way to cement the new world union, but also the easiest and

most natural. The only way, perhaps.

"When I went back to France after the war," he says, "I paid a visit to my old home in a country village. Some one who knew I was coming had put up posters advertising that 'a professor from the University of New York' would speak about American life today. I protested; I couldn't think that the hard-pressed farmers I had grown up with would be interested in what their old acquaintance would say about his few years in the United States. But they came, everybody came, they drove and walked from miles around; they wanted to hear what anybody, what even I, could tell them about America.

"I tried to talk about the homes of some farmers I had visited in the Middle West. When I told them what American farmers had for breakfast, everybody laughed; they couldn't imagine people eating such strange food. I emphasized that, and a lot of other things, to them laughably unfamiliar. 'But,' I said, 'to cook that strange breakfast, the farmer's wife must get up early before her husband wakes, just as wives must do here. She must see that the children wash themselves and get off to school. She watches her husband go off across the hill to his ploughing, and she turns back to her busy day of household chores. I felt at home with those American farmers, felt very much as though I were here with you. They do the same things, need the same things, that we do.'

"And the people believed me, I could tell that from the things they said and the questions they asked. They would rather believe, in France, that Americans are not rich and fat and hard-hearted as the papers sometimes tell them, but people who feel and hope very much as they do. They would rather believe it than the picture of American life which Hollywood sometimes gives them. After all, who anywhere in the world really wants to believe in that? Even in America you don't really

want or believe it. That cocktail existence is something we only think we want when our minds are tired, when we have little hope or faith."

TO say these things through the motion picture medium, beloved of the people everywhere, is a job for which M. Benoit-Levy has been slowly equipping himself ever since he entered films so many years ago. In his book, "The Art of the Motion Picture" (reviewed on page 27 of this issue), one gets a glimpse of how he did it, and of a tradition of film-making radically different from that we chiefly know. For here is a man whose interest in the medium was first stirred through its use by famous surgeons, doctors, and scientists to record their own skills and to diffuse their specialist knowledge throughout the world. Like them, like the French film pioneers Lumière and Gaumont, he conceives the motion picture firstly as educational medium, whether it spread its message through fictional entertainment or through direct teaching. One gets the impression that his fiction films, many and excellent as they have been, were of secondary interest to him beside his absorbing preoccupation with films to teach the prevention and cure of disease, the birth and rearing of children, the creative triumphs of art and craftsmanship. It would appear that he has spent his life in association with teachers and scholars, rather than in the thick of the entertainment world of Paris. His method of work is essentially reminiscent of that of the scientist, to whose fraternity of thought and interest he is so obviously an enthusiastic subscriber. Many of his numerous educational films came about through his own initiative—through the accident of meeting a scientist or artist whose work interested him and then filming that work with his own camera and his own resources. A refreshing change from those would-be educationists who cannot stir to accomplish their projects until a conference has been held, an institute set up, a budget voted! He just went and made the films—films which have ever since been doing their

humble but far-reaching task wherever there was need for it to be done.

Besides his work with scientists, he has always been at pains to enlist the support of other French film workers for the cause of the motion picture as education. He was an organizer and executive of most of the film guilds and unions in France, and he participated energetically in the long and disheartening attempt to make the League of Nations a world center and source for visual instruction. That attempt collapsed with the fall of the League itself, but it left behind it a body of informed workers whose experience now can guide the maturer efforts of the United Nations. And it is along just such lines that Benoit-Levy is organizing his visual information department. He wants the initiative of making films under the United Nations to come from the people most directly concerned, the scientists and teachers who need the film to disseminate their knowledge, and the professional movie-makers who have the skill to hammer out a functioning educational form. With this in mind, he has formed in France a national committee of the film industry which will itself produce films for distribution through the United Nations. National committees are now in process of formation in other countries, including the United States, and through them Benoit-Levy hopes to create on a global scale that working relationship between the teacher and the artist which can speed up the spread of knowledge as no other device can.

IT will come as a welcome relief to many to learn that what he considers to be the most immediately important job of his department is to help improve the quality and coverage of the proceedings of the United Nations, and of all international cultural activities, and offer the resulting films to the newsreels as they come along. By this means he hopes to offer continuous information about the progress of world unity on the theatre screens, with televised newsreels also an immediate possibility.

(Continued on page 33)

I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER VI: TWO QUEENS AND A DEUCE

In which the bemused author sadly contemplates the high price of loving actresses but learns no lesson

HOLLYWOOD twenty-five years ago? Few active in picture-work today will admit knowing it except as babes in arms, and fewer still will talk about it, so widespread is the ostrich-like delusion that by ignoring the past one can more firmly hitch himself to the big things of the present; but those who thronged the great Goldwyn Studio in Culver City with me must remember, perhaps with secret nostalgia, a curious scene the like of which exists in no film factory now. (Land is too expensive to be wasted on atmosphere and decoration any more).

Before us stretched acres of level lawn and winding hedge, with five glass-enclosed stages that resembled green-houses set far apart. (A rose garden bloomed unregarded in a corner for which there was no other use). One must keep to the narrow concrete paths that led from one stage to another, and not trample the lawns, for Mr. Goldwyn was proud of his greensward and the suggestion of a country club conveyed by this aristocratic composure and ordered rusticity.

Nonetheless, Mabel Normand took a short cut every time, defiantly in hope of getting a rebuke for damage done; but her step was fleet as a fairy's and not one blade of grass bent to betray her scorn for rules.

Day after day a cloudless sky looked down upon this pleasant place where films were made, and the scent of new-mown grass filled the air as afternoon wore on. One could raise eyes from his typewriter and see stars and extras alike, all in costume and make-up, trouping past his window for a plain lunch in the commissary, perhaps gayly to challenge with "Hi there, don't you ever stop working? Come along!" Or he might look farther afield and see a long double-tiered building that looked

like nothing so much as the cabin decks of a ship, without stem or stern, anchored in a sea of daisy-studded grass. These were the players' dressing rooms, where callers were forbidden, but the comings and goings of their occupants told many a tale.

Or one would look in amazement at the litter of kittens born overnight in his wastebasket and wonder what could be done with them without wounding the pride of their dam. An efficiency expert would make a problem of unexpected birth in a publicity department today, or the Society for the Prevention of Cruelty to Animals would be summoned for a conference; but a laissez-faire policy was all right then, and the cats stayed on to grow up in the office of Mr. Goldwyn's director of praise.

"Play up my arrival with big publicity," he would send a reminding wire on his approach to California, and some sort of inventive brain was needed to execute the order, for he did not say what publicity surprises he had up his well-tailored sleeve: did not, for example, confide that he had signed a contract with Kay Laurel, a shapely figurante in a Ziegfeld tableau, to play the dramatic lead in a Rex Beach story of hardship in the frozen north, and did not, of course, confess what had induced him to act against his inborn taste for casting.

Since he did not complain of the absence of bigness from the paragraphs telling of his arrival, I could only assume that it was my imagination again that furnished dignity, quality, in place of mere quantity. His parting shots on the occasion of frequent trips in the opposite direction were succinct and well meant. "Well, work hard," briskly he would say. Sometimes that was a little difficult on Saturday afternoons

and Sundays, but the studio was beautiful, the rose garden a charming anomaly in a place of business, and the stars and their films so absorbing, that one scarcely remembered he had no life away from it all.

AS feared, Miss Normand was not the Mabel of Fort Lee. Often she was ill with a pulmonary complaint, and worked harder, when recovered, to make up for the time out, but from her sickbed remembered to send at Christmas a magnificent window box of cyclamen for my inside hotel room, and before sunset to send another for a window that was not.

Between scenes, Madge Kennedy found truth in Science and Health With Key to the Scriptures in the turmoil of a motion-picture set; and Mae Marsh, now a bride, came to make her last film before giving up stardom for motherhood and a long pull back in minor roles. Mabel Ballin's Italian madonna face demurely curtained a raffish wit that came out of hiding a few years later when she starred as Becky Sharp in "Vanity Fair" at the studio that now grudged her tiny roles.

Will Rogers, discovered for films by Mr. Goldwyn in Fort Lee, forsook the "Follies" for good to star in Culver City and bashfully to indorse chewing gum for advertising offered in lieu of money, and to shy away from love scenes with Irene Rich though trusting her not to embarrass him.

There were many new faces, with much more activity than the intimacy of Fort Lee could have accommodated. Maurice Tourneur, then the foremost French director, was a tenant whose productions were planned within earshot of the cats and myself, and his personnel included three who later became famous: Jack Holt, leading man, even then had that look of indestructibility which would preserve him in stardom twenty-odd years later. And I recognized a thin youth glumly without a smile as an actor once prominent in Triangle pictures with Margery Wilson, today's teacher of charm by mail. He was necessitously a prop boy, his name John Gilbert. Mr. Tourneur's right-hand as-

sistant, Clarence Brown, modestly competent in filming "The White Heather," could not know that he would one day rise to control the greatest actress of them all, Garbo.

Mr. Goldwyn's own cargo of new faces never stopped coming that busy summer. His Eminent Authors appeared one by one: Rex Beach, big, handsome, tanned, with blue eyes that had the look of distant contemplation more than intentness on the typewriter; Rupert Hughes, affable, loquacious, with sparkling vocabulary and omnipresent cigar; Mary Roberts Rinehart, poised in beauty, chiffon and pearls, a lady



At the amiable request of Norbert Lusk Pauline Frederick cheerfully endorsed a shampoo of which she had never heard, and Will Rogers lent his name to a chewing gum, each without thought of compensation except whatever publicity might accrue

first; Gertrude Atherton, red-haired, fidgety, so filled with pride in being near her native San Francisco again that she must exclaim at the "provincialism" of Los Angeles; Basil King, timid, nearsighted; and more "eminent" to come.

Pauline Frederick's arrival created the stir expected of the big star she was. Cheerfully she endorsed a shampoo preparation of which she had never heard, under the same terms as Mr. Rogers' chewing gum,

to prove that she was a co-operator and a regular fellow too. Though her great black-lashed grey eyes told nothing, her voice said she loved almost everybody. Her red-lacquered finger nails were the first any of us had seen and were explained by her secretary, proud of attachment to a star who had crossed the ocean, as a trick the actress learned in Paris to make her hands appear longer and slimmer on the screen.

Her husband, Willard Mack, facile concocter of stage melodramas, was judge of Mr. Goldwyn's manifold scenarios until a breakdown caused Miss Frederick sadly to maneuver him to a psychopathic hospital for observation. Grateful for Lew Cody's condolence, as well as that of her little court, she gave him Mr. Mack's Airedale in token while the studio marveled at her grit in going on with the show. Fate, on the sidelines, shuffled hidden cards that eventually would pair Mr. Cody with Mabel Normand in a marriage inspired more by old friendship than sudden love—he had been with her in "Mickey"—and would provide Miss Frederick with three more husbands.

PERSONAL history of the gifted great was being made right before one's eyes, though unfortunately no film that would survive the moment.

All the care possible at the time was given their production, but more often than not they missed fire, failed to come off, and managed to be pleasing when they should have been exciting. Taste was undeniable in structure and detail, and the eye invariably was soothed, but impious as it would be to say of Mr. Goldwyn's present films, his early ones wanted character.

They had the identification of a new trend in settings and decoration, that of a rich simplicity and appropriateness which superceded the merely lavish, and the beauty of unbroken line caught the eye more often as ornamentation diminished. Hugo Ballin, another pilgrim from Fort Lee, was art director in fact and brought

to films the skill of a mural painter and portrait artist grounded upon a decade of practice in Italy. He employed, of all unheard-of things, a recognized decorator, Grace Lynch, to arrange flowers and select bibelots for his settings, work that had been done by a prop boy since the beginning of pictures. From that innovation set-dressings grew to be an important studio job.

Apprenticed to him was Cedric Gibbons, a stripling still in middy blouse and sailor's pants because not yet demobilized. Could he envision the day when he should follow his mentor as art director of mightier Metro-Goldwyn-Mayer and see impinged upon lawn and garden a labyrinthine city of concrete housing the miracle of talking pictures, himself the screen's master of modern design and decoration and husband of Dolores del Rio? Of course not!

SOON Geraldine Farrar would bring a day to the studio and, just before that, a great moment to me: her arrival at the Santa Fe Station.

It must be worthy of her and must also delight her. An ordinary greeting, with reporters and photographers, would not be enough for one who was both diva and friend. Her fourth visit as a film star would not have the world-shaking importance of her first, when she came in a private car to make "Carmen" for Famous Players, but it would mean more to me and it must count for something in her memory of many arrivals and farewells. But how?

She and Mr. Tellegen would ride in an open car to the mansion in North Van Ness Avenue rented for them, and it seemed to me that that ride should attract as much attention as a float, without being a funny float.

"How about flowers? Banking the car with flowers?"

"But will it be dignified? Will Miss Farrar like such display?" asked a trepidant studio manager. "You know," cautiously, "we don't want to do anything to offend her."

"Oh, she won't be offended, not if I know



An automobile twined with pink rambler roses was thought by Norbert Lusk to be suitable conveyance for Geraldine Farrar from the station to the house rented for her, and the star was pleased as they all were with little attentions twenty-five years ago

her!" I tried to repress elation in thought of her rewarding smile.

And so the unusual spectacle of a touring car twined thickly with pink rambler roses was stared at by the audience assembled to give huzza and hoorah to Mr. Tellegen and his wife.

They were coming to appear in films together for the first time, not once but in a trio of pictures, and all concerned were positive the public would enjoy triple dramatization of their three-year-old romance.

"That's sweet, and I know it's your thought!" she exclaimed at sight of the fancy work I had done on the car, and radiated at the crowd over my three dozen roses of a variety aptly named Prima Donna. (They must not go on my expense account for that would make them less a personal tribute).

Newspaper files yield this fashion note of the occasion by Florence Lawrence in *The Los Angeles Examiner*: "She was attired in a pale yellow georgette frock printed in beautiful henna tones, and wore a great floppy hat of brilliant green ringed round with yellow velvet morning glories." Follows an itemized list of the star's jewels, trunks, servants, motor cars, dog, and, lastly, husband, the whole headed with a whooping "Glad She's in Southland."

More precious, because unshared with the crowd, were the tears in Miss Farrar's eyes when she said "It's beautiful to see the dear friends again." Mr. Tellegen did not go so far, but genially took the consort's seat for the triumphant ride ahead in eddying rose leaves.

Other reward was to come for my sentimental exertions, but I saw no farther ahead than the excitement of the moment,

Miss Farrar's smiles and rare tears, and a summer of perfect co-operation in publicizing her pictures and more especially herself.

Not long after beginning opus number one, she unloosed a thunderbolt that all but knocked me off my feet and left me tingling. Mr. Tellegen was the lightning conductor. "How would you like to leave here and work for Ger-ahl-dine when she begins her concert tour in October? Take as long as you like to think it over, but don't discuss it with her until you decide yes or no."

What could be more fair? What could be grander to think about, to be tempted by? Travel! Then a winter in New York, with access to the Metropolitan. Not by the prosaic front entrance, with its tired old attendants, but through that holy of holies, the stage door, to a whirlpool of excitement. Perhaps seeing a performance backstage, undoubtedly seeing at close range other singers and, best of all, seeing Miss Farrar in her rightful realm of music.

Once I asked her if I suggested any worker connected with opera and laughingly she answered "Yes. The Librarian. I hope you aren't aspiring to be an impresario. Don't, or you'll surely suffer from a nervous stomach."

Of course I was entrenched at the studio, where I might go on forever I thought, but work would be as monotonous as the California climate after the diva and her retinue departed. Still, Mr. Goldwyn had called me "indispensable" in that legal document, and perhaps there was obligation to live up to the word. At least there was no obligation to decide overnight. That certainly was unusual in the film business.

GRANTING that our fuss at the station was a pale welcome compared to what goes on today, publicity exertions being what they are, with roses and reporters multiplied incredibly by more money and more pressure, our reception was just right for the period. It had sentiment and spontaneity. So, too, the little dressing-rooms decorated for our diva would be rated

picayune by today's stars, who have air-conditioned suites, baths, steam rooms, kitchens, frigidaires and what not, including idiosyncrasies such as Robert Montgomery's barber's chair used also as a make-up throne.

Our star's walls were neatly hung with pleated sand-colored material, essential furniture was painted battleship grey, and a baby grand stood in the smaller of the two rooms, the touch supreme. Frugal, God wot, but it warranted Mr. Goldwyn's assuring his costliest star that the rooms which awaited her were "lovely."

Yet, for all this restraint, she was ahead of her time in one detail that is wanting now. Her thirty-four trunks held \$80,000 in gowns, hats and summer furs, not counting a sable cloak. With her came maids, cook, chauffeur, secretary, and a hairdresser who refused to bring his curling tongs without his large family. But there was no adequate opportunity to display this amazing wardrobe. Smart restaurants and night clubs were unknown then, as was studio society as it exists today, and fewer royalties, Social Registerites and celebrities in general came to be lionized. No radio to gossip about stars, to make a social function of a broadcast. Even occasional film premières were unorganized and were avoided by those untouchables who would rather escape the rabble than chance being mentioned as among those present in next morning's newspapers.

The Mayfair dances were still to be assembled for the delectation of the exclusives, and the Academy of Motion Picture Arts and Sciences was not then founded to reward distinguished achievement at a yearly ceremony. Social life was scattered, informal, and was most likely to be that clichè of the fan magazines, "just a quiet evening at home with a few friends."

Call on the Tellegens after dinner and like as not you would find Madame Geraldine doing a little clerical work in the lamplight, attired in a \$400 confection to allure Monsieur Lou who was oiling his fishing tackle. Ernestine Schumann-Heink's matinée recital, a rodeo, a theatre or two, a week-end at a Santa Barbara Hotel, about

covered Miss Farrar's public display, but she didn't grudge jewel or plume when given a bigger audience. She appeared on the stage of the California Theatre in conjunction with one of her films and neither asked nor received compensation beyond gasps from the peasantry. It was for the general good of Goldwyn and "The Stronger Vow" in particular, and is recorded here as one of the few occasions when a film star spoke in a manner that enabled listeners in the last row to hear every syllable, and whose presence combined showmanship with stateliness.

She stood at the top of red-carpeted steps, white velvets trailing round her, throat and wrists roped with jeweled fire, and thanked the audience for permitting her to thank Mr. Goldwyn for bringing her to California and a "second honeymoon"—with a husband and costar who was absent on a fishing trip.

Had the chatter writer flourished in that halcyon day of stars' independence and freedom, the frequency and length of Mr. Tellegen's preferred diversion would have been seized upon for what it was worth, but the publicity machine was a one-cylindere affair that ambled along an open highway paved with routine stories.

Gossip, surmise and innuendo were almost nonexistent. Sex appeal was not supposed to reside in reports of rifts and reconciliations among the gifted. "Blessed events" and Caesarian operations were not advertised. Exchanging an old love for a new might be known to the few, but did not qualify as a reportorial scoop. Professional activities constituted news of motion pictures, spiced with a little denatured chit-chat and as many social notes as could be gathered by the few in the field: who was who on Miss Farrar's porch Sunday afternoon, and how homey and comfy was the little group of the chosen, over their "tea and" — careful! careful! — "other things."

Stars did not need to be guarded against indiscretion, nor protected from its effect upon the public if they did make a slip. The district attorney had not been canon-

ized as patron saint of those embarrassed for reasons best known to themselves and their blackmailers.

The fierce light that beats upon Hollywood was then only a pretty glow waiting to be ignited by scandal, and fame was not confused with notoriety. Today's half a thousand representatives of the press were still to tell the world what it wants to know about stars, and what it doesn't need to know but reads anyway.

NONETHELESS there was plenty to do in praising Goldwyn art and artists for their importance and refinement, none of the work undercover, and rarely was a perfect day clouded by friction. When it happened, Miss Normand usually was the cause.

Irish intuition guided her in choosing the moment most fruitful of embarrassment and dismay for those who, she thought, had it coming to them. Open contempt for keep-off-the-grass signs was not enough to make her an insurrectionist, but refusal to take other stars seriously would help to set her apart from the little group of satellites attached to them all.

Yes, she would sit for a portrait photographer just to reward me for a year of coaxing new pictures for her own good. She must go to a distant artist, however, and I must be her bodyguard or she wouldn't budge.

"You'll show him how to put the Mishkin touch on this mug," she flattered. How could she know that another loved actress had promised her first free afternoon for pictures in her garden? How could she know the choice of both would be the same afternoon? She knew, and cannily spoke first. The covenant was made, mine to rue the day I collided with temperament.

"Madame Geraldine," my apologetic explanation began, "Miss Normand . . ." and ended on a note of distress.

"For twenty years I've been photographed and this is the first time I've been asked to step aside for anyone!" The smile was there, but her eyes were blue flame.

A cynical newspaper man tried to con-

sole: "You treat these women as if they were grand duchesses. They're only people. Why, I saw Farrar dancing with her cameraman at the Ship Café last night."

It didn't help me to know she was democratic—it was part of her splendor anyway—nor was chagrin made less acute when capricious Mabel telephoned that she had changed her mind and wouldn't have pictures taken.

"I look like a hag," she lied, "and photographs wouldn't do you any good at all, sweetheart." Unwittingly I had played one trump against the other and lost both.

But nothing lasts in the film business, least of all a state of mind, and presently I had forgiven Miss Normand and Madame Geraldine had forgiven me, laughing at my red-faced discomfort, and with her in the garden posed Mr. Tellegen on another day, peevish because it was a morning chore, Mabel a figurative Puck in the bushes laughing at the elegant goings-on.

It would be a wrench to part with Miss Farrar when she went on her triumphant way, but she would return next summer and find me still what she called "my faithful esquire." For I had decided to remain.

On learning the terms offered by Mr. Tellegen, I thought prospects at the studio better and told him so.

"I am sorry you think of money," he replied. "You know, many would work for Ger-ahl-dine for no money at all. My wife, she is like a queen."

Nothing in the actor's life changes more suddenly than personal relationships, and Mr. Tellegen's loyalties were no exception. At no distant day he was to betray his wife's sovereignty in acts so gross that a shocked court ordered doors closed in the midst of her successful plea for divorce, and sooner he was to practice betrayal with the immediacy of a rattler's strike.

Unrecognized talent made its appearance for Farrar's inspection one day and earned instant, enthusiastic response. Milton Sills brought into the crowded commissary his prize, a handsome Italian, glossily groomed, shod in cloth-topped patent leather, hoping his protégé would be



Geraldine Farrar's wardrobe for a summer at the Goldwyn Studio cost \$80,000 and she brought an entourage unheard of in the cross-continent dashes of today's stars

spotted by Mr. Goldwyn or his directors, and making for Miss Farrar's table as the center of interest. He introduced Rodolfo di Valentino as the later idol was then known.

"Just think!" she watched him go out. "That young man can't get work. Wouldn't you think every director would be eager to try him, to see what could be done with him? Why, he has *everything*, and something else besides!"

As happens in all careers, Valentino had to endure a spell of waiting. In spite of the stir created by his appearance, nobody did anything to quicken the coming of opportunity that day, but Miss Farrar's warmth sent him away smiling.

Predilection for Italians as competitive stars was not a weakness, either. "The spaghetti-eater's picture was a failure at the Rivoli," smilingly she summed up Enrico Caruso's film, "My Cousin."

"Mr. Goldwyn says I can go on making pictures as long as I like," victoriously she smiled at the future in the mirror of her make-up table, a great star at the meridian of fame, in the flower of youth at thirty-seven, and blindly in love, each a valid reason for an actress's overconfidence. Supremacy in opera, concert, phonograph recordings and, now, films, lifted her to the flood-tide of material gain, and had kept her there for years. Triumphant summer whispered no chilling hint of change, no premonition of Mr. Goldwyn's interruption of her luncheon party for the Fritz Kreislers six months later with the proposal that she retire from the screen for a year, and her proud cancellation of a \$250,000 contract to continue unprofitable films.

MY blue horizon, though infinitely narrower, was speckless too. Loving actresses, observing them and remembering details, was rich sustenance then and suffices now.

Friends returning from overseas, the departure of Miss Farrar drawing closer and closer, homesick thought of New York in autumn, and last but not least, the flightiness of Miss Normand, whose "darling" I never was since becoming another's "esquire," brought about a shift. I would, after all, exchange Culver City for Broadway, give up a movie studio for an opera house, abandon a capricious gamin for an executive queen.

The future was no less obscure to me that golden summer than to the greatest names at the studio, but upon me crept more swiftly a judgment day.

Perhaps a poem was to blame for my downfall, perhaps a close-up of Mr. Telleen; but at least it was a pretty poem and his magnified image on the screen was seldom that, and there were not enough of them to keep him in amiable self-satisfaction.

The poem was by the Victorian W. E. Henley. I thought that reading it would be a tribute to our radiant hostess at the luncheon party she was giving a few associates old and new. Too, I fancied my

elocution might get a modicum of applause on its own account, since that arch-elocutionist, Hobart Bosworth, would be there. Anyway, I soared on a wave of sentiment at mere mention of the title, "Geraldine, Geraldine," directed at the smiling head of the table:

Why, my heart, do we love her so?

(Geraldine, Geraldine!)

Why does the great sea ebb and flow?—

Why does the round world spin?

Geraldine, Geraldine,

Bid me my life renew:

What is it worth unless I win

Love—love and you?

Why, my heart, when we speak her name

(Geraldine, Geraldine!)

Throbs the world like a flinging flame?—

Why does the Spring begin?

Geraldine, Geraldine,

Bid me indeed to be:

Open your heart, and take us in,

Love—love and me.

It was a frost. Mr. Tellegen changed the subject to fish and fishing. Fervid sentiment, and a feeling for the music in words, led me to forget that our host was a European husband and actor. (It was good that Miss Normand wasn't there to laugh at my let-down though).

Then began a favorite game of his. Played *au solitaire*, it required an audience, the bigger the better, and might have been called "How to Torture Your Wife," for the ball was set rolling with his statement that he was younger than she. Yes, he slowly repeated, *much* younger, *very* much younger. It didn't make any difference, no, but he was. He was *only* twenty-nine.

"But Lou," his wife's voice vibrated with music under control, "everybody here knows the year of my birth. You're making me a cradle-snatcher!" His laughter had a sadistic ring, hers the indulgence granted a naughty child speaking out of turn as she proposed that we will all adjourn to the garden. His aptly titled autobiography, "Women Have Been Kind," charts his age as thirty-six at the time.

(Continued on page 28)

The Movies' Young Audience

EACH fall brings renewed interest in motion picture programs for children. The outdoor play season is ending, school is beginning with five days of study and with recreational activities confined mostly to the weekend. Chief in the Saturday fun program is going to the movies. Thus Motion Picture Councils, Women's Clubs, P-T.A.s and just interested parents would like to know that there are appropriate pictures for youngsters at this time. Do the two time-honored means of family weekend program and special junior matinee at neighborhood theatres satisfactorily supply this need? Knowing the perennial revival of interest in programs for juniors and the consequent questions that would come to us, we added some points specifically on this to a questionnaire which was the outgrowth of two recommendations made at the Community Motion Picture Activity discussion session of the National Board of Review Conference last spring. These recommendations were: (1) It be suggested to the various producers of theatrical shorts that there be made not one but a series of shorts designed to encourage good theatre behavior and manners by children. (2) That in the field of feature production more good family pictures be made. (The wish was first expressed for more pictures especially for children, but realizing the need in picture making of appealing to a wide audience, the decision was to go on record as requesting more good family pictures.) What would others have to say?

They were asked *Have you a theatre behavior problem, and what have you done about it, or what would you like to have done?* That the type of program and length of stay have a decided effect on behavior is shown by their comments: "A serious or dramatic picture is usually ruined for us by bored children conversing, children shouldn't go to these." "Object to infants and small children being brought to shows. It spoils the entertainment for

others." "In a few community theatres mothers leaving children for whole afternoons cause misbehavior, one manager has established a rule that a ticket for each show must be purchased. Our Community Theatre Chairmen are bringing behavior problems to our Board for discussion and possible solution." "Parent education seems to us to be at the bottom of it, as parents send children to shows for nurseries—leaving them there for two or three bills. They get bored and of course misbehave." "Managers realize the need for vigilance, ushers try to watch the culprits. However, when mothers leave their youngsters at the one o'clock show and do not return for them until five or after, what can you expect of a restless, mischievous child who has sat through the same show two or three times."

Specific misbehaviors mentioned were: "Legs over backs of seats, feet on seats, leaving and returning during show, popping sacks, paper etc. from balcony, cat-calls, whistles, guffaws, older youths over 12, 14 and even 16 years exhibit worst behavior. Some vandalism, especially destruction of upholstery with pocket knives and damage in rest rooms and lounges. Council members have at times tried to quiet offenders, appealing for cooperation so that all persons in the audience might enjoy the program, or have complained to managers and ushers." "Talking, destroying property, writings in rest rooms, 'wolf cries.'" Though it can scarcely be called a misbehavior, eating seems to be one of the annoyances, for commentators say: "Ban the selling of candy at junior matinees. It causes too much confusion. The children line up and become more interested in whether a certain candy bar is on hand. Then the machine runs out and has to be refilled and the children have to be sent back to their seats. They all spend too much on candy." "Rustling of candy and other refreshment wrappers." "Shortage of ushers during war and addi-

tion of popcorn stands in theatre lobbies have increased our bad behavior problems." These comments are a reminder of the story one mother told several years ago. Concerned about her adolescent daughter's insistence on Saturday afternoon attendance at one of the poorer theatres in the neighborhood in preference to one better equipped and showing better pictures, she remonstrated with her. The answer was, "But Mother we have so much more fun there. We eat peanuts and nobody cares." Maybe this popcorn and peanut business will have to be considered a regular part of youngsters' Saturday theatre going.

Some offer solutions, saying: "We believe children's misbehavior in theatres is mainly due to thoughtlessness rather than a desire to destroy property. We have asked them to make posters of what is annoying in a motion picture theatre. The project has the wholehearted support of schools and of the local theatre managers, many managers have donated passes to their theatres to winners in schools in their vicinity." "The two theatres running special children's shows have had good discipline. Some time ago a neighborhood theatre raised the balcony prices in order to keep the young people downstairs under control." "One manager stops the film until the noise dies down and has succeeded in training his audiences." "The Neighborhood Relations Committee feels it has made a slight dent in the problem, as theatre managers have asked us to help solve it." "The managers have agreed to student rates in return for good behavior. Bad behavior results in loss of the individual student card which is presented at the door." "Ushers seem to handle any problem." Some reporting are just frankly discouraged: "The manager runs a 'thank you for your cooperation in keeping the theatre quiet' etc., while the children hoot and stamp. It is disgraceful." "Yes, we have a theatre behavior problem, but there seems to be nothing our Council can do about it. We would welcome and cooperate with any reasonable attempt for improvement on the part of managers."

THERE were answers from the representative communities large and small on the question *What value do you feel there would be in such a series of shorts as stated in recommendation No. 1?* "A definite yes on this. It would certainly be a welcome change from the so-called 'comedies,'" Independence, Mo. "It would create an interest in and therefore tend to encourage a better attitude in children toward 'movie attendance manners,'" Ithaca, N.Y. "If properly done, they might be of value," Peoria, Ill. The Cleveland Council comments: "By all means this should be done, and they should be shown quite frequently in the theatre." And from Detroit: "If such shorts could be shown, it would solve the exhibitors' problems." "There would be much benefit in such a series of shorts. Most children can profit by lessons in courtesy," Sheboygan, Wis. "Referred to Council members at last meeting and consensus was that a series of carefully constructed shorts to encourage good behavior and manners would be most welcome and valuable, and opinion was expressed that shorts teaching good behavior and manners to older youth and adults was much needed," Lincoln, Neb. Others too felt that grown-ups needed such a series, saying: "Even more helpful if shorts include behavior and manners of adults as well as children," Waterbury, Conn. "Perhaps a course for parents would be profitable!" Midland, Penna. "There would be value in such a series if they would help to train the adults as well as children," Springfield, Mass. Some suggested other means of getting theatre behavior. "Theatre Etiquette poster contest, participants children from the 5th to 8th grades of public and parochial schools," Chicago, Ill. "We believe planning pictures for children's age level, short programs, and adequate and courteous supervision to be more effective," Larchmont-Mamaroneck, N.Y. "They won't pay attention to any preaching on the screen. Parents are expected to do something," Indianapolis, Ind.

The third question asked *Do you favor the request for more family pictures?* The

answers in the main were "Yes;" "Yes, definitely." Many were amplified or qualified as: "But not the saccharine stuff." "Families that play together stay together." "It is undoubtedly more practical than children's shows. Children accompanying adults should behave better." "More wholesome pictures for all to enjoy. I favor film entertainment which will encourage the whole family to attend together. We need that closely-knit family relationship." "There are too few pictures which we can recommend for family audiences with too many seeing too many unsuitable pictures." Those feeling the need for more family pictures, but also for pictures especially for children, say: "There is need for both children's matinees and family pictures." Others give the industry praise for what it is doing: "This should be left to the industry. Exchange, exhibitor know what the general public wants better than reformers. We are having a great wealth of splendid family pictures." Another says: "Looks like M-G-M was taking the lead in trying to produce more pictures suitable for children." As it is quite evident that a picture's power to hold the interest of the children is not unrelated to the behavior of the children in the theatre, and that if they are truly absorbed in the story on the screen they will forget about all those diverting things to do in an effort to entertain themselves, *What are some good family pictures?* was asked. Taking the first dozen here are the answers. *Boy's Ranch, Enchanted Forest, Going My Way, Green Years, Madame Curie, My Friend Flicka, National Velvet, Our Vines Have Tender Grapes, State Fair, Andy Hardy series, Disney pictures, Lassie pictures.*

IT seems well to introduce our consideration of special programs for children with a response to the many requests for some history of the junior matinee and family program interest. They were important factors in the early 1916-17 days of the better films movement sponsored by the National Board of Review. In the September 1917 Bulletin of the Board's

National Committee on Films for Young People the editor commented: "It is beginning to be recognized that the family group picture is the aim of the better films movement. The motion picture theatre is an institution which may do much to keep families together in their hours of leisure. Already several leading motion picture companies, noting the tendency of the demand, are making pictures especially for the family group." This Bulletin regularly carried a Question Box including such questions as: What do your exhibitors think about Saturday afternoon for special performances of selected films? Have you thought about after-school matinees? Are you working for the older boys and girls or for the children?

Here are some of the comments of thirty years ago. From a town in South Dakota: "What sort of a proposition can we make to theatre managers to better the situation, be fair to them financially, and sound as though we knew what we were talking about? The ministers suggested local censorship, but that strikes me as a precarious scheme, because of the inexperience and necessarily limited perspective of those composing such a group of censors." From Denver, Colo.: "Instead of antagonizing the film exchanges, we sought the help and enthusiastic assistance of a committee of managers in whom we had considerable confidence. We found a technical knowledge of the film business of extreme advantage." An exhibitor in Omaha said: "You can't expect a child to attend where only educational and travel pictures are shown. Give a youngster a program that will please the whole family and you can crowd your house for the same reason that a circus tent is packed with parents who went 'just to take the children.' Run your special matinee pictures on through. Your older patrons will enjoy them just as much as the children." And from a Texas community: "We asked the City Board of Education for permission to advertise the Saturday programs in the schools. Permission was granted to have one special announcement made of the plan and to direct the children to the newspapers for

further information concerning the Saturday performances."

In 1925 when the first National Board of Review Conference brought together representatives from many communities to discuss their work, much attention was focused on programs for children. In presenting various phases of better films activity for Conference consideration and action Mrs. Harriet Hawley Locher, director of the Public Service and Educational Department of the Crandall Theatres in Washington, D. C., speaking from six years of experience, said: "Special programs for children are the most difficult problems we have to face. Why? Is it the parents or the children, or is it the pictures we choose for them? I am convinced it is a combination of conditions both in and outside the industry that will take a long time and a great deal of unselfish cooperation on the part of all concerned to properly adjust." That was more than twenty years ago!

Community needs caused the Board to organize a Junior Matinee Committee with members from many states active from 1928 to 1930. A lengthy list of available pictures was sent to them for checking to indicate those they would like to use for junior matinees, and a shorter list of those past favorites then out of circulation that they would like to see revived. Based on its findings, a junior matinee list was prepared and widely used. And many times since lists have been compiled with group cooperation. In 1931 the Young Reviewers of the National Board of Review were formed. These youngsters from 8-14 in reviewing and discussing films help to show what young people really like. In 1935 the Schools Motion Picture Committee was formed in New York to represent parents and teachers from public and private schools who were interested in securing motion picture programs suitable for children, and in bringing these programs to the attention of parents. In January 1942 this Committee became a part of the National Board of Review. The Committee's recommended lists of features and

short subjects for young people from 8-14 are being used with success by many groups conducting junior matinees, including the popular Children's Saturday Matinee Club in New York City. Its recommendations of weekend programs in New York suitable for children are carried each Thursday in leading New York newspapers.

Looking at the index file of "New Movies," its predecessor the "National Board of Review Magazine," and the early National Council publication "Film Progress," there are more cards on junior matinees than any other community motion picture activity. Our correspondence and our records show pictures for children have been continuously since 1916 a subject on which information is sought and action desired.

SO a generation has grown from childhood to near middle age since junior matinees were started as an important part of the early better films movement. Are the second generation movie children getting more or less opportunity to attend their "very own" shows? Maybe the answer will be given by these communities in their response to the question *Do you have junior matinees in your theatres—group sponsored or arranged by the theatre manager—how often are they held—what is the admission?* The Seattle Motion Picture Council in a letter reports: "Recently secured Saturday matinees for children. Managers are putting on programs suitable and enjoyable, and the conduct of the young folks is much improved. Children are dismissed at 4:45 in the afternoon and the theatres are cleared before the evening show starts. We find this arrangement has worked out very well from the standpoint of the theatres, parents and children. Theatres are packed every Saturday afternoon."

Cleveland reports: "Suburban theatres are having special programs for children. They have been arranged in cooperation with the P-T.A. and are proving very successful." While Springfield, Mass., says: "Our Council has requested more children's shows and so far two theatre managers have arranged their own. One has been success-

fully run for some time and has added stage attraction, the Junior High School band plays before the show. The other had a 'sell-out' this morning and expects to do it again." Detroit: "Recently the Telenews theatre has had matinees for children; admission twelve cents. So far well attended. Saturday 10:00 a.m. lasting 60 to 75 minutes, age from nine to fifteen years." Atlanta: "Several community theatres under P.T.A. sponsorship on Saturday mornings." And from Lincoln, Neb.: "Frequently one theatre has Saturday morning shows for children which include several cartoons, feature length western or juvenile film and a sack of popcorn, admission 10¢. In talking with manager it was his opinion that these shows would not be popular every Saturday through the year. Each spring P.T.A. in cooperation with three theatres puts on juvenile film show, 10¢; proceeds used for underprivileged children. This is one morning only. The Council's experience in pioneering Saturday shows—9 and 11 a.m., and 1 and 3 p.m.—in cooperation with the library proved that attendance lags in the summer and at holiday time when other planned activities are in force. The average attendance at these Saturday programs of feature-length films, over a period of 16 weeks, was 398; admission by library card only. Parents were delighted with this arrangement, and the library plans to have about 22 weeks beginning October." Jacksonville: "Had junior matinees until the war. Two are now starting in neighborhood theatres under theatre managers." Ithaca: "Arranged by theatre." Fond du lac: "Every Saturday, 16¢ including tax, and special holiday shows with prizes around Halloween, Christmas, Easter."

Other comments are: "We hope to get P.T.A. behind the idea here." "Not now, for several years had them." "We have tried them on Saturdays, admission was junior price, but they were not patronized so were discontinued." "The exhibitor is trying a Saturday morning matinee of cartoons for children. We tried it 9 months—failed, neither parents nor children supported them. Junior and adult taste is the same." It may be true that only the

youngest children's movie entertainment needs can be supplied through special Saturday shows of short subjects or an occasional really appropriate feature, and that the older children from 12 shall we say, some even say 10 up, want pretty much many of the pictures their elders see.

This brings us to answers to the question *Which do you find more popular in neighborhood theatres children's matinees or family weekend programs?* "Family weekend programs, providing selection of films suitable." "Used to find it in children's matinees, now family weekend program." "Have neither, almost all bills are double features and if one is 'family' the other is (99% of the time) a crime or sex show." "Managers say family weekend programs." "We have the problem of thrillers for weekend showings in many neighborhood theatres, too exciting for little children. The few children's matinees are better. Hope to have more." "Both needed and both popular." "Children flock to Saturday matinees whether film is suitable or not. Early Friday and Saturday evening programs are well attended, large percentage of audience is high school and college students, for this is a college town too. We honestly need more family programs." "Both, Saturday matinee for the younger boys (cow-boy pictures)." And one chairman speaking for her own household, not the community, "Family night on Monday for our family, and children go if interesting to them." However, the majority of answers indicates a preference for the family pictures over the weekend.

Whether it's matinee or family picture it is necessary to inform the community parents and children of these suitable programs, so the question *Do you prepare for newspaper publication or for posting a guide giving audience suitability of pictures showing at local theatres?* Newspaper listings are preferable as they reach more people, but if this is not possible extensive posting of recommended pictures with their audience classification is a means of informing the public of selected pictures for children and themselves. The Councils seem willing to do the job many of them having Editorial Committees for the pur-

pose, but the present difficulty seems to be getting the space in the newspaper for they say: "We have prepared guide for newspapers but lately because of shortage of paper, we had to stop and wait until later." "Reports are made by reviewers to library and a listing is posted there. We hope to get a Better Film guide next year in our newspapers. The paper shortage has blocked any new type of publicity." "Press here won't publish for us. Again, we hope to get school and library postings." "We used to have a Classified List in the local Sunday paper but at present we have only the Research Report given at our monthly meetings." "Newspapers will not publish." "We have been unable as yet to get the cooperation of local paper on this point." One able to supply this service says: "Our Council publishes special recommendations and Selections of the Week in Sunday edition motion picture page; weekly photoplay guide is posted in YWCA, city and branch libraries, sent to mothers and P-T.A. representatives on request." Others tell ways in which the listings are distributed: "Send out 'Bulletin News' our publication once a month. This goes through school office to all P-T.A.s, to representatives of 50 different organizations, to all public libraries in the state, civic organizations, exchanges and church federation." "Send a list to the librarian for the billboard and give all weekly and monthly guides to manager of theatre."

ANY type of theatre program for children is possible only if it has the theatre manager's interest. So it was asked *What do you find is the attitude of your theatre manager to special programs for children?* "If a group approaches the manager with a desire to help he welcomes them. If they are movie-haters or good-doers he is just as resentful as any other businessman would be." "They approve but won't do it until and unless the public demands it and there is very little demand here at present. Greatest demand is for double features and no discrimination is apparent among the majority of parents." "Exhibitor tried to please often an indifferent public. Parents who call for special

pictures on holidays or Saturdays don't seem to realize that these are general holidays." "Favorable, but after working hard to obtain this end we find that the parents do not cooperate the way they should by sending their children. But we hope in the future things will be better as we have only had these matinees for about six months." "They would cooperate if the attendance would be worthwhile."

"Movies suitable for children were discussed at the P-T.A. and a plan suggested whereby a committee of parents, working with the manager and church and school officials, would select and recommend such pictures. He would cooperate by showing these pictures Saturday afternoons." "Infrequent special programs for children seem to bring enjoyment to theatre operators and children alike. Managers are not yet sold on idea of special weekend programs for family entertainment or on special children's matinees. With some exceptions in the past these programs haven't been too well attended, primarily, I think, because the film fare wasn't always the very best. For instance, some of the Henry Aldrich films didn't appeal." "We are in hopes the children's shows will become contagious with the other managers, two having been won over." "Very cooperative now, but it has taken considerable time and effort to sell them the idea. Proving to be very profitable to the theatre." "Very cooperative. It is profitable to him both financially and in community good will." "Responds no choice in film selections. The Saturday program is always burdened with a double feature (either or both) is a horror, gangster picture, etc. Once in a while a Roy Rogers picture. Saturday program has been a P-T.A. project to no avail." "Manager none too keen." These comments seem to make a better case for the managers than the parents.

Many times it has been said that attendance at special programs for children would be better if these could be brought to the attention of the youngsters through the schools. Well, maybe so, maybe not, for if it is recommended by teacher the youngsters may think it's good for them, not just good fun. But school cooperation is

certainly important in securing such programs and so question 9 *Can you bring word of special film showings to pupils through the schools?* Answers show some cooperation: "Our visual education chairman is a teacher and she posts especially recommended children's pictures on bulletin boards in the schools." "Board of Education publicizes these special screenings, tickets are sold through schools and at specially appointed places." "Yes. 30 copies of our weekly photoplay guide to be sent to the public schools have been requested in writing by the superintendent." "It is possible occasionally." "We are hoping to next year through P-T.A." "We take advantage of all the educational films with our visual education projector. Special Christmas films and others as a treat, as well as films in regular course of study." "Many special films are shown in the schools."

MOTION picture appreciation courses or clubs in the school have proven an effective way to interest pupils in good films and in an attractive study. Some of the Council responses to the question *Do you have motion picture appreciation study in your schools?* show this is so. "Our Junior Reviewers, organized in 1937, study motion picture appreciation and have weekly meetings rating new pictures," says the Jacksonville Council. And from the Lincoln Council: "About three years ago there was a class on appreciation and it prepared an appreciation or appraisal guide. Teachers this summer plan to hold a film study for their own benefit, much of this study will be educational and instructional films." Cleveland reports: "Only one or two schools have it as part of school curriculum. Many have it in form of study clubs." Springfield says: "We have two appreciation groups in two Junior High Schools and hope to have more. Some of our visual aids groups run shows after school to raise money for Red Cross." Others report: "There is no plan-

ned course of study, sometimes there is such discussion in English classes." "This is something hanging fire, planning a conference with the School Superintendent soon, who has been asked to speak at one of our luncheons." "Schools are purchasing sound projectors with paper salvage funds and more visual education is coming which we hope will lead to this sort of thing." One remarks, "Strictly speaking, no." This probably means not as regular classroom work. In communities where this is impossible there is always the possibility of organizing extra-curricular clubs that offer a challenge to community Council members to help out the overworked teachers and to provide stimulating activity for the young people.

We thank the groups questioned for their careful responses and trust all they report having done will be successfully continued and all they hope to do will become reality. Also we hope there will be in this frank recording of failure, accomplishment and expectation some encouragement for those groups who have done little more than talk about children and movies.

We add a short list of helps and invite your inquiries.

"Our Town and the Movies," National Motion Picture Council

"Suggested Activities for 4-Star Clubs," National Board of Review

"Youth Cinema Clubs of the Americas," a youth guidance program of the Motion Picture Committee of the General Federation of Women's Clubs.

"The Children's Film Library," a series of 28 feature reissues for showing to children on Saturday morning theatre programs, available to exhibitors through arrangements made by the Motion Picture Association.

Schools Motion Picture Committee list of recommended features and short subjects for young people, National Board of Review. B.G.

NATIONAL BOARD OF REVIEW OF MOTION PICTURES
THIRTY-EIGHTH ANNIVERSARY CONFERENCE
Thursday, March 20th, 1947, New York City, Hotel Pennsylvania

BOOK REVIEWS

"OKAY FOR SOUND" is a term taken from the movie lot to title a book published in celebration of the twentieth anniversary of sound in motion pictures. The supplementary title is "How the Screen Found Its Voice." And while the major part of the text is given to the study of sound as launched by Warner Brothers in 1926, it does record briefly early experiments by Thomas Edison, Alexander Graham Bell, Lee De Forest, etc., going back fifty years to 1896. Though about sound the presentation is primarily through sight appeal, for there are hundreds of illustrations, many of them full-page, from the "magia catoptrica" of 1640 to Warner's super anniversary musical *Night and Day*.

The introduction is by Dr. Frederic M. Thrasher, Professor of Education at New York University. As Dr. Thrasher is a member of the Board of Directors of the National Board of Review, and it was with him the Board conducted a course on the motion picture at the School of Education, we feel that serves as our recommendation of the book to Council readers. The sug-

gestion for a fall 1946 program on the subject of the anniversary of sound having been made earlier to Councils and other motion picture study groups, it is well to be able to suggest such preparatory material. And after the program is over this album of motion pictures remains an entertaining picture book just to look at. Published by Duell, Sloan and Pearce. 303 pages. Price \$3.75.

MANY program planners have received copies of an attractive 31-page pamphlet, "Sound Motion Picture—1926-1946," prepared by the Educational Bureau of Newsweek Magazine.

AS the making of documentary and educational films is a business, so business is making documentary and educational films. An indication of how many can be learned from the new edition of "Educators Guide to Free Films." In its source and availability index listing 205 agencies a large proportion are insurance companies, manufacturing companies, public service companies, steamship and bus lines, railroads etc. There are also organizations, associations and government bureaus. The number of subjects covered by such a variety of distributors is of course wide, so be it films on aeronautics or agriculture, health or housing, safety or social studies, or dozens of other fields, this catalog is a convenient direction finder. Each entry gives review, running time and type.

The need for this book is shown by its continuous publication since 1941, this being the sixth edition. And each year it grows bigger, with 300 large-sized multi-graphed pages in the current volume. It is again compiled and edited by Mary Foley Horkheimer and John W. Diffor, Visual Education Director, Randolph, Wis., High School, with John Guy Fowlkes, Prof. of Education, University of Wisconsin, as educational consultant. Published by Educators Progress Service, Randolph, Wis. Price \$4.00. B. G.



Mrs. C. F. Johnston of the Jacksonville Council, presenting a citation on the 20th Anniversary of Sound, is greeted by Mr. Albert Howson of Warner Bros.

The Art of the Motion Picture, by Jean Benoit-Levy, translated by Theodore Jaekel. 256 pages, illustrated. New York, Coward-McCann, 1946. \$2.50.

THE French title of this book, "Les Grandes Missions du Cinéma," is more illuminating than the one it has been given in the American edition. "The Art of the Motion Picture" is not a chronological history nor, primarily, a technical analysis. It is the testament of faith of a distinguished film-maker in a medium to which he has devoted his life, and which he believes in as he believes in humanity itself. It is, in fact, the story of how one man struggled against stupidity, indifference, and commercialism to make films after a pattern of public service. In the course of his struggle—by and large a successful one—he gradually made contact with men who thought and felt like him, not only among film-makers but also among scientists, educators, and artists in other media. His work with them developed a body of experience and a capacity for leadership which brings him before us, today, as Director of Films and Visual Information for the United Nations. (see page 10)

Through the years his spreading personal influence has been sustained by an abiding enthusiasm for his work which many may envy. It is hardly an indiscriminate enthusiasm. Too polite, or too kind-hearted, to enjoy the act of destructive criticism, he avoids discussion of inferior films to concentrate upon those pictures and their makers which truly inspire him. Few film-makers have written with so much admiration of the work of others. His principal enthusiasm is for what he calls the "film of life," exemplified principally in the works of Robert J. Flaherty. I doubt if this great master has ever received more fulsome tribute than is here paid him. But, as indicated, the tribute is not that of a critical or historical catalogue. To Benoit-Levy, the films of Flaherty are keys to unlock the secrets of the heart. And that, with his own camera, is what he is after.

I recommend "The Art of the Motion Picture" especially to educators who are desirous of using films in instruction, yet troubled by the difficulties that entails. They may learn, as I did, how much more has been done to make films teach than most of us know about, what a wealth of precedent, successful precedent, has been created. They will learn it from a book written with passionate and uplifting sincerity. R.G.

I LOVE ACTRESSES!

(Continued from page 19)

In a month I would be on my way with Miss Farrar. Where would "our" first concert be? I'd galvanize the newspapers wherever it was. I'd show them! Mr. Goldwyn decreed otherwise. Indignantly he objected to the plan.

"You can't do this! You can't go with Miss Farrar!" He was not one to flatter a press agent else I would have seen in his expostulation a compliment, and in my choice no compliment to him. Bound by no contract, I thought myself master of a simple situation that permitted one to do what pleased him best.

He called me for a last interview, furiously charged me with that gravest infraction of the self-made code of film ethics, disloyalty. I had, he said, offered my services to Miss Farrar while in his employ, and he would accept no word of mine to the contrary.

"I would believe Mr. Tellegen any day before I would believe you," gullibly he added.

The owner of Miss Farrar's favorite torso stood hiding in an anteroom awaiting his cue for a better scene than films had lately given him. He heard his veracity extolled at the expense of mine, heard Mr. Goldwyn angrily refuse my return fare to New York because of disloyalty, heard him order his cashier to pay me only to that day, heard me fired with an emphasis that appeared to rob me of esteem forever. Mr. Tellegen caught a lot of fish this time, astute Mr. Goldwyn biggest of all.

Miss Farrar must not be further embar-

rassed on my account, nor must wifely allegiance suffer the slightest shake from another's version of the imbroglio. In a telegram to her I signed away any chance that might remain to be a queen's esquire.

That gone, and Mr. Goldwyn's denunciation still a burning scar, I counted my losses in a hotel room that now was without a beautiful, perishable window box from Miss Normand. I had lost her too. She failed to respond to my message. In preoccupation with self I did not take account of willingness to desert her. I only thought she had let me down.

Until the day before yesterday I exchanged a hundred greetings in the daily traffic of the studio, but no friends declared themselves now, none of the boys and girls I hired as publicity aides troubled to learn if I were still alive, or dead from the stigma of disloyalty. Poor orphans were struggling to cement their jobs with a new boss. An outcast, a—stop! there was another, more morbid word: I was a pariah!

The fiery brand Mr. Goldwyn flung at me had blazed across the continent it seemed. When I called upon friends at headquarters in New York they were cautious, asking no details of a misdemeanor that might cause them to be accused of disloyalty, if they came too close to one who was.

Time, the never-failing adjuster, and the quick ebb and flow of movie luck, would change all this. Would see me again at the Santa Fe Station, with fresh Prima Donna roses, leaping the tracks to present them.

But first I must love another actress, most beautiful of all, and bury an intoxicated head in the brimming lap of England in April.

—To Be Continued—

JEAN BENOIT-LEVY

(Continued from page 13)

In this field, as in all others, he conceives it to be his function to stimulate the news-reels themselves to enlarge and deepen their news-stories, with the coverage provided by the United Nations a complement to their work.

Also envisioned in his program, and what will eventually become its most important activity, is the job of making films covering every aspect of the work of the various organizations comprising the United Nations Educational, Scientific, and Cultural Organization. The effort will take many years to attain full-scale operation, but its long-term result will be the creation of a library of films on every conceivable area of human activities. And that day will bring the final maturation of the motion picture as the instrument of enlightenment which its best devotees have always proclaimed it to be.

Such an operation will undoubtedly encounter grave difficulties, difficulties of which we are all acutely and nervously aware. The difficulties do not seem to worry M. Benoit-Levy. I never met a film-maker of his order of talent more optimistic about the future, less cynical about the foibles and follies of the human material with which he will have to work. And with reason. Trust creates trust, and optimism born of experience such as his is all that can spark us toward the fulfillment of our common tasks. There is something about the man, as with French politeness he comes out to meet you at his office door, or twinkles at you across a desk, that makes you think of him as a kind of link between all that is best of old and new. Humanly, he is as interesting as his films and his ideas.

I hope that there will be many more of the films which embody those ideas. It would be a pity if absorption in the effort to create for others the opportunity to make motion pictures causes him to forget what gifts he himself has to give. For, impressive as is his record as a public servant, his achievement as an artist is greater still. Of all his many excellent films, *La Maternelle* stands out in the perfection of its form and the completeness with which it fulfills his basic aims. Conceived in the spirit of scientific investigation, it visualizes facts in human terms, and it ends as more than a document. Like all of Jean Benoit-Levy's films it is a prayer for peace, and abundance, and kindness of heart.

JUNIOR ACTIVITIES

BOYS' Ranch is not ashamed of its modest budget and earnest plea. Without fanfare of publicity or marquee names, it is content to be a minor edition of the older M-G-M movie, *Boys' Town* but with a difference which the Young Reviewers were quick to note. Not bowled over, the Board's school-age reviewing group still accorded it a firm "very good" and went on to detail its variation from norm.

"It was something different. You don't hardly see these kind of pictures on how to help children. It was one of the first." When asked about the adult players, they found them "perfectly normal—it was human nature," but when selecting the best actors, the Reviewers stuck to the younger stars. "Skipper Homeier was very good; he really felt it." "I agree very much because he really acted very good in the picture. When he was crying you could see he wasn't making it up but really doing it very convincingly." When asked what was most impressive, to a man they answered in terms of the slants on adolescent life: the loyalty of the boys, their friendship, their reform after life at the Ranch, or the simple fact that they had good, constructive lives at the Ranch. The film showed that "juveniles need a fair chance," "there is no such thing as a bad boy." The discussion leader asked "Do you think this picture was made to entertain young people or to encourage other towns to set up camps," to which the Reviewers opined "both points are good."

The film makes an attempt to analyze causes for juvenile delinquency. The children learned that "they wouldn't be juvenile delinquents if they had the right kind of care." "If children get their minds off stealing and find a home with food and health, they will be helped." "If they have a shelter to go to, they can learn things. They should have a lot of ranches like that to furnish the 'shirt-tails.'" (Shirt-tails as used in the script signifying the stability furnished the hoodlums to reform them, which point the Reviewers understood

easily.) "Most of the children don't have families — a mother or father — if they are delinquent. Or else the parents go out and they are left alone." The audience acknowledged the all-important place of security in molding a child's character. Without the anchor of home and health, society may expect its younger members to resort to crime. The Reviewers even went further than the picture with their discussion of the problem. "I believe it isn't only Boys' Ranches. The idea is to have a good place to go to after the ranch, so they can check up on the boys and see they get a good place to live. So many go delinquent after leaving." "Orphan homes take care of children up to a certain age. Usually in later 'teens they become delinquent." A picture capable of stimulating such discussion has more than accomplished its purpose.

The newspaper critics, in the New York City area at least, gave the film a snap label—"second-hand *Boys' Town*." It is worth noting that the older film did not show how the boys could help themselves but introduced Father Flanagan who, with all due respect, was dramatically a *deus ex machina* to the plot. Furthermore, if memory serves, Mickey Rooney turned to delinquency in the earlier film by imitating his older brother, as children will, the brother at the time serving a life-sentence. This cause of corruption is, to say the least, an infrequent one.

Asked who would enjoy the picture most, the Reviewers answered "everyone." "People will gain something from seeing this picture." "I think parents if they saw it would take more and better care of their children." "They should have more of these ranches with the object of making them self-supporting, raising cattle and all." "They can raise it by getting seeds and growing things, then they can repay it later, after growing a lot." On thinking over such comments, one wonders if perhaps the critics were not over-hasty in

ignoring the film's truthfulness and its plea for community action.

Five of the Reviewers who participated in the above discussion later had an opportunity to present their criticisms over

a television broadcast on C.B.S.'s station WCBW, as part of "Children's Show," a Sunday evening feature program introducing activities of various youth groups in New York.

4-STAR CLUB ACTIVITIES

With the start of a new school year, readers of this department may be interested in unusual activities of 4-Star Clubs and other high or junior high school film classes, as reported to the Board by their sponsors. From these reports, other clubs may find suggestions to incorporate into their own future programs.

HISTORY of the movies has been the study topic for 7th Graders of the Elizabeth Irwin High School, New York City. With \$1.50 contributed by each member, the 4-Star Club has rented films from the Museum of Modern Art Film Library. Volunteers then do some research on the films to be shown in order to present a suitable introduction for the screenings. Supplementing this year-round program, the Club utilized one of the school's assembly programs to very good purpose. Firstly, they selected the most important films seen during the year for showing, then engaged as speaker a newspaper critic who had been waging an active campaign to lower theater admissions. Then members of the Club distributed to other students a mimeographed petition for signature, addressed to the N.Y. State Senators, urging retention of price controls. Inasmuch as the cost of movies had in some cases skyrocketed over 100%, the Club felt it was serving the public, combining civic work with film work most effectively.

ACQUIRING a sound projector is the Number 1 aim of the West High School Photoplay Club of Columbus, Ohio. With dues of twenty-five cents a semester, the club has been able to save about \$80.00 toward the goal, above expenses for a Christmas party. For the monthly meetings, held at 8:00 A.M., there are half-hour programs of reviews, fake-broadcasts, quizzes or prepared talks on the techniques of the motion picture. Occasionally there are also informal discussions. The Club had wartime curtailments when funds were

contributed to the Red Cross instead of toward the projector, and when some of the study magazines were discontinued. However, the school's silent projector was useful in science classes and, to a lesser extent, in physical education and foods. With luck, they believe they will have a sound projector this year.

THE public schools of New York City are organized on a six months' basis so that a new group is at work each term at New Utrecht High School's 4-Star Club. The fall semester program centers on a critical study of the motion picture as a work of art, leading up to selection of the year's ten best films and the best performing honors in advance of announcements on who received "Oscars" for the year. The Club averages ten or twelve meetings a term, with no dues. The spring term has no such incentive, but does evolve a project in making a scrap book which includes reviews, life stories and background material. Editorial supervision is in the hands of one of the Club members and the book is generally presented to the School library.

The Club's sponsor, Dr. E. R. Meinken, has found considerable reason for discouragement in integrating films into her English classes. A graduating class presented a 35mm silent projector to the school but no material has been found to supplement the high school English classes. Money will undoubtedly be left by future graduating classes for the establishment of a film library, but of what use if suitable material is not available for purchase?

DO You Think the Movies Raise or Lower Our Moral Standards?" was the subject of an essay contest conducted by the Movie Club of Cardozo High School, Washington, D.C. A four-week pass to any Lichtman theatre was the prize. (For the winning essay, see the May, 1946, issue of *NEW MOVIES*). In addition, the Club sponsored a "Movie I.Q. Quiz Contest" patterned after the Dr. I.Q. radio program and gave a radio skit of a movie club's operation over the school's public address system.

WORK of the Reading, Penn. High School Motion Picture Forum, amounts to a regular business. The Club assigns reporters to each of the city's theatres to obtain future programs, then reviews of the films are presented at the Club's weekly meetings. Reviews of recommended pictures are published in the weekly school paper along with occasional articles about Club activities, and a lobby exhibit has been placed in the school in connection with special projects. The Club's meetings present contests and quizzes, speakers on special topics from their own membership or from related clubs, and occasionally a guest speaker. In addition, the Forum has participated in meetings of the adult Motion Picture Forum of Reading.

STAGE and screen performances are considered by the Play Production Class of the James Monroe High School, the Bronx, New York. The main interest is, of course, in acting but movie as well as stage performances are discussed, movie stills are utilized for illustration of such theatrical points as grouping, facial expression, supporting attitudes and costumes. A challenging annual assignment is the writing of a letter to an actor or actress commenting critically at length on his or her performance.

CAMPAIGNING on a variety of subjects is the aim of the Movie Appreciation Club of Straus Junior High School, Brooklyn, New York. A vigorous objection to

rising movie prices was sent to Paul Porter in the campaign for retention of OPA controls. A "Movie Book Corner" has been built up for the use of the entire school from the penny-a-week dues. A two-way campaign for better films is conducted by posting reviews of "The Best Buys for Your Money" on the school bulletin board, based on the Club's ratings of neighborhood movie shows, and by contact with movie managers to book better features. The Club has been responsible for the revival of a worthy picture when objection was made to a poor feature previously billed. A campaign to encourage new screen personalities by mailing candid expressions of opinion has resulted in an impressive collection of letters and autographed pictures from the film capital, and in addition the Club tries to interview visiting celebrities of the film world. The Club has won recognition for some of its members in participating in essay and quiz contests. And a very interesting sidelight on the school program is the course in "Social English" conducted by the Club's sponsor, Samuel G. Gilbert. Devoted to a detailed study of newspapers, radio and the movies, the course has proved to be most popular with the students.

THE first 4-Star Club in a Canadian Junior High School, that of Templeton Junior High at Vancouver, B.C., had an auspicious first year during which a card index of reviews was initiated in the library, run by Club members. Cordial relations were established with local theatre owners and men of the film exchange who played host to delegates from the Club when the latter sought information and assistance. Each member was provided with rating forms on which to evaluate films seen and meetings featured discussion of current films as well as inquiries into film history, production or projection by various committees. One of the members placed high on the National 4-Star "Ten Best" contest and her receipt of the skates worn by Margaret O'Brien in *Our Vines Have Tender Grapes* did much to publicize the new Club in the local papers.

Non-Theatrical Films

Selected by the
Educational Review Committee

FILMS FOR INTERNATIONAL UNDERSTANDING

International Film Foundation, Inc., 1600 Broadway, New York 19, N.Y. For sale in 16mm sound, from the above address or from local film libraries or governmental agencies. List prices are given below.

THE International Film Foundation, established "to promote better understanding between peoples of different nations, races and religions," presents the following films produced by Julien Bryan as the first in a series that will interpret other countries to America, teaching aids for the improvement of international relations.

Children of Russia. Letting American youngsters see what Russian youngsters do, how they are trained and how they act, should provide a sound basis for understanding them. A children's filming of *Huck Finn* opens the picture on a note of common interest. Situations follow which have parallels in the life of the American school child; classroom activities, tours of art galleries, museums, then the games and fun and shows of an amusement park presented with gay charm, and finally life at one of the big summer camps that the nation has set up for youngsters. Throughout, the feeling is present that in freedom of activity and spirit, these Russian children are like happy and attractive boys and girls everywhere. The dry, deliberate voice of the commentator rather detracts from the liveliness of the subject, particularly since the simplicity of the narration seems to fit it for elementary schools as well as older audiences. (1 reel, \$50.00)

A Russian Children's Railway. Russia's future transportation problem is narrowed down to a demonstration of one of its solutions. The Soviet government, with an eye to the future, has built fifteen children's railways which the youngsters are taught to run. Here in Georgia they put their railroad through its one mile trip. Compact and entertaining, the film gives an insight into the Russian way of

doing things—a belief in shared responsibility that involves even the children, a practical approach to a national problem and a tendency to be light-hearted about a job. In this case, the youngsters, preoccupied and busy in their various posts, are obviously enjoying a training presented as play. The film will please a child of almost any age. A lively score offsets the somewhat school-teachery delivery of the simple commentary. (1 reel, \$30.00)

Mary Visits Poland. In an American classroom, a child tells of her visit to relatives in pre-war Poland—a natural beginning for a film that is to introduce the country to elementary classes. The pictures that follow are good to look at and very much what an American child would remember of such a trip; what Polish children do in school, their games, the native costumes, primitive farming methods, a wedding, dances. Mary's visit takes her from her grandmother's village to the city sights of Krakow, and up into peasant homes and craftsmen's shops in the mountains. The pleasant child's voice delivering the simple commentary will bring all this closer to young audiences, who are also sure to like Gene Forell's melodious, light-hearted score. The shots, many of them quite lovely, were made by Julien Bryan in 1936 and 1937 and give as comprehensive a picture of the time as can be readily absorbed from one film. There is no mention of political or social situations, no sign of war. As background material the film is most satisfactory. (1 reel, \$35.00)

Poland. In this little study of the country and its people, there is a good deal of its past, a bit of its present and future. Ancient Poland is reconstructed through the use of animated maps and stretches of somberly impressive medieval architecture. The dominance of the feudal system through the centuries is indicated, chiefly evident in landlord indifference to agrarian reform in a country largely agricultural.

Retaining also an established place with the people as temporal and spiritual guide is the Church. Its ceremonies add color to the film, as do the shots of village life, of regional culture, of national gaieties. As a part of the religious and social picture, the minority groups, particularly the Jews, are given attention. While still clinging to traditional patterns of thought and behavior, prewar Poland is forced by outside pressure to develop, and struggles industrially to adjust itself between the old and the new. Then comes the Nazi invasion and Polish resistance—the nation's pitifully unprepared, fiercely patriotic stand, its near-annihilation, summed up in the dreadful devastation where once stood Warsaw. Plans for the building of a new Poland by its unconquerable people bring the picture to a close. Directed both by material and treatment to audiences on at least a high school level, the film offers many openings for discussion. The scattered, lightly developed topics invite further exploration into the social and political problems touched upon. (2 reels, \$70.00)

M.H.

A FILM ON HOUSING

National Housing Agency, 2 Park Avenue, New York 16, N.Y. 3 reels. Available in 16mm and 35mm sound. Available from the above address or district Agencies and film libraries, transportation costs the only charge. Produced by Century Productions Inc., scenario by Howard Southgate, direction by George Freedland.

Homes for Veterans. To meet a national crisis, this film is a "tool" as few films can be instruments to aid a plan. *Homes for Veterans* is for community showing under the guidance of the Regional Housing Expediter, to spur key personnel of the community to eliminate their differences and get down to the business of houses—low cost houses, for rent rather than for sale, to fill the pressing needs of our veterans. It should give strong incentive to realtors, bankers, labor leaders, builders, manufacturers, women's groups and churches to pool their effort. Competently made, the facts and theories of Wyatt's plans emerge via entertaining dramatic interest. Neces-

sarily swift as it covers the ground, experts may cavil with some of its data, others may object to the placing of supervisory responsibility with the local governing body while private concerns cooperate with docile resignation. But the film was designed to stir up discussion and to begin the "Operations Hometown, U.S.A." This aim it accomplishes well. S.P.B.

NEW MOVIES

(Continued from page 9)

Fashioning the film out of a story by Jacques Viot, Jacques Feyder, to exploit the art of his gifted wife, has employed his best talents on the scenes featuring Françoise Rosay. And since she takes all the principal parts he has given careful and even brilliant direction to most of the picture. Playing the actress, the servant, the old spinster and the passionate wife Miss Rosay brings to each of the roles a vast variety of feeling, a delicacy of interpretation and consummate execution. But the film does not center interest exclusively on the star. Most of the secondary and tertiary roles are conceived with rare insight and played with high finish. The weakest performance is that of the actress' manager. In this case the casting seems to be at fault. But the police officer and his assistant, the farmer and the members of his household, the schoolmistress, the barge captain and his cronies are individualized and forceful studies.

The picture itself is a rather flimsy affair but its incidental ingredients, its delightful camera record of lovely Alpine scenery and quaint Swiss customs, especially in the episode of Tona and the young farmer, its happy balance of wit and pathos, of sentiment and satire, its spirited use of cinematic device, make it a stimulating and remarkable film. These qualities come through in spite of the mixture of French and dialects in the dialogue and the irritating vulgarity of the English titles that are notable for an inept use of the language and an awkward striving to highlight the risqué.

While *Portrait of a Woman* is no *Carnival in Flanders* it is a brilliant showpiece for the star, a slight, frothy *tour de force* bearing little critical scrutiny on content but offering a sparkling example of expert theatre in its use of cast, local color, direction and camera.

A.B.

Selected by the Review Committee

BELOW THE DEADLINE

Warren Douglas, Ramsay Ames. Original story by Ivan Tors. Directed by William Beaudine. Monogram. Family.

This modest effort, enacted with a kind of devil-may-care ease, nostalgically brings to mind the "gangster" film of a decade or so ago. Tacitly accepted are the professions of phoney politicians, gamblers, syndicate operators, who contribute to the delinquency of the under-age heroine. Life is punctuated now and again by random bullets, blood-smeared faces or unmourned corpses. However, everything is brought up-to-date for the hero-gangster is a veteran embittered by draft-dodgers and war-profiteers into getting as much as he can for himself. Through good luck or foul, the heroine is saved from vice, the honest nominee elected mayor, and the hero turns from gambling to aviation.

THE BIG SLEEP

Warner Bros. Mature (See page 5)

BLACK ANGEL

Dan Duryea, June Vincent, Peter Lorre. Screen play by Roy Chanslor, based on the novel by Cornell Woolrich. Directed by Roy William Neill. Universal. Mature.

As this dark murder mystery opens, a blackmailing night-club singer is strangled and her husband, a drunken songwriter, joins the wife of a man held for the crime, to find the real killer. Tracking down the

clues is a suspenseful business that retains its secret until the dramatic end. June Vincent sings several mediocre numbers that interfere with the tension, as does her unemotional performance. There is a sinister cast to offset this, as well as the atmosphere built up by a sordid boarding house, honky-tonk dives, Peter Lorre's night club. Attention centers on Dan Duryea, an alcoholic who rouses himself to do the decent thing when the picture's crisis demands it. His characterization is the prime factor in making this good melodrama.

BLACK BEAUTY

Mona Freeman, Richard Denning. Based on the novel by Anna Sewell. Directed by Max Nosseck. Twentieth Century-Fox. Family: SMPC 8-14.

This time, Anna Sewell's classic of rural England in the '80s is told through the eyes and ears of Anne Wendon, the girl in whose hands the rearing of the beautiful horse is entrusted. With the same birthdays, horse and girl learn the sporting code together over the lovely countryside and even suffer illness at the same time. Then separation comes, the lady going to a Young Ladies' school to learn the graces for her place in gently-bred society, the horse falling into the hands of a well-meaning stable-boy, an auctioneer, and finally a cruel drayman. But in a world so roseate with moral homily and Pollyanna outcomes, reunion of horse and owner is of course achieved after a grim fire, and both Beauty and his mistress find mates at the film's close. Treatment is simple and obvious, water-clear for younger audiences, though boys may not sympathize with the floods of emotion true to a girl in Anne's stage of growth. The use of Mozart themes in the score is the one unexpected innovation—and a fine one.

*BRIEF ENCOUNTER

Universal. Mature. (See page 9)

*CAESAR AND CLEOPATRA

United Artists. Family: SMPC 12-14. (See page 4)

CLOAK AND DAGGER

Gary Cooper, Lilli Palmer. Screen story by Boris Ingster and John Larkin. Directed by Fritz Lang. Warner Bros. Family: SMPC 12-14.

Appropriately titled, the film dramatizes a fictitious adventure by members of the OSS in the latter part of the war, working in Switzerland and Italy. The Nazis have forced two famous scientists to work for them on an atom bomb and a young American scientist is sent to contact them and learn what progress the Germans have made and spirit them out of enemy hands. Mr. Cooper as the scientist employed by OSS for the mission is Mr. Cooper still. Charming, awkward, idealistic, humorous, humane. Lilli Palmer skillfully portrays the embittered, heart-hungry Italian Underground courier who falls in love with him. The other members of the cast give routine treatment to stock parts. Fritz Lang marshals melodramatic strength in the old-hat and rather absurd yarn by creating effective, if obvious, suspense, using smart camera emphasis and Max Steiner's competent score to good advantage.

THE COCKEYED MIRACLE

Frank Morgan, Keenan Wynn. Screen play by Karen De Wolf based on the play "I'll Be Seeing You" by George Seaton. Directed by S. Sylvan Simon. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

The appeal of this fantasy is partly founded in the pleasure of seeing someone get a chance to go back and fix up his mistakes. A New England shipbuilder dies suddenly, leaving his modest affairs in appalling shape, but with the help of his father—an experienced ghost—his family's various difficulties are straightened out. It's done with thunderstorms invoked by the father, a worldly fellow cut off in his youth and consequently now some thirty years younger than his son. Keenan Wynn and Frank Morgan raise a good deal of fun with the incongruous relationship, their comedy pointed up by clever trick photography and satisfying support from the production and cast. A tendency to talk and a stage-like tightness in sets and situations weigh things down. Otherwise the film is

novel and merry, with a sober moment or two and a bit of comforting philosophizing that do not seem out of place.

CRIMINAL COURT

Tom Conway, Martha O'Driscoll. Screenplay by Lawrence Kimble, based on a story by Earl Felton. Directed by Robert Wise. RKO Radio. Family.

Tom Conway has reason to regret his reputation as a wily defense lawyer who always gets his clients acquitted. A racketeer in an attempt to kill him, accidentally shoots himself in a struggle for the gun. Conway, fearing that his campaign for the district attorney's office will be ruined by the publicity, says nothing until his fiancée, a singer in the racketeer's nightclub, is charged with murder. His protestations of his responsibility in the matter are looked on as another of his courtroom tricks and the girl is almost convicted before he stumbles on a solution. Played competently and speedily, the melodrama keeps up interest in its cops-and-robbers proceedings. A couple of songs by Miss O'Driscoll halt the workings of justice, but as soon as they're over, Conway gets things going again.

EARL CARROLL SKETCHBOOK

Constance Moore, William Marshall. Screenplay by Frank Gill, Jr. and Parke Levy. Directed by Albert S. Rogell. Republic. Family.

A new Sketchbook is in production and Constance Moore wants to get a song used that's been written by her boss, who is wasting his talent doing commercial jingles for the radio. It serves as introduction to an elaborate revue, crowded with big musical spectacles, featuring Vera Vague and Edward Everett Horton as comics, William Marshall as romantic interest, Bill Goodwin as master of ceremonies. Through it whirl Johnny Coy and his attractive little partner Dorothy Babb in dance routines that are the high moments of the film. The songs by Jule Styne and Sammy Cahn are good, and there are a couple of favorites from former Sketchbooks—"Hittin' the Bottle" and "I've Got a Right to Sing the Blues." To borrow a line from one of the characters, it's all "a little overdone but pleasant."

G.I. WAR BRIDES

Anna Lee, James Ellison. Original screenplay by John K. Butler. Directed by George Blair. Republic. Family: SMPC 12-14.

On the boat that is bringing hundreds of English girls to their G.I. husbands in the U.S. is a bride-to-be, travelling with the papers of a young wife who has decided against married life in America. How the stowaway makes the trip and gets cross-country to the flyer who she thinks needs her too desperately to wait for her legal entry, is a story that has been put together most commendably. There is a good deal of quiet humor in the application of military efficiency to the needs of the brides and their babies on the long trip, and human interest is high. The characters are an agreeable and cooperative lot, even to a bit of quick falling in and out of love when the plot's romantic angle requires it. Not a pretentious film, but a very pleasant one.

HOLIDAY IN MEXICO

Walter Pidgeon, Jose Iturbi, Roddy McDowall. Screenplay by Isobel Lennart based on a story by William Kozlenko. Directed by George Sidney. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Given a young girl with a showy voice, a mixture of classical and popular music by well-known performers, a story with luxurious Technicolor backgrounds, all combined lightheartedly and expensively—and the result is sure-fire escapist entertainment. It centers around the growing pains of fifteen year old Jane Powell as she realizes that she isn't really running the American embassy in Mexico for her ambassador father and that Mr. Iturbi's attentions are purely grandfatherly and not matrimonial. She sings several favorite soprano solos in the music-flooded film, where she is in the good professional company of Ilona Massey and Jose Iturbi, with Xavier Cugat contributing some lighter moments. It is evident everywhere that the production was in the hands of Joe Pasternak, who has been doing this sort of thing for a long time and knows just how.

HOME SWEET HOMICIDE

Peggy Ann Garner, Randolph Scott, Lynn Bari, Dean Stockwell, Connie Marshall. Based on the

novel by Craig Rice. Directed by Lloyd Bacon. Twentieth Century-Fox. Family.

The three young children of a lady detective story writer stumble on some evidence in a murder that takes place next door. Filled with crime fiction they are unwilling to tell the police what they know and try to solve the crime themselves. The parts played by the grown folks in the film are not very credible but the three kids do a very amusing job with their roles. The story has a pleasant background of home life for youngsters in unusual circumstances. Funniest scenes are those in which James Gleason as a cop tries to trick the little boy and his two sisters into giving him the vital information.

I'VE ALWAYS LOVED YOU

Philip Dorn, Catherine McLeod, William Carter. Based on the American Magazine story "Concerto" by Borden Chase. Directed by Frank Borzage. Republic. Family: SMPC 12-14.

A famous pianist takes a talented young girl under his wing with the intention of training her for the concert stage. After two years of hard work she makes her debut at Carnegie Hall with her maestro conducting the 2nd Rachmaninoff Concerto. In the performance the pupil does so well that her teacher grows furious with jealousy and contrives to rattle the girl so that she plays the rest of the piece badly. Broken-hearted she quits her career and returns to her farm where, although she loves the genius, she consents to marry her childhood sweetheart. A strong bond related to the music of the Concerto still binds her to her master and years later when her daughter tries to follow in her footsteps the mother meets him again and there is an emotional showdown. The script and story are ordinary, leaning towards the trite and the obvious. The direction has no particular distinction and is often abrupt. The cast, that includes several seasoned players, is uninspired. But the film has a wealth of piano music ranging from Bach to Rachmaninoff beautifully played by Artur Schnabel that may well overcome the film's failings for people who like classical music well played. The production is made in Technicolor.

*THE KILLERS

Universal. Mature (see page 5)

LITTLE MISS BIG

Beverly Simmons, Fay Holden, Fred Brady. Screenplay by Erna Lazarus, based on a play by Harry H. Poppe, Chester Beecroft and Mary Marlind. Directed by Erle C. Kenton. Universal. Family: SMPC 8-14.

A girl can change, even the richest, crabbiest old money-bags in the world, when circumstance throws her into the protective home of a poor East Side barber and his two daughters. The late May Robson's vehicle proving that money isn't everything has been scaled to a modest production standard and the plot shorn nearly to banality (in leaning over backwards to show the poor inheriting the earth the story seems to accuse as heathen anyone with money enough for a seat at the opera), but there is also warm humanity, fairy-tale simplicity, and such conspicuously good intentions that audiences should be mellowed into friendliness toward the film. Fay Holden, forsaking her Ma Hardy role, and Frank McHugh are especially kindly.

MR. ACE

George Raft, Sylvia Sydney. Original story and screenplay by Fred Finklehoffe. Directed by Edwin L. Marin. United Artists. Family.

A society woman who has successfully become a member of Congress decides she'd like to run for governor of her state. The key to that is a political racketeer from the other side of the tracks. She tries to make a deal with him but in spite of all her allure he isn't having any. Love complicates the business too. The upshot is that they both see what heels they are and reform. In a fable kind of way the film shows the ways of politics and ends on a happy note of civic virtue. It also may prove an interesting study of women in the political world. The cast turns in smooth performances against expensive looking sets but the film is too slowly paced to get the most out of the social minded story.

*NIGHT AND DAY

Cary Grant, Alexis Smith, Monty Woolley, Ginny Simms, Jane Wyman. Screenplay by Charles

Hoffman, Leo Townsend, William Bowers. Directed by Michael Curtiz. Warner Bros. Family: SMPC 12-14.

A show about Cole Porter and his music, one of the more tasteful films of its kind, is a lavish production crammed with top talent, swell tunes and sumptuous settings. Photographed in excellent Technicolor the picture details the happy, successful career of the sophisticated song writer from his undergraduate days at Yale to the top of his show triumphs. Most of the great Cole Porter ditties find their way nicely into the narrative with several like "Begin the Beguine" and "Got You Under My Skin" featured in rich, theatrical productions. Most of the songs fall to Ginny Simms. Mary Martin gives a sparkling performance of "My Heart Belongs to Daddy." The comedy is well carried off by Monty Woolley playing himself. Porter's life for the most part is gayly serene and the film does not try to spark it up with synthetic drama. Outside of a temporary estrangement from his wife and a severe accident to his legs he effortlessly goes from one stage success to another. Cary Grant plays the role with charm and intelligence. The result is a pleasantly realized story of success, lively in pace, varied in rhythm and enriched with the skillful use of the many talents that brought it to the screen.

NO LEAVE, NO LOVE

Van Johnson, Keenan Wynn, Pat Kirkwood. Screenplay by Charles Martin and Leslie Cardos. Directed by Charles Martin. Metro-Goldwyn-Mayer. Family.

A marine sergeant who has won the Congressional Medal comes home to marry his childhood sweetheart but a marine friend tricks him into appearing on a radio program. It turns out that his girl has wed someone else and everyone conspires to keep the sergeant away from home till his mother arrives in town to break the news. Chief conspirator is the lady singer on the radio show and there lies the film's romance. Tuneful with the music of Guy Lombardo and Xavier Cougat, often very funny with the didoes of Keenan Wynn, the picture though over-long and a bit repetitious provides a pleasant, gay comedy in a well set up production.

NOTORIOUS GENTLEMAN

Universal. Mature. (See page 8)

PORTRAIT OF A WOMAN

Francoise Rosay, Henry Guisol. Based on the novel by Jacques Fiot. Directed by Jacques Feyder. Mayer-Burstein. Mature. (See page 9).

ROLL ON TEXAS MOON

Roy Rogers, Dale Evans, George "Gabby" Hayes. Screen play by Paul Gangelin and Mauri Grashin; story by Jean Murray. Directed by William Witney. Republic. Family: SMPC 8-14.

Roy exposes what all the shootin's about in a feud flare-up between the sheep and the cattle ranchers, though it doesn't take deep thinking to see from the first what land-grabbing villainy is afoot. The film is a departure from Roy's recent Western musicals, and the songs by the principals and the Sons of the Pioneers are merely pleasant interludes in the more important business of riding and fighting. A be-ribboned lamb that is constantly embarrassing cattleman Gabby Hayes by its unswerving devotion makes mild comedy for the good stock Western.

RUSTLER'S ROUND-UP

Kirby Grant. Based on the story by Sherman Lowe and Victor McLeod. Directed by Wallace W. Fox. Universal. Family.

A well paced Western centering in a lawless town where things are run to please three brothers who control the sheriff. The hero comes to clean things up with his marshal's authority and by means of rather intelligent sleuthing uncovers the clues that trap the criminals. Without adding anything new to the literature of the horse opera, the picture makes good use of its obvious material to create excitement.

THE SHOW-OFF

Red Skelton, Marilyn Maxwell. Screen play by George Wells; adapted from the play by George Kelly. Directed by Harry Beaumont. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

Red Skelton plays the Show-off as a semi-comic nuisance and a loud-mouthed, irresponsible braggart. With impenetrable self-importance he keeps the nice girl he's married and her family in endless foolishly disastrous jams until the forbearance of

the suffering group seems nothing short of superhuman. The picture closes on a peaceful lull that gives little promise of continuing. There are good bits of domestic comedy involved, set up by predicaments with which most audiences will be sympathetically amused. Skelton fans may be disappointed to discover that though he is constantly in evidence and in his best form, the usual Skelton slapstick routines are missing.

***THE TIME OF THEIR LIVES**

Abbott & Costello, Marjorie Reynolds. Original screenplay by Val Burton, Walter de Leon, Bradford Ropes. Directed by Charles Barton. Universal. Family: SMPC 8-14.

Those who've murmured "Can't Abbott & Costello be given some new material?" can now sit back in untroubled laughter. In 1780, it seems, a traitor's curse was flung after a body (Costello's) which lay at the foot of a well, quite dead. Not until 166 years later—years spent in a tree with Marjorie Reynolds as fellow spirit—does the unjustly accused ghost clear himself when evidence is found by new tenants on the haunted property. The tenants include a recuperating psychotic, his attending psychiatrist (Abbott), two spirited ladies and a housekeeper with acute abilities as a seance-sitting medium. This fantastic mixture is pure delight. Clever lines, trick camerawork which is ever captivating, surprising consequences in the fantasy and gentle burlesque of table-lifters in general—all blend nicely. With Abbott quite corporeal but Costello emphatically out of this world, there is not the usual slam-bang give and take, but this may be an improvement. The slower pace calls out more ingenuity, and Costello's ghost is a beguiling, sensitive harlequinade.

TWO GUYS FROM MILWAUKEE

Joan Leslie, Dennis Morgan, Jack Carson. Original screenplay by Charles Hoffman, I.A.L. Diamond. Directed by David Butler. Warner Bros. Family: SMPC 12-14.

A prince visiting New York goes on a twenty-four hour jaunt by himself with the FBI believing he has been kidnapped. He makes friends with a cab driver and has a wonderful time with the cabbie's girl in a

tour of the town. The prince and she fall in love, much to the cab driver's vexation but it works out well when a plebiscite in the prince's country turns him out of a job and an unscheduled speech over the radio makes the cab driver famous. A trifle too long for the material but well played by the stars and their support. The picture provides infectious comedy as well as fairly adroit preachments on democracy.

UNDER NEVADA SKIES

Roy Rogers, Dale Evans, George "Gabby" Hayes. Original story by M. Coates Webster. Directed by Frank McDonald. Republic. Family.

While Roy is entertaining the annual pow-wow at the Bear Valley Indian Reservation, several easterners turn up who prove to be after the same thing—a jewel-studded crest which contains a secret for "wealth, power and international importance." Roy practically leads Acting Sheriff Gabby by the nose in tracing the clues behind the ensuing mysterious deaths and murders which lead up to discovery of the crest. Minus the customary quota of Western flavor, this is not the best Rogers film. On the other hand, Roy's fans will enjoy the six songs, sung by him and Dale Evans solo or in duet, or by the Sons of the Pioneers. And the final melee in which the convention of Indians aids Roy by donning grease-paint and feathers for an old-fashioned siege of the villain's ranch is in the best tradition of Westerns.

WHITE TIE AND TAILS

Dan Duryea, Ella Raines, William Bendix. Based on "The Victoria Docks at 8" by Rufus King and Charles Beahan. Directed by Charles R. Barton. Universal. Family.

It may jolt those who like Dan Duryea as a heel to find him cast as a sartorially elegant gentleman's gentleman, but once adjusted to the change they will surely enjoy his respite. While his employer is in Florida, the butler decides to play the master himself, becoming entangled with Ella Raines, one from the four hundred's top crust, and then with William Bendix, a gambler engaging Miss Raines in a case of blackmail. The butler's instinct for the right drape of a suit, the right wine for an

occasion, the right price for a Goya finally triumphs and Mr. Duryea takes obvious enjoyment in the part which communicates itself ingratiatingly to the audience. Such fluff makes very pleasant amusement.

WILD BEAUTY

Robert "Buzzy" Henry, Lois Collier, Don Porter. Original screenplay by Adele Buffington. Directed by Wallace W. Fox. Universal. Family: SMPC 8-14.

Another good example of the little fable, enacted mostly by children and animals, which is scaled to the comprehensions of youthful audiences. Johnny, an Indian orphan adopted by a doctor and a store-keeper, develops a strong attachment for the wild horse of the title but two easterners intrude: a well-meaning school marm who would separate boy and horse for disciplinary reasons and her fiancé who would use all of the wild horses on the Reservation as shoe-leather to line his pockets. But these storms pass and all's well again in the children's world. The characters are all stock, even to the happy Indians and the pet dog, but young audiences will not recognize this and may be delighted with the simplicities. All Western addicts will like the stampeding herds and the Arizona country.

RECOMMENDED SHORTS

Informationals

ALONG THE RAINBOW TRAIL—Under the verbal guidance of Lowell Thomas we are taken on a canoe trip down the rapids of the San Juan River in Utah ending when we reach Rainbow Bridge, a magnificent natural wonder. The monumental scenery of the mighty sandstone canyons and nature-sculptured peaks is handsomely photographed and well organized in the film. In Technicolor. (Movie-tone Adventure: Twentieth Century-Fox) Family: SMPC 12-14.

ANSWER MAN, THE—An auspicious start of a new series. Radio's Albert Mitchell serves up facts and figures, useful or otherwise, but utilizing clips from old newsreels or features inventively. The questions answered are mighty obscure but from his replies there emerge wit and

instruction or both, and he will pay \$50.00 for questions used on later issues. (Universal) Family: SMPC 8-14.

BADMINTON—Exhibition players Ken Davidson and Joe Watters give fundamental pointers and put on a fast game that displays them, with Ben Blue on the side for the antics that Pete Smith likes to have in his sport pictures. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

COURTSHIP TO COURTHOUSE—An inquiry into the reasons why one in five American marriages ends in divorce. The study of national emotional instability is simple and sensible, and with a minimum of actual preaching, brings home a number of salutary truths. (This is America: RKO Radio) Family.

DOMINION OF SPORTS, THE—Canadian sportsmen play cricket, lacrosse, American football, the girls show what they can do at soft ball and archery, and the children put on a soapbox race and go sailing. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

DOWN SINGAPORE WAY—Some of the more picturesque aspects of Java and Sumatra get attention before the camera gives a many-sided impression of Singapore. An entertaining travelogue rather crowded with information. (Technicolor Special: Vitaphone) Family: SMPC 8-14.

FALA AT HYDE PARK—The active day of the late President's Scotty furnishes a tour of the Roosevelt estate as well as the delightful little adventures of a small dog. Pete Smith speaks for Fala and does it well. In Technicolor. (Pete Smith Specialty: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

FEMININE CLASS—With Ted Husing to do the narrative honors the film shows the fine girl athletic teams in various American colleges. These include the rowing crews at Wellesley, the swimming at U.C.L.A., the horsewomen at Mills College and the ski teams at the Women's College in Middlebury. All very vigorous and well photographed. (Grantland Rice Sportlight: Paramount) Family.

GIRLS AND FLOWERS—Girls in the tulip festival in Holland, Michigan, and girls in Florida's Cypress Gardens, with close-ups of some of the flowers that surround them. (Technicolor Adventure: Vitaphone) Family.

GLIMPSES OF GUATEMALA—Old native conditions and customs and the unexpected use of the airplane as a common carrier are included in these glimpses. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

GOLDEN HUNCH, THE—Inspirations that brought about great discoveries—the X-ray, shatter-proof glass, plastics, the many uses of the peanut, hospital antiseptics, and sulfanilimide. The information gets emphasis by being nicely dramatized. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

GREAT AMERICAN MUG, THE—The place of the barbershop in American life as a democratic meeting place for the male of the species, now and fifty years ago. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

HAWAIIAN MEMORIES—Recollections of the pleasures of Waikiki Beach, the management of the bake-pits at a picnic, details in the commercial handling of sugar and pineapple, shots of undersea fishing, of body-surfing in twenty foot waves, of volcanic action in the mountains. Though padded with Japanese-baiting at the beginning and close, the film provides interesting, inviting travel material. (Technicolor Special: Vitaphone) Family: 8-14.

LAND OF THE MAYAS—Life in a Central American village and the important place of the church, with the natives' adaptation of ancient pagan ritual to the adopted religion, make up a Traveltalk of more than usual interest. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

LET'S GO CAMPING—Two girls take in the outdoor joys of various beautiful vacation spots—riding in the Colorado uplands, painting in Arizona's Grand Canyon, sailing on Lake Michigan, fishing on Peconic

Bay, and the like. (Technicolor Adventure: Vitaphone) Family: SMPC 8-14.

MAGIC ON A STICK—A good capsule history of fire-making that ends with the discovery of the friction match by a 19th century London druggist, John Walker. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

***MARCH OF TIME #13** (12th series) "Atomic Power"—Starting with animated illustration of the atom, this vivid short shows scientists of all nations working up to the discovery of fissionable elements and their utilization in war. The political and military aspects are sketched in, the tax-payer perhaps being struck most at sight of a test-tube holding \$50,000,000 worth of plutonium. The tests and uses of the bombs are covered by newsreel clips and the Lilienthal and Baruch reports and associations like Einstein's striving to bring order to the chaos born of the atomic age. This is a good condensation of masses of material into simple, clear exposition. (Twentieth Century-Fox) Family: SMPC 12-14.

MISSION TRAIL, THE—Some of the missions that have sheltered travelers for over a century, built by the Franciscan monks on their coming to California to bring Christianity to the Indians. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

OKAY FOR SOUND—With some account of early attempts to put sound on the screen, the film shows the pioneering of the Warner brothers in the field and their first sound pictures. The intricate processes of today are illustrated by a sequence from "Night and Day," followed up by shots from Warner films where sound has a notable part. (Featurette: Vitaphone) Family: SMPC 12-14.

OPERATION HOLIDAY—An informative and highly interesting camera visit to Switzerland covering the places and activities that entertained our servicemen on holidays there after the war. The film in short space touches vividly on such cities as Berne, Zurich and Geneva, the industries and sports of the country, its lovely

lake scenery and breath-taking mountains, all integrated by an intelligent commentary. (Variety View: Universal) Family: SMPC 8-14.

PEOPLE ON PAPER—Popular funny-paper characters of an earlier time make an introduction for a survey of present-day comic-strip artists, their work and how they do it. (Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

POPULAR SCIENCE J5-5—Featuring the wonder kitchen of the future, the latest use of electronics in case-hardening steel and the capabilities of the jet plane. A good example of the series made in Magnacolor. (Paramount) Family: SMPC 8-14.

POPULAR SCIENCE J5-6—The making of shotgun shells, the gadget-run home of an industrial engineer, and a little description of Chilean nitrate, from the mines through various refining processes to its final uses in agriculture and medicine. In Magnacolor. (Paramount) Family: SMPC 8-14.

PURITY SQUAD—When a criminal group sells a deadly drug as a substitute for insulin, the Federal Food and Drug Commission investigates the situation and discovers the trick by which the company is fooling local authorities. A well-made and informative exposure of a dangerous racket. (Two-Reel Special: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

RANCH IN WHITE—All of the animals on the Thompson ranch in Nebraska are white, but the featured beasts are a hundred albino horses. They are much in demand for circus work and the film closes on shots that show how ideally they are suited for it. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

RIDING HANNEFORDS, THE—Poodles, the bareback riding clown, leads his family in the stunts that have made the Hannefords famous circus figures. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

STAIRWAY TO LIGHT—A carefully made dramatic account of the reforms brought about by Dr. Philip Pinel in the insane asylums of 18th century France.

(Passing Parade: Metro-Goldwyn-Mayer) Family: SMPC 12-14.

STEEPLECHASERS—The jumping thoroughbreds are followed through their trainings, their work-outs and a race, with plenty of slow motion shots to catch their grace and style. (Sportscope: RKO) Family: SMPC 8-14.

VISITING VERA CRUZ—A tour of the ancient city that takes in examples of old Spanish architecture, time-honored customs and the innovations that have been introduced for the tourists. The fishing which is a leading industry is described in some detail. In Technicolor. (Fitzpatrick Traveltalk: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

Cartoons and Comedies

EAGER BEAVER—The beaver colony, with unexpected help from Eager Beaver, gets its dam finished just in time to stop a flood. In Technicolor. (Merrie Melodie cartoon: Vitaphone) Family: SMPC 8-14.

MIGHTY MOUSE IN THE TROJAN HORSE—Mighty Mouse is called in when the cats by the ruse of the wooden horse get into the citadel of the Trojan mice and proceed to slaughter. A lively twist on the Homeric tale with plenty of swift action. (Terrytoon: Twentieth Century-Fox) Family.

MIGHTY MOUSE IN WINNING THE WEST—When a wagon train of mice is attacked by cat Indians, Mighty Mouse comes to their aid in a fast, highly colorful bit of joking with a familiar theme. In Technicolor. (Terrytoon: Twentieth Century-Fox) Family: SMPC 8-14.

MR. CHIMP ON VACATION — Mr. Chimp enjoys a bit of sailing and play in the sand and waves on the beach with a couple of pleasant young friends. (Variety Views: Universal) Family: SMPC 8-14.

MR. CHIMP TO THE RESCUE—As a member of a hook and ladder company, Mr. Chimp has a busy time investigating equipment at the fire-house and going to a fire, where he saves a doll from the burning building and restores it to its little

mistress. (Variety Views: Universal) Family: SMPC 8-14.

OF THEE I STING—Following the modern military procedure in which they've been drilled, mosquito flyers descend on their target, a plump summer visitor. In Technicolor. (Merrie Melodie cartoon: Vitaphone) Family: SMPC 8-14.

SPRINGTIME FOR THOMAS—Jerry uses some rough tactics and a tough alley cat to get Tom over his infatuation for a white charmer, but in the end the vernal urge gets the little mouse too. (Technicolor Cartoon: Metro-Goldwyn-Mayer) Mature.

Musicals

COMMUNITY SING #10—Dick Leibert and the Song Spinners sing such ditties as "Lily Belle," "Full Moon and Empty Arms," "Gee, It's Good to Hold You," "Lover" and "Let it Snow." The audience is invited to join in. (Columbia) Family.

ENRIC MADRIGUERA AND ORCHESTRA—The competent leader will help popularize Latin American music with several of these numbers, which could do, however, with better soloists and background treatment than they get here. (Melody Masters: Vitaphone) Family: SMPC 12-14.

MUSICAL MASTERPIECES—The little program opens with "The Flight of the Bumble Bee," played by a good band that is effectively presented, after which the "Donkey Serenade" and "Tales from the Vienna Woods" are sung pleasantly by Carlos Ramirez and Lucille Norman, in stagey woodland settings. (Miniatures: Metro-Goldwyn-Mayer) Family: SMPC 8-14.

Serials

LOST CITY OF THE JUNGLE—Nos. 4-5-6-7-8-9-10-11-12-13. In spite of unscrupulous attempts to get rid of them, the agents for the United Peace Foundation continue to make it difficult for the war mongers to find Meteorium 245, which will render the atomic bomb worthless. (Universal) Family.

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THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES is an independent citizen organization founded in 1909 to represent the interests of the motion picture public. It believes that the public shares with the industry the responsibility for good motion pictures. It believes in the effectiveness of selection and classification as a means of forwarding the development of the motion picture as entertainment and education, and as a contributor to social progress. It pursues these ends by reviewing films and disseminating information about selected pictures in advance of their general release; by organizing audience support for them; by the education of popular taste and the expression of public opinion.

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THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES, Inc.
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NEW MOVIES

THE NATIONAL
BOARD OF REVIEW
MAGAZINE



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Cover—*The Dark Mirror*—A Universal-International Release

REVIEWS AND REPORTS IN THIS MAGAZINE ORIGINATE IN:

The Committee on Exceptional Motion Pictures whose opinions are combined in reviews that discuss critically pictures of unusual importance or artistic merit.

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The Review Committee, approximately 250 trained volunteer members, who preview all current pictures and select those that have good entertainment value. Their opinions are reported in brief reviews.

The National Motion Picture Council, through which groups throughout the country report on local motion picture activities.

The Young Reviewers, a group of average children from New York schools who preview films and whose direct and uninfluenced opinions of them help in discovering the tastes of young people in screen entertainment. Related to them are the 4-Star Clubs, nation-wide junior groups organized to study motion pictures in schools.

Pictures selected by the Review Committee are classified for family or mature audiences. SMPC—Schools Motion Picture Committee recommendations for age groups under 14. * — Pictures especially worth seeing.

E D I T O R I A L

Getting Down to Business—

FOR more than a year we have been hearing of the plans of the United Nations Educational, Scientific, and Cultural Organization for promoting international understanding through the spread of educational materials throughout the world. This month the delegates of the countries participating in the organization, including the United States, are meeting in Paris to decide the program for the coming year.

AMERICA'S proposals to the international organization are contained in "The Mass Media and UNESCO," a report prepared by a National Commission appointed by the Secretary of State from among able representatives of the press, radio and motion pictures. This interesting and deeply-considered document suggests that the first task of UNESCO should be to induce its members to remove the political and economic barriers which prevent the free flow of books, newspapers, action pictures, and radio broadcasts from country to country.

THIS is indeed the first step. Making possible free trade in ideas is one of the noblest possibilities which the United Nations holds out to the peoples of the world. But it is the first step only. Once the traffic in ideas is freed of its fetters, we must have something to trade. In one sense the entertainment motion picture, being a popular art, represents America to the peoples of the world in the liveliest and most appealing fashion possible. But the motion picture can do more than show other countries our comedy and drama and music. During the war years it learned actively to teach as well as passively to present. More than any other medium, it trained our soldiers in their military tasks, and gave them a background of information on what they were fighting for. What it could do in war it can do even more far-reachingly in peace.

WE need educational motion pictures, comparable to our wartime documentaries, to teach other countries about us and ourselves about others. Whether such films are made by national film industries, by governments, or by UNESCO itself does not really matter. What is important is that UNESCO demand their production. The National Board of Review believes that the American delegation to the Paris conference should take the lead in voicing that demand.

"THE defenses of peace must be constructed in the minds of men," says the preamble to UNESCO's constitution. It is because this is so deeply true that UNESCO itself is the very heart of the United Nations idea. The opportunity now lies with UNESCO to make the motion picture the university of the people as well as their favorite entertainment.

THE NEW MOVIES

Selected by the Committee on
Exceptional Motion Pictures

The Dark Mirror

Produced and written for the screen by Nunnally Johnson from a magazine story by Vladimir Pozner; directed by Robert Siodmak; photography by Milton Krasner and Duncan Cramer; musical score by Dimitri Tiomkin. A Universal-International release. Running Time 85 mins.

The Cast

Terry Collins.....Olivia de Havilland
Ruth Collins.....Olivia de Havilland
Dr. Scott Elliott.....Lew Ayres
Detective Stevenson.....Thomas Mitchell
Rusty.....Richard Long
District Attorney Girard.....Charles Evans
Franklin.....Garry Owen
George Benson.....Lester Allen
Mrs. Didriksen.....Lela Bliss
Miss Beade.....Marta Mitrovich
Photo-Double.....Amelita Ward

IDENTICAL female twins, invariably pictured in double exposure, are a favorite subject in screen fiction and probably always will be. The conjunction of two persons who look exactly alike stimulates the story-teller to dream up something bizarre.

What he chooses to ignore, and must ignore in his preoccupation with heady dramatics, is that twins in life are more likely than not similar in disposition and character as well as appearance. Indeed, they may be commonplace and colorless in both capacities though they must be neither in plotting for the screen. One twin must be snow-white in character and morality, the other pitch-black, while each presents a flawless face to the world that is the audience. This set-up challenges the writer to contrive a story that shall absorb, baffle and entertain in the manner of a trick, and provide not one but two fat roles for the ambitious actress who, if she pulls off the stunt to her satisfaction as well as that of her fans, is bound to rise in self-esteem and popularity.

Such a fabrication is *The Dark Mirror*, and it does exactly what it sets out to do; it absorbs, baffles and entertains. And un-

less this spectator is in error enhances Olivia de Havilland's self-confidence as well as the public's estimate of her as a rising young actress who rather suddenly, vide *To Each His Own* and, now, this, has become something more than a pliant ingénue. For she acquits herself well; she has poise, and an expert, pleasant naturalness. She is economical of gesture and inflection; her expression is controlled: all this a hopeful sign in a stellar actress. Miss de Havilland knows her way around the pitfalls of a tricky tale.

Naturally, she has in this the superintendence of Robert Siodmak, whose direction of *The Suspect*, *The Spiral Staircase* and, more recently, *The Killers*, tells us what manner of an intelligence is his and how difficult it might be for even the most wilful—or the most docile—actress to emerge from under the impress of his thumb.

IN this work there seemingly is no desire on the part of anyone to diverge from the director's authorship of the character he or she plays. Each one is succinct, realistic, and there are not too many of them.

The story they tell is fascinating in its theatrical incredibility. It is told with every resource of the modern picture-maker who draws upon writing, music, photography and decoration to soothe and excite the spectator into acceptance of what he sees as truth, not as he lives it himself but as he likes to think life might be lived. Psychiatry is smoothly employed as a modern innovation to give credence to the yarn of a good sister and a bad sister and to make suspenseful the discovery of which of the lovely-looking girls murdered a man. Thus we have the lie-detector and other smart mechanical devices that trace tale graphs as we look at what goes on under the haggard scrutiny of Lew Ayres who

is co-operating with the police, headed by Detective Thomas Mitchell, to find out whether Terry or Ruth is a murderess. Love, of course, enters into his efforts, love for the good twin and not, heaven forbid, the bad. But as Miss de Havilland is both sisters and is just as beguiling when she is good as when she is horrid, except when the twins are alone in their apartment (and pretty chic it is, too, on an income of fifty a week) Doctor Ayres is as much at sea as Mr. Siodmak intended. But the spectator isn't in doubt at all.

To make us privy to the secret of which twin is which, the girls wear stylish costume jewelry; necklaces that spell out their names, T-E-R-R-Y, R-U-T-H. Not something they picked up at the five-and-dime store either, but obviously had made to order, else the ornaments wouldn't have so nicely fitted Miss de Havilland's neckline.

Because of this clever assistance given the spectator in telling the twins apart, it becomes easy for the bad one to wear the good one's identification in Doctor Ayres' tests and apparently to confuse him, what with the graphs zigzagging like mad, and only the spectator knowing that Pitch-black is masquerading as Snow-white. But the doctor knows he is being fooled and pins guilt where it belongs in a sleight-of-hand climax.

Reverting to those necklaces, with a respectful bow to Mr. Siodmak for having used them as he did to combine smartness with elucidation, would not such insignia be helpful in the task of identifying the stereotyped young Hollywood beauties one from the other in their promenades upon the screen?

Norbert Lusk

The Jolson Story

THIS romantic, sentimental fabrication of Al Jolson's life will please or displease according to one's stomach for the kind of thing that the "Jazz Singer" stood for in the world of entertainment. It is an unabashed record of his adventures in that world, lengthy with incident and loaded with the easy, oversimplified, vulgar emotions that brought him fame and fortune and made a fabulous, brassy epoch in the

history of the Broadway theatre. The adventures in the film do not necessarily record the facts of Mr. Jolson's life, they are undoubtedly sweetened up according to the accepted canons of screen biography, the kind of *nil nisi bonum* rule that spotlights the genius and the heart of gold, that draws its conflict from guileless misunderstandings and rigidly blacks out the scandalous, the unpleasant, the awkward incidents. The Jolson of the story is always motivated by generous impulses, the happiness of his married life (only one is mentioned) is marred only by the driving impetus of his talent (he is always singing), his wife leaves him because she feels herself to be an inadequate audience for him sitting at the homey fireside. This line of kindness in this sort of film invariably reduces the hero to the mental status of a generous, talented, heedless child, leaves the story writers with a namby pamby plot to bite their nails over but saves many a burnt finger and a trodden toe. In spite of these hazards *The Jolson Story* fares much better than other recent biographies on celluloid. It does reflect the spirit of his time, his flamboyant personality and the showmanship that captured the applause of his generation. In doing this the picture for all its sugar and spice, its amiable judgments, its facile mixture of the true, 'he near-true and the frankly invented, creates a colorful, song crammed panorama of show business from one night stands and minstrel shows to Broadway and finally to the sound stages of Hollywood.

MR. JOLSON'S story begins in a burlesque house in Washington where he attracts the attention of a trouper by singing "On the Banks of the Wabash." The trouper persuades his parents to let little Asa go on the stage and a career is launched that takes our hero from a kid whistling in the gallery to an artistically grayed oldster applauded into song in a Hollywood nightclub. In the interim he plays blackface for Lew Dockstader's minstrels, learns about jazz in a "blues session" in New Orleans, hits the jackpot in Shubert's Winter Garden, meets the girl of his dreams on Mr. Ziegfeld's arm (in the



Al takes to blackface to help a sick showman.

The Jolson Story

Adapted by Harry Chandler and Andrew Solt; screen play by Stephen Longstreet; directed by Alfred E. Green; photographed by Joseph Walker; musical direction by M. W. Stoloff. Produced by Sidney Skolsky, released by Columbia. Running time, 128 mins.

The Cast

*Al Jolson.....Larry Parks
Julie Benson.....Evelyn Keyes
Steve Martin.....William Demarest
Tom Baron.....Bill Goodwin
Cantor Yoelson.....Ludwig Donath
Mrs. Yoelson.....Tamara Shayne
Lew Dockstader.....John Alexander
Ann Murray.....Jo-Carroll Dennison
Father McGee.....Ernest Cossart
Al Jolson (as a boy).....Scotty Beckett
Dick Glenn.....William Forrest
Ann Murray (as a girl).....Ann Todd
Oscar Hammerstein.....Edwin Maxwell
Jonsey.....Emmett Vogan
The Mitchell "Boychoir"*

film you spell it Julie Benson instead of Ruby Keeler), makes the first talkie picture and retires into nervous boredom in one of those modest little farms outside

Hollywood. All this takes a couple of hours to tell so it is happily lashed with almost all the songs Al made his own, with pleasant pictures of Cantor Yoelson's family life, including a very effective episode in the synagogue and snippets of theatrical life both high and low. Thus freighted and lapped in handsome Technicolor *The Jolson Story* makes an entertaining show, tuneful, clean and mildly informative, long on footage and deep in hokum but stamped with the image of its hero.

Larry Parks is a prettier Al than Al. He is also an astonishingly capable mimic. And consanguine with his image is the great Jolson voice, a voice whose dynamics seem to have lost nothing through the withering years. Mr. Parks' skill and the magic of movie technique have made possible an astounding fusion of two people to create a memorable portrait. Even Al Jolson should be pleased with *The Jolson Story*.

A.B.

Selected by the Review Committee

BLUE SKIES

Bing Crosby, Fred Astaire, Joan Caulfield. Screenplay by Arthur Sheekman, based on an original idea by Irving Berlin. Directed by Stuart Heisler. Paramount. Family: SMPC 12-14.

Twenty-seven Irving Berlin songs are set in an unobtrusive tale about the rivalry of a singer and a dancer for an actress, and they fit neatly into the rehearsals, shows and parties that make up the lives of the glamorous three. Bing's weakness for buying nightclubs is another source of changes in sets. The staging is handsome, in the most lavish style of the prohibition era, with song and dance spectacles that might be expected in such a piece. Astaire tells the story in a broadcast and it is illustrated by flashbacks, a clumsy narrative device that slows up action. But to liven matters up there is smart give and take in the lines, pretty girls caper about, and the Astaire and Crosby charm are in good working order. Berlin fans may wish that more of his better songs had been featured. Astaire fans will be saddened at this farewell film appearance of the master, distinguished by the superb style so peculiarly his, and that leaves the screen with his going.

THE DARK MIRROR

Universal. Family. (See page 4.)

DECEPTION

Bette Davis, Paul Henreid, Claude Rains. Based on a play by Louis Verneuil. Directed by Irving Rapper. Warner Bros. Mature.

Jealousy, deceit, music and murder make up the theme, substance and resolution of this over-long story that exploits Miss Davis' flair for playing neurotic heroines and provides Mr. Rains with a fat part that he obviously enjoys doing. A young woman frantically attempts to keep her new husband from learning of a liaison she has with a great composer. The latter enraged by her desertion finds pleasure and revenge in playing a cat-and-mouse game with her. The film brims with

movie ideas on great artists, their temperaments and love lives but the competence of Korngold's score, the performances of Miss Davis and Mr. Rains and the polished production throw a redeeming cloak about the basic trashiness of the tale.

DRIFTING ALONG

Johnny Mack Brown. Original story by Adcle Buffington. Directed by Derwin M. Abrahams. Monogram. Family.

The time honored ingredients of cattle rustling and gun play are nicely arranged, with time out for music, in this tightly constructed Western. The villain is out to get the girl's ranch as well as her hand. His methods are to murder her father, run off her steers and kidnap her cowboys. Everything goes his way until a rodeo champion arrives on foot, asks for a job, is made ranch foreman and by dint of fist and six-shooter sets all right again. Besides being a reassuring hero Johnny Mack Brown sings too.

GALLANT BESS

Marshall Thompson, George Tobias. Original story and screen play by Jeanne Bartlett. Directed by Andrew Marton. Metro-Goldwyn-Mayer. Family: SMPC 12-14.

The remarkable incident of the Seabees who found and adopted a horse on a remote Pacific island has been enlarged in this film into a bit of contemporary legend. A young orphan has only his horse, Bess, to return to when he begins his boot training. With Bess's death just before the boy goes overseas, the bottom falls out of his life until, as if by divine intervention, he finds a wounded horse to replace Bess while working on a Pacific airfield. Instead of being toughened by the older men about him, his love for horses and naive faith in their good-luck power instills a softening lesson in them. The new Bess becomes an exemplary member of the outfit in work and play and with a hero's record accompanies the wounded master back to civilian life. The spiritual conflict within the boy's heart is touchingly apparent and the plot's improbabilities forgiven. The Cinecolor employed, however, is kinder to places than to persons.

* JOHNNY FRENCHMAN

Francoise Rosay, Tom Walls, Patricia Roc. Original story by T.E.B. Clarke. Directed by Charles Freund. Universal. Family: SMPC 12-14

This unusual British film essays experiments in several directions and in each succeeds remarkably. Firstly it is a character study of Cornish and Breton fishing folk in the years 1939 to 1945, filmed in the harbor towns with local citizenry in the minor roles. Though some incidents are more melodramatic than life-like, they are happy excuse for the nearly documentary approach to the folkways and customs. Then the film is a broad, sometimes obvious, allegory of the "One World" theme applied to One Village. It shows that the forging of community spirit between the rival French and English towns must begin in people's hearts rather than in diplomatic exchanges. Lastly the plot is a study in the breakdown of prejudice between two traditionally hostile groups. The neighbors on either side of the Channel had common aims, common ways of life, but inbred, narrow superstition created such prejudice that the thought of intermarriage was impossible. Not till disaster struck did they learn the hard way that, on either side, they were people first, and nationals second. By working and living together, that understanding arose which finally broke the barriers of intolerance and insularity. The film is long, its greater meanings an occasional burden, but so sincerely done that it is always absorbing, frequently moving, and very exciting during the action climaxes.

* THE JOLSON STORY

Columbia. Family: SMPC 8-14. (See page 5.)

LARARINNA PA VIFT
(Teacher on a Spree)

Karin Ekelund, Allan Bohlin. Story by Boerje Bodin. Directed by Borje Larsson. Scandia. Family: SMPC 12-14.

Herewith a 1940 Swedish interpretation of the American formula which made Deanna Durbin a success. A contrived sequence of events forces a pretty girl into the divergent roles of teacher by day in a prim girls' seminary, and sophisticated chanteuse by night in a Copenhagen night-

club until a Prince Charming rights the wrongs so the girl can win the love of students, faculty, cafe society and, by chance, the Prince himself. Every person is as cleanly refreshing as can be, each incident merely a miscarriage of good intentions. But Americans may find most interesting of all the imitations of American motion pictures, as in a heated rumba, a bedroom jitter-bug session by the students who clandestinely listen to their radios, or the Swedish handling of stock Hollywood comic situations.

MARGIE

Jeanne Crain, Glenn Langan, Lynn Bari. Based on stories by Ruth McKenney and Richard Bransten. Directed by Henry King. Twentieth Century-Fox. Family: SMPC 8-14.

Raccoon coats, rolled stockings, flagpole sitters and Rudy Vallee—all the strange ways of '28 will be brought to mind by the song, "Margie", and by the movie woven around it. In re-shuffling Ruth McKenney's memories (climaxed thrice by the giving way of her bloomers' elastic) the film includes all that was blameless of the era for the oldsters and shows youngsters that their parents' Charleston could be just as peppy as jitter-bugging. The story deals with high-school crushes and broken dates, and with the French teacher who managed to charm the fastest girls as well as those with lisle stockings, like Margie. There is a happy ending, and a happy mood throughout, though one may enjoy it as much for what is left out, or distorted, as for what is included. Either way, it's still agreeable.

MY DARLING CLEMENTINE

Henry Fonda, Linda Darnell, Victor Mature. Based on a story by Sam Hellman from a book by Stuart N. Lake. Directed by John Ford. Twentieth Century-Fox. Family: SMPC 12-14.

To a simple well known tale of the old West John Ford has brought the immense resources of his art and created a film of rare beauty, dignity and polish. It is about three brothers seeking the murderer of their youngest brother and their adventures in the town of Tombstone where they are marshals. The story is not of great consequence. It is in the poetic sweep of

camera, the top performances of Henry Fonda and Victor Mature, the exquisite setting of the mesa country of the Southwest, the warm humanity of the relations of simple men and women and the picture of life in a frontier town, where virtue and vice in their most fundamental terms live cheek by jowl, that the picture has its distinction.

NOCTURNE

George Raft, Lynn Bari. Screen play by Jonathan Latimer, based on a story by Frank Fenton and Rowland Brown. Directed by Edward L. Marin. RKO Radio. Mature.

One of the many girls a songwriter has jilted shoots him, and it's up to George Raft as a homicide squad detective to find out which of the pretty suspects is the murderess. The search—mainly in plushy apartments and nightclubs—is confused and confusing, holding interest because Joan Harrison's influence as producer brings color and tenseness to the weak script. Three tuneful songs, a good deal of tough, rapid-fire repartee and an occasional touch of originality in situations and characterizations also keep the film from being routine murder melodrama. Mabel Paige does an amusing bit as Raft's mystery-loving mother.

* SONG OF THE SOUTH

James Baskett, Bobby Driscoll, Ruth Warrick. Screen play by Dalton Reymond, Morton Grant, Maurice Rapf; based on the tales of Uncle Remus by Joel Chandler Harris. Directed by Harve Foster and others. RKO Radio. Family: SMPC 8-14.

In bringing Uncle Remus to the screen, Walt Disney has combined live action in his background story with animation in three Brer Rabbit tales and an occasional clever intermingling of the two techniques. As presented here, the little boy finds troubles even in the refuge of his grandmother's plantation, and it is Uncle Remus with his tales who gives him the wit and philosophy with which to meet them. Although some change appears in the tales themselves, Brer Rabbit, Brer Fox and the other "creeturs" behave much as they always have, with a good many simple, cheery tunes to help them do it. As the lovable, wise old negro, James Baskett proves himself an important screen per-

sonality and Bobby Driscoll, his small charge, is an appealingly real and charming child. The film is not inspired Disney but it affords a happy and easy introduction to the animal and human friends in a childhood classic somewhat difficult of approach. In Technicolor.

STRANGE VOYAGE

Eddie Albert. Original screenplay by Andrew Holt. Directed by Irving Allen. Monogram. Family.

An old skipper spins a yarn about a young fellow who hired his boat to cruise down the coast of lower California in search of buried treasure. Bad luck strikes the craft: a man falls overboard and the sharks get him, two members of the crew conspire to steal the treasure, on the trek across the desert where the treasure is buried almost everyone dies. The plot is very simple but the film shots of sea and desert, the well sung sea chanties and an exciting underwater fight between an octopus and a barracuda have a pleasant flavor of romance and adventure.

TEMPTATION

Merle Oberon, George Brent, Charles Korvin, Paul Lukas. Based on the novel "Bella Donna" by Robert Hichens. Directed by Irving Pichel. Universal. Mature.

The title's hint of dangerous beauty crystallizes the moods of Egyptian nights, heady perfumes, love and intrigue, and above all Miss Oberon herself, alluring in fabulous 1900 gowns and rich in a deception-filled past and a future that bodes still worse. The plot hangs on her ultimate use of a casket of poison to extricate herself from a dalliance with an Arab charlatan while her husband is excavating tombs. It unfolds in bated tempo, to augment the seduction of title and mood. In a few cases actors deepen their characterizations well. But for all that, the story is as dated as Mr. Hichens' melodramatic novel and the mannered production equally out of fashion.

THREE LITTLE GIRLS IN BLUE

June Haver, Fivien Blaine, Vera-Ellen. Screenplay by Valentine Davis from a play by Stephen Powys. Directed by Bruce Humberstone. Twentieth Century-Fox. Family: SMPC 8-14.

These little girls are pretty as squeaky

(Continued on page 22)

I LOVE ACTRESSES!

by Norbert Lusk

CHAPTER VII: ONE WAY OF "DISCOVERING" A STAR

Not only stars but their producers must be glamorized, the author discovers

THE most beautiful actress I have loved is Madge Bellamy.

She didn't think me a pariah, she thought me grand, probably because she was only seventeen, terribly eager, terribly ambitious, and I was in the movies and she was not.

Nobody shunned me as an outcast. It was my imagination again, a condition of mind that caused me to believe myself rejected of men on account of what listeners considered a typical little farce involving Lou Tellegen, Samuel Goldwyn and me, and not a strange, harrowing interlude.

Everyone connected with films, most of all the salaried subordinate, is the victim of injustice, treachery, nepotism or jealousy sooner or later, and must either accept it and go down in defeat, or checkmate the enemy with a smarter move.

But he must not talk about it save as a laughing victor. Everybody avoids as a bore the loser in this game of survival, who dwells upon the wrong done him. Or, worse still, so forgets the rule as to become serious about his troubles.

In the simple, inexorable logic of the opportunist, the man on top is the best man, or he wouldn't be where he is. He is the man to remember, his first name more important than his character, unless he be so high up that both are disregarded in flattering deference.

However, there was scant time for introspection and the forming of conclusions. I was busy with new interests, and my past didn't matter. George Loane Tucker first awakened me to that cheering discovery. He had directed Mae Marsh and Mabel Normand for Mr. Goldwyn and was now in the flush of success with a better picture than he had ever made, "The Miracle Man," and his *rara avis*, late of Sennett

comedies, was talked of as the coming dramatic star, if she was not already one: Betty Compson.

She was visiting New York for the first time, a flower-faced youngster in black velvet, with shining blue eyes, raptly dazzled by the electric lights of Broadway as seen from the Claridge Hotel. It seemed that Mr. Tucker chose me, of all disreputables, to press-agent his protégée and the company she was to head under his sponsorship.

"Don't you want to know why I left Goldwyn?" I panted to bare my scar for its own sake, not wishing, either, to let him in for an association he might regret should he discover the enormity of the charge against me. Gently he smiled.

"It doesn't matter to me or anybody else who knows you, why you left."

This from the director of a picture everybody was talking about, a hit bigger than all Goldwyn films to date! Never mind if his star didn't seem to me as lawless as Miss Normand, nor as devouring as Geraldine Farrar. What he said rid me of a gnawing complex, put me on the way of becoming my old self, restored illusion, trust and enthusiasm. Now I pitied Mr. Tellegen for the ill-starred course ahead of him when "Blind Youth" should have played the last hamlet, realized that I respected Mr. Goldwyn in spite of his aberration, knew that Miss Farrar and I were friends still.

The only crumpled rose leaf in this Eden was Miss Normand. Even in New York she was incommunicado. Louella O. Parsons, now rising to power on *The Morning Telegraph*, urged me to get in touch with the Mabelescent One, "because," she insisted, "Mabel says she loves you and always will."

Well, it wasn't love or even common

politeness that I heard in the cold voice of a stranger which answered the telephone at the old Netherland Hotel. It said Miss Normand was "out" and didn't know when she would be back.

Now, if the voice had said she was visiting Staten Island, that would have been like old times. Reassuring humor would have been there, Mabel Normand's perfect alibi for any and all derelictions, whether forgotten appointment or tardy arrival for work, was her mother's summons to a remote point on Staten Island. It seemed the ferries must know her almost as well as the harbor they navigated, for apparently she spent much of her time going back and forth.

The truth of it was that her parent did reside there in a house presented by her prodigal daughter, but no one who tried to catch up with the will-o'-the-wisp ever reached the manse before Miss Normand was reported to have just started back to Manhattan. If he telephoned her apartment in the hope that she might be recuperating from ferrying, like as not he would be told she had just begun another voyage to Staten Island on account of her mother's new need for her. When she chose to be elusive no one could achieve it more actively than Miss Normand.

THERE was no time to grow morbid over it now: I had a job. Mr. Tucker and Miss Compson were not ready to begin, their company not having quite become a fact, but Thomas H. Ince, pioneer film-producer, needed me in his Times Square office right away.

Hunt Stromberg was his director of publicity at the studio in Culver City. Far from deprecating the title, he made the most of it every moment it was his, and therefore was not long to continue such thankless varlety. One has only to look back upon his productions of "Pride and Prejudice," "Marie Antoinette," and "Maytime," to realize that his high road was just around the corner.

He hadn't come to the turn yet, and was prosecuting Mr. Ince's publicity in youthful, humorless frenzy which reached the



Madge Bellamy, insists Norbert Lusk, might have come from heaven, an Italian fresco or a story book, perhaps an Edwardian page, for she was Barriesque and literary, his only actress to spell and punctuate with the exactitude of a Vizetelly.

first of several climaxes when his employer decided to visit New York, a simple procedure for an ordinary mortal considering the number of trains that cross the continent daily. But it would be no routine trip this time for the locomotive would haul and deliver Mr. Ince.

He had been an actor of juvenile roles on the stage, his parents and brothers, John and Ralph, actors. Like many another road-weary Thespian, a chance meeting with an acquaintance during a summer lull led to his discovery of films as a means of earning five dollars a day when he was twenty-eight years old. At forty-two he was rated a millionaire, lord of an ornamental studio, discoverer and exploiter of such profitable talent as that possessed by William S. Hart and Charles Ray, his name synonymous with films more stalwart than

subtle, and with showmanship first, last and always.

Mr. Stromberg believed New York should know of the magnate's arrival and, knowing, would celebrate it with fitting abandon. He had lived in the metropolis and remembered what it was like the first Armistice Day. His imagination skipped such trivia as flower-decked automobiles, sought deeper satisfaction in more spacious effects. Open cars should be chartered for Mr. Ince and his party that the public might get a close-up of the great man. Band music would further stir the populace, and the mayor, yes, His Honor of New York would be "glad" to lend the presence of benign officialdom to the welcome at Grand Central Station.

Children from the public schools, they were an untapped source of bubbling enthusiasm eager for release, and Central Park a vast area going to waste for want of a magnet strong enough to crowd it in public demonstration. Mr. Stromberg held the magnet. It was Mr. Ince.

He proposed that the children be given a holiday to honor the visitor in the February snow. One detail was lacking. This dreaming press agent did not say what his chief would do for the cheering kiddies, what he would *give*. But the Board of Education would neither ask nor care. It would waive everything in the gladness of honoring a benefactor of the motion-picture box office. . . . So Mr. Stromberg's telegraphed orders went on and on, his fancy leaping with the discovery that thoughts came easily when dictated to a glad, amenable underling three thousand miles away.

His optimistic rainbow lured farther. Theatre-owners of the five boroughs only needed reminder to fall into mass formation for a great testimonial feast, in their glee burying the hatchet that traditionally stands between the maker of films and the men who rent them for fees which they fight as a gouge.

Halls of learning also would resound with the triumphant tread of Mr. Ince, perhaps confer a degree if the hint were put smoothly but firmly. Columbia Univer-

sity was convenient to Broadway and Forty-second Street. Mr. Ince would give something there, and not have to go out of his way. He would address Mrs. Frances Taylor Patterson's class in the study of the cinema, the subject to be "The Great Opportunity Confronting Screen Authors." How about it?

Mrs. Patterson was pleased, her group expectant and Mr. Ince, had they known it, chilled with fear of facing an academic forum. Perhaps it was this dread of impending ordeal that caused him not to ask for the missing mayor and music, nor to inquire if the boys and girls were in readiness for their romp in the park with him. It looked as if Mr. Stromberg had ordered more than the big boss could take.

A handsome, pleasant young man of thirty-eight below medium height, he suggested more the actor he had been than the dynamic director of screen melodrama he more recently was. Winning charm was in conflict with shrewdness and suspicion born of experience in a cruel business where throats are slit with a smile. Consequently he resorted to his actor's charm to gain a point when his manipulator's calculations met an impasse, and more often than not the appeal of personality proved the stronger weapon.

Confidence in his ability to win with charm vanished when he was reminded of Mrs. Patterson's anticipation. He shied away, couldn't go through with it, didn't know what to say to "college highbrows." He felt a cold coming on anyway. Undoubtedly it would be illness on the appointed evening, and his excuse true. A doctor's certificate could then be submitted to prove his honorable default.

Mrs. Patterson was sympathetic toward threatened prostration but inflexible in adherence to her calendar, Mr. Ince fighting his cold at luncheons, dinners and theatres when she telephoned her pleas.

The net was closing. It grew tight when Mrs. Patterson proposed a proxy for our star and nominated me. I foresaw that if my experience with the class could banish Mr. Ince's timidity, he would go later, give

a stellar performance and have a lot of fun with the amateurs. It happened that way, his reception all the warmer for having had the ice broken by a substitute speaker. But no one stepped forward to pin a medal on him or to promise a June degree in commemoration of his chat.

For a morning interview, he received Louella O. Parsons in orange silk pajamas robed in Chinese blue, because he was not of a mood to dress before noon, and told her about Associated Producers, the new company he was forming with Allan Dwan, Marshall Neilan, Maurice Tourneur, Mack Sennett and others, his easy-going attire not in the least taking the edge off news of an important development in the film business. But it pointed out to me another difference between California and New York, between power in the unconventional studio world and more formal enterprises.

ENTER Madge Bellamy. But not when Mr. Ince was in pajamas. He had packed up his silks and returned to his acres when he sent on a talent scout to find new gifts that might be burnished into a new star. He succeeded, with a little help from me. Suddenly ill on the day film tests were to be made, the star-seeker asked me to go in his stead to Fort Lee, where B. A. Rolfe, the band leader, would be on hand to function as director.

He held forth in the studio which only a short time before was beglamored by the Goldwyn stars and, before that, the more workaday Universal ones. Now in disuse save for such experiments as this, it reflected the desuetude into which all Fort Lee had fallen, the beginning of the lost village it is today.

First I must go to a theatrical agency and herd the hopefuls ordered to assemble there. Again I was all unknowing of what was ahead. As soon as I entered I knew. For there sat beautiful, bewitching, tremulously eager Miss Bellamy, flanked by a mother who was not plain, as parents of actresses usually are, but smartly affable, tentacles sugared with a Southern voice.

She said they were from Texas, but daughter might have come from heaven,

an Italian fresco or a story book, perhaps an Edwardian page, for she was Barriesque and literary, becoming in time the only actress I knew with an inclination to spell and punctuate with the exactitude of a Vizetelly in a fine, cobwebby hand, her writing never to lapse into such colloquialisms as "in between," "in back of" and "up until."

Her face was pure oval, eyes leaf-brown and limpid, abundant curls rich chestnut lighted by burnished copper, and her nose



Betty Compson, on the crest of triumph in "The Miracle Man," was so small-town that she was raptly dazzled by the bright lights of Broadway and couldn't believe, in 1920, that she was eating fresh peas in wintertime.

a little poem by itself. It had the dignity of straightness, with ever so slight a tilt. All this enough to make any girl beautiful, but it was the harmony of arrangement that caused my eyes and senses to find this one ravishing. There was not too much of any feature, nor too little, and her face was too full of twittering intelligence ever to fall into doll-like prettiness.

One thing she lacked which might, in the test, be fatal to success, was the stretching smile that exposed every tooth, then as now a *sine qua non* of the movie actress. Instead, her smile was natural, her lips and

teeth parting in perfect composition and proportion. Her voice was light, confiding, and danced with young eagerness.

I wasn't wrong about either her beauty or intelligence. She had captivated others more illustrious than I: Frank Harris, William Gillette, and Daniel Frohman who, with sensitive discrimination, gave Margaret Philpott a stage name that fitted exactly, Madge Bellamy.

She was as ethereal as Mercutio's Queen Mab and daintily mischievous, plus the English literary connotation that seemed to lurk in Bellamy. Or it could be the Anglicization of "Belle Amie." Anyway, I fell, fell hard.

She had followed a young Helen Hayes in "Dear Brutus," with Mr. Gillette—her parent interrupted to say Madge was better than Helen—but for me she held recollection of an earlier Barrie heroine in "The Professor's Love Story," because of her appeal to men much older than herself. Her intellectual curiosity was an anomaly in a girl who was both beautiful and young, and while it probably had nonplussed boys of her age it certainly kindled the old ones. She had read the Bible at seven, knew Shakespeare well, and her conversation lived up to her learning, with every accompanying gesture and pose a picture of rosebud-and-ribboned girlishness.

If a little theatrical, then it was that much more real to Mr. Frohman and me, for we loved actresses, each in his own orbit and range of years to be sure, and jointly we saw success for our Madge, he helping her to find it on the stage, I now aiding her toward achieving it on the screen, but never to meet for discussion of our common susceptibility.

FOR the third and last time I ascended the hill to Fort Lee, this quite different from the others, for instead of going alone with my thoughts I was surrounded by a bevy of beauty in the trolley. Except for two of the girls and my new divinity, the others appeared to have been backed by influential men whose diamond bracelets they wore, and who would not mind if the wearers went to Hollywood for some real

work. The two exceptions were Margaret Fielding and Kathryn Perry, both of whom failed in this test but got into pictures another time, the latter to become the second Mrs. Owen Moore.

However, it was Miss Bellamy on whom hopes were centered, whose beauty and temperament gave greatest promise of capture by the camera; who was, in short, indubitably what Mr. Ince was looking for.

Her test was conventional: a letter from a lover—or was it a burglar in the night?—either of which unloosed a gamut of kinematographic emotion, in which the new Bernhardt was expertly cued by a young man from the stage named Robert Williams. His chances were considered nil because his face was not the pattern of juvenile beauty that prevailed in the silent year of 1920, and sure enough, he was rejected by Mr. Ince, but his acting created a stir in the audible "Rebound" and "Platinum Blonde," of 1931, and a career no sooner began brilliantly than death canceled it the same year.

Escorting Miss Bellamy to the studio, and administering soothing encouragement, was not enough to save her from a mistake that might stand in the way of acceptance as a star-to-be. Her costume was the snag, as often is when young actresses choose their own. It was a childish dress, something she had worn in "Pollyanna" on the stage, a loose, flat frock of lace edging, not the garb of an emotional débutante.

To the scout, still prone in a hotel room, I urged another chance for our favorite in a grown-up gown, never mind the cost, and he seized the opportunity to put his discovery over. Next day Miss Bellamy reported in a confection of primrose muslin crisp and smart, not only looking a dream but acting with more control.

Days of waiting for the verdict were hard on her nerves but helpful to my enthusiasm. The interval enabled me to know her better, to feed her raspberry ice and lady-fingers, to discuss great actresses of the past, to speculate on the chapter of her certain, successful future. She got the job. Then the pretty flutter of reading a

(Continued on page 17)

The Film in Vienna

by JOSEPH NEASE GUELICH

Mr. Guelich is attached to the Internal Affairs Division of the U. S. Element, Allied Council (Austria).

IN the week of August 4th these American films were showing in Vienna: *Across the Pacific, It Started with Eve, Magic in Music, Going My Way, 100 Men and a Girl, Topper Returns, Flesh and Fantasy, Madame Curie, Moontide, Seven Sweethearts, Sunday Dinner for a Soldier, The Fighting Lady.*

Most Viennese prefer American films to those from other countries or even to Austrian and German films. However, they feel they have several legitimate complaints. The opinion most often expressed is that the American films sent here are poorly chosen for Austria's present tastes. Perhaps the two most popular films were *Madame Curie* and *100 Men and a Girl*. The latter is naturally liked in a city with so firm a musical standing and the former, in addition to being a good film, also provides painless education, a method about which most Viennese are enthusiastic. Before the war an Austrian law compelled the showing of at least one film of a documentary nature in every Kino (as their movie theatres are called) exhibiting fiction movies. One Kino, the Urania, showed documentaries exclusively. Now all the patrons see is a newsreel with the feature. The short subjects are sorely missed.

The movies have never been so popular as they are today, chiefly because there is not much else to do. There are no cafes open and one cannot find food and drink for parties; consequently, unless one is content to sit at home and listen to the radio, he must go to the Kino. The admission prices are absurdly small—never over 20c, or a little less than the cost of one American cigarette on the black market. As might be expected under these circumstances the movies are always crowded, and one must buy tickets a day in advance. Such tickets are good only for a given performance; usually there are three shows a day, at 2:30, 4:30 and 6:30 p.m. It is not unusual to see a queue of a hundred persons waiting for a box-office to open so that

they may be assured of a seat for tomorrow's show.

While the Viennese will go to any show that he can get into, he complains bitterly about two classes of American movies—war films and *Kitch*. For this word I can find no English translation but Austrians use it to describe paintings that are daubs, books that are mawkish, and films that are Cinderella stories, tales of heroic colliers, backstage romances, or glorifications of middle-class morality. War films the Viennese find sometimes a bore and always a painful reminder of what they went through themselves in the air raids. One young woman said to me, "The war films seem to us wholly out of place. We had our own war right here in Vienna, and the sooner we can put its effects aside the better we'll feel. What we would rather see are films about America, where nothing has been damaged and everything is as it was before the war."

ANOTHER complaint about American films is their talkativeness. Some films are so wordy that no amount of German sub-titles can do them justice, and since there are generally more sub-titles than Americans are accustomed to in foreign films (for example, in *Across the Pacific* even the dialogue of the spies, in Japanese, was translated) sometimes there isn't even time to look at the action on the screen.

Generally pictures are reviewed, regardless of their age, when they arrive—perhaps for the fifth time in Vienna. There are, however, no magazines such as "The New Yorker," "Cue" and "The New Movies" to give a short synopsis of current films with an estimation of their quality. In the newspapers, moreover, there are no display ads for the movies, and the fan must be content with a bare listing of the title, show hours and stars. And to his uncertainty of just what kind of film he is going to see is added the misleading translation of titles. *Topper* was translated as *Ich Suche Meinen Moerder* (I Seek My Murderer), which led most Viennese to be-

lieve that they were about to see an American "Kriminal film." Other titles lose their meaning entirely when translated—for example, *So Proudly We Hail*, *The Fighting Lady* and *Kitty Foyle*—the last translated as *Fraulein Kitty*. However, the Viennese who is fastidious about what he sees can always ask a friend, who is almost certain to have seen the film; most of the movies listed above have been shown in Vienna for months and keep circulating from one district to the next.

While Europeans doubtless form false impressions of America from the American films they see, they are far from taking screen life at its face value. Indeed, one hears the complaint that the American films seldom present a valid study of a segment of American life. One person told me that she liked *Sonny Boy* and *Old Man River* because she thought that in these movies one could learn just how authentic groups of Americans actually lived and earned their living. She claims that in this way English films are better. No American movie, she maintains, ever shows the life of a Ford worker or a school teacher, save in the most improbable of Cinderella films.

Another person, who learned that I was writing this article, felt so strongly that the American films sent here have thus far failed in their European crusade that he hastened to put his thoughts in a letter. It reads, in part, "American films have fallen far short of the expectations we had for them when the war ended. The German films up to and during the war had, apart from their crudely obtrusive political allegories, a high artistic merit, although toward the end the studios suffered from the shortages of materials and a kind of artistic *inzucht* (that is, inbreeding) from the fact that so many potential stars were drafted. When we talked of Hollywood, however, we thought that the combination of its unlimited financial resources, enormous stock of talent of all nations and races, and the free competition of intellects in a free country could not fail to produce artistic films. But, alas, the films we finally saw were a disappointment; even the ones we liked best—*It Started with Eve*, *Mad-*

ame Curie, *Mr. and Mrs. Smith*—had nothing new to say. The film biography on Madame Curie, for example, was interesting, but we thought the German films on Robert Koch and Diesel better photographed and more intelligently presented." He concludes, "If the United States wishes to influence world opinion with their movies, the film business cannot be just that—a business. The United States must plan and regulate its film exports. Can you imagine" (here a paraphrase) "the Soviets exporting a film that would show them in a bad light?"

AUSTRIA is a small country of only six million people, surrounded on all sides by other countries and currently filled with Russian, French, British and American troops and hundreds of thousands of displaced persons from almost every European country. As such, Austria has never been more international. Perhaps in no other country is the culture being modified so rapidly by the cultures of other nations. It is lamentable that our American films cannot serve as a means of accomplishing what the American press and radio, both in the German language, are doing so well—that is, selling the democratic way of life to the Austrians. We are using 1946 propaganda methods in the press and radio and at the same time exhibiting films that are from two to fifteen years old and which present, to say the least, an unrealistic picture of American life. Unfortunately the press and radio are sponsored and in most part controlled by the allied powers; thus far no attention whatsoever has been paid to the Kino.*

If Vienna gets better films it will be wholly due to the kindness of the Hollywood heart; since there are as yet no means of establishing dollar credit, the American producers must wait for their money. Fees to the producers are piling up in the accounts payable ledgers of the Austrian ex-

* Up to the end of June the control set-up for showing American films in the occupied countries worked with the State Department. Since then it has been taken over by The War Department Civil Affairs Division where a plan is being worked out to supply a unified program of entertainment and documentary films.

hibitors, but these fees are thus far in schillings, a currency quite valueless outside Austria. Meanwhile, if Mr. Goldwyn or Mr. Cohn or Mr. Mayer wants to do his bit toward winning the peace, he can do no better than to send over some honest films.

FURTHER comment on the Austrian reaction to Foreign Films is reflected in the following excerpt translated from an article "Too Many Ghosts, Too Much War" in a Vienna weekly magazine:

Two themes crystallized out of quite a number of films shown to us during 12 months, two themes which appeal to us less each time, the ghosts and the war. . . . These are two quite different cases. The latter is a necessity of the past years. The Allies had to awaken understanding for the war against Hitler at home. This was accomplished in quite a series of British and Russian documentary newsreels—partly excellent—in Russian and especially American pictures. Those who are open to information, who are ready to learn, got a lesson out of these. Any further pictures of this kind, however, would have an unhealthy effect. Those who, still today, are of the opinion that the Nazis were right won't be persuaded even by the very best films; in these cases probably other means would be necessary. Those, however—and that is, thanks to God, the overwhelming majority of the Austrian population—who are happy that this horrible spectre was overcome and who do not desire anything less than its return, those should not be punished with reviving the sufferings they had to go through.

A special chapter are the American films, all made with the highest technical skill and perfection. When in the *Fighting Lady*, the story of an aircraft carrier in the Pacific, the roar of the planes and the thunder of bombs is to be heard, the Viennese does not at all think contentedly that the Japanese imperialistic aggression, having started this fight, is being smashed. He gets the jitters, since he cannot help remembering other military necessities which

affected him in his native city, when listening to these familiar sounds.

As to the ghost pictures, there is obviously a world-wide fashion whose sources are clearly recognizable. First, of course, all film producers, in view of the continually improving technical facilities, must be attracted by the task of making the invisible visible, which only the cinematography can do so clearly. And all the movie producers are hunting for new ideas.

We, with our limited production, limited in every respect, do not have resources for the artistic experiment which created the French films on the supernatural. We likewise fail to derive any pleasure from the psychoanalytical analysis of the subconscious which is obviously the main reason for this kind of British film, and we certainly have no sense for the shirt-sleeved humor which never fails the American even when dealing with spirits. There developed an amazingly superficial method of treating the other world. In many films the visitor becomes quite nervous when he sees new persons appearing; is this nice gentleman in the well tailored jacket perhaps dead?

I LOVE ACTRESSES!

(Continued from page 14)

five-year contract starting at \$75 a week, to which her parents had to affix signatures for a beautiful pawn who legally was too young to write though her mind could have drafted a treaty to her advantage.

Too excited to eat at her last luncheon, she was urged by mother to chew her meat for the nourishing juices, spit out the remains in the Pennsylvania Hotel restaurant, and never mind Emily Post. Miss Bellamy somehow simulated the act of eating against these odds, and eagerly scanned the fly leaf of my gift, Leonard Merrick's "When Love Flies Out o' the Window." Significantly she waved it from the train that took her to Hollywood, eventual riches of \$2,500 a week, and unhappy eclipse after a few years of stardom. With her going ended the first of my several engagements with her mentor, Mr. Ince.

—To Be Continued—

Non-Theatrical Films

Selected by the
Educational Review Committee

THE GIFT OF GREEN

Modern Talking Pictures, Inc., 9 Rockefeller Plaza, New York 20, N. Y. 2 reels. Available in 16mm sound on free loan basis from distributor or film exchanges. A Robert Flaherty production presented by the New York Botanical Garden. Written and directed by David Flaherty, narrated by David Allen, edited by Helen van Dongen.

EMBRACING every phase of the subject, this is the study of chlorophyll. In a quick review of the biological processes involved, the film shows how the greenness of plants is formed in plant life; chemically it explains the transition of sunlight, air and water into sugars, and of the sucrose crystals into starch and energy; then zoologically the dependence of animal life on plants for food, and of mankind on fossilized animal life for heat and fuel, is related. This is a broad and complicated field to cover in a twenty minute film. However, the consecutive spans are bridged by smooth links in the editing, some attractive photography, simple animation where needed, and some good time-elapse studies of budding plants. The Kodachrome is not always successful which seems particularly unfortunate in view of the title and subject matter. Also narration is not always on a par with the incisive editing. Nevertheless the film will assist Junior High School biology students, and any others, especially if integrated into the course by the teacher via supplementary explanation and demonstration.

PEOPLES OF THE SOVIET UNION

International Film Foundation, Inc., 1600 Broadway, New York 19, N. Y. 3 reels. Available in 16 mm sound. Sales price \$100.00; for rental fee consult film libraries. Produced by Julien Bryan.

AN attempt is here made to show the ethnic groups represented in the various Soviet Republics. Animated maps introduce each Soviet, followed by shots of its peoples at work, at play, or against their native backgrounds. Dancing, religious activities and the flow of technological know-how to the far corners are espe-

cially prominent. The film is discursive because it is a compilation of any pre-war material available and frequently these snips are inadequate or were obviously taken for other purposes. But, since knowledge of Russia east of the Urals is meager, this material seems put to good use. One obtains general proof of the polyglot nature of our neighboring land mass just off the Alaskan coast, of the great extremes of climate and terrain encompassed within the U.S.S.R. and one will carry in one's memory some of the vivid pictures of native customs. More specific benefit is precluded by the ease with which problems of post-war topical interest are avoided. The narration is necessarily as jumpy as the photography, given the mixture of quick flashes and long passages, but a pleasant musical score does much to cement the fragments together. The material covered will appeal to children as readily as to general audiences of all ages.

HOW RUSSIANS PLAY

International Film Foundation, Inc., 1600 Broadway, New York 19, N. Y. 2 reels. Available in 16mm sound. Sales price \$65.00; for rental fee consult film libraries. Produced by Julien Bryan.

IN this simple study of the internationalism of play and amusement, one is surprised to discover so many Soviet recreations like our own. The story takes the form of a letter written by a school girl in Russia to her friend in the United States, telling of a day in Moscow's large, spacious amusement park, and then recalling her vacation experiences around Moscow, or those of her friends in the Crimea or Caucasus. The film will be of undoubted enjoyment to American children whose play takes substantially the same form, and their parents will probably gain a knowledge of Russian life from it too. The narration is free of reference to any controversial material which would destroy this feeling of the homogeneity of mankind.

S.P.B.

COUNCILS AT WORK

THE BETTER FILMS COUNCIL of Chicago held an open meeting in October at the headquarters of the Illinois Federation of Women's Clubs. Officers and district presidents of the Federation were guests. "Films in Industry" was the subject of the morning meeting. At the afternoon session, Mrs. J. R. Chesser, Council president who has recently returned from England, spoke on "Films for Children in Britain".

THE president of the Elmira, N. Y., Motion Picture Council, Mrs. Charles W. Swift, writes, "Our first meeting of the year was a very successful luncheon. Many new groups were represented and many more have asked to send representatives this year. So the interest grows."

THE Atlanta Better Films Committee held its first fall luncheon meeting at the YWCA. Theatre chairmen were asked to bring the managers of their theatres as guests. There was a discussion of theatre behaviour problems based upon questions the members had been asked to bring with them. Mrs. Byron H. Mathews, president, put this note on the September Bulletin, "It will take the cooperation of each and every one of us to make the year a success."

THE Better Films Council of Grand Rapids started its eleventh season with a dinner at the YWCA which was attended by representatives of 50 local civic organizations. Inspector Charles W. Snyder, Detroit police censor, was the visiting speaker. He recommended that unsuitable films be ignored, rather than condemned, saying, "Putting them on the condemned list plays into the hands of producers by arousing public curiosity and increasing the size of the audiences. The theatre manager who chooses his films with care and discrimination is a citizen to be valued." Mrs. J. H. Pycock, president of the Council,

was a recent visitor in New York, was guest at a preview with the Board's Review Committee.

THE Charlotte, N. C., Motion Picture Council held a September luncheon meeting with Miss Lucia Harding, the president, presiding. Current motion pictures were discussed, and suitable films for the junior matinees sponsored by the Council were considered. A schedule for supervision of attendance at the matinees was worked out, and various members assigned to the local theatres.

THE first meeting of the District of Columbia Motion Picture Council was also a luncheon—at the Willard Hotel in Washington. Mrs. Frank A. Linzel, president, felt it would be stimulating for the members to hear what other Councils have been doing, so she invited Mrs. Frank R. Anderson, founder of the Motion Picture Council of Greater Cleveland, to tell of the organization and activities of that group; and Mrs. Bettina Gunczy, Council Secretary, was asked to discuss projects and programs of various Councils throughout the country.

THE Greater Seattle Motion Picture Council has as its theme for the year "The Value of the Movies". Two topics were discussed at the September meeting, "Are Movies Produced for Entertainment?" and "Do Movies Influence Public Opinion?". In October the Council held a Movie Silver Tea. Mrs. Charles G. Miller, the president, says, "Our members are enthusiastic and ready for another year's work."

THE Philadelphia Motion Picture Forum began a new season at the Bellvue-Stratford Hotel in September. Charles S. Steinberg talked to the group about his work as director of Warner Bros. Educational Bureau. Arthur Rosenheimer, as-

NATIONAL BOARD OF REVIEW OF MOTION PICTURES
THIRTY-EIGHTH ANNIVERSARY CONFERENCE
Thursday, March 20th, 1947, Hotel Pennsylvania, New York City

sistant curator of the Museum of Modern Art Film Library, was the guest speaker for the October meeting talking on comedies old and new. Mrs. B. Holbrook Poucher, president, writes us of the enthusiastic reception the Forum audience gave both these speakers. Mr. Rosenheimer was also speaker at the opening meeting of the Larchmont-Mamaroneck, N. Y., Motion Picture Council.

WESTBROOK VAN VOORHIS, Voice of the March of Time, was speaker at the September meeting of the Springfield, Mass., Motion Picture Council. Discussing March of Time releases, he said that he considered *Inside Nazi Germany* to be one of their most important. In October the Council heard Richard Griffith, Executive Director of the National Board of Review speak on motion picture censorship. Both speakers were also interviewed over the Springfield radio station.

THE Motion Picture Council of Central Queens, N. Y., resumed meetings on October 22nd at the YMCA. Mrs. F. W. Fredericks, theatre contact chairman, told the members of her recent visit to Hollywood. The Council has chosen the theme "Alertness and Awareness" of the potentialities and development of motion pictures as an established instrument of fine entertainment and education. The Council bulletin announces that "Every effort will be extended during the ensuing season to provide the individual member and group membership with interesting and constructive film information in an entertaining manner." Mrs. Harold N. Buckelew, president, plans some evening meetings so that husbands can attend.

MRS. ARRETUS F. BURT, chairman of the Motion Picture Committee of the General Federation of Women's Clubs, has prepared several lists of "Selected Films" for use with the Federation's "Youth Cinema Clubs of the Americas" and for youth forums and club and community programs. The films are listed under such groups as Health and Safety; Sport and Recreation;

Life in America; History, Life and Geography of Other Countries; Music. Anyone interested in further information may write to Mrs. Burt at 444 South Hanley Road, St. Louis, Mo.

TWO D.A.R. state motion picture chairmen reported interest in National Board of Review literature displayed at recent annual meetings. They were Mrs. Charles T. Owens of the Pennsylvania Society and Mrs. Ford Kurtz of the New York. We are pleased to have Mrs. Kurtz tell us her report before the State Conference was warmly received, one member saying she had never realized there was so much to hear about motion pictures.

A Film Service Project has been announced by Mrs. Ralph D. Kittle, new president, in the Cleveland Cinema Club fall Bulletin. Under the chairmanship of Mrs. Carlton W. Conrad, past-president, it has been started to show movies in hospitals, homes and camps, and to the underprivileged. The fund started last year for Crile General Hospital is continuing, and most of the Club's social affairs will be to raise money for these projects.

ALL attendance records for the annual Children's Hallowe'en Costume Parade and Show were broken at the Roosevelt Theatre in Flushing, L. I., N. Y., on Saturday, October 26th, when 1802 people, the majority children, jammed the theatre for the big juvenile event. One thousand children were in costume and set quite a task for the judges who had to select the 30 prize-winners. Vincent Trotta, art director of National Screen Service, found the job of chairman almost as tough as his yearly chore in the selection of "Miss America". Assisting him as visiting judges were Mrs. Catherine Edwards, editor of Family Movie Guide of "Parents' Magazine"; Mrs. Bettina Gunczy, secretary, National Motion Picture Council; and representatives of leading motion picture trade publications: James Jerauld, editor of "Boxoffice"; Ralph Cokain, managing editor, "Showman's Trade Review"; Mel Konecoff, New York representative of

"The Exhibitor"; Chester Friedman, editor, Managers' Round Table, "Motion Picture Herald". Prior to the contest the judges were luncheon guests of Miss Mildred A. FitzGibbons, manager of the theatre, who was responsible for planning and carrying through this most successful of juvenile shows.

The children paraded twice around the theatre and across the stage led by a drum majorette dressed in silver. Costumes ran the gamut of Hallowe'en characters and ranged all the way from a little girl dressed to represent the United Nations down

to another one who came as a carton of Jack Frost sugar. The first prize went to a clothesline—that is, two girls wrapped in sheets with a line pegged with garments strung from neck to neck. Still pictures and movies were taken.

Miss FitzGibbons praised the cooperation of the entire staff for their help, electricians, projectionists and porters, who worked day and night with the huge amount of extra work involved and who remained on duty during the show to assist in safety measures for prevention of accidents.

The Young Reviewers on Cloak and Dagger

A short discussion after a film can, apparently, open the spectator's eyes enough to nearly reverse original verdicts, for this is what occurred at a screening for the Young Reviewers of Gary Cooper's OSS adventures with the Swiss and Italian Underground, *Cloak and Dagger*. These New York school children, averaging 12 years of age, endorsed the film cordially on their ballots right after the picture, with little evidence of peeking over their neighbor's shoulder. The votes accorded the picture a solid "very good" and indicated that all had learned to their satisfaction "the way the underground works," "information about spy service and intelligence," and "that courageous people never give up." The older boys were also impressed with "the seriousness of the atomic picture." Most found it "exciting and interesting," and singled out particularly the "wonderful plot and cast."

A minority listed flaws like "so much going on you almost forgot the beginning" or "Al got too many breaks" or "some of the scenes were sort of good but a lot of them were loused up by corniness."

Then, with ballots completed, they turned to an open discussion led by one of their own members in which no undue influence by the minority was evident. But by common accord they found increasing fault, leading up to such remarks as "I'm just prejudiced against gushy pictures."

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"Nothing seemed to be important at all. It just seemed to run on and on and on." "The atom bomb was not stressed much during the picture, it was just in the beginning and the end—the rest was just running through the streets and beating up men." "For a war picture, it was a little mushy." Then a summing up: "It's typically Hollywood."

THOUGH voting Lilli Palmer best performer, they did question her in the discussion. "She should have looked a little more natural for the part. Like some of her dresses looked new and her shoes looked like new, and she was supposed to be poor." "How did she get a lipstick? I understand it was scarce." One noted that "Robert Alda was too heroic."

Then they became quite merciless on the score of Gary Cooper's performance. "Gary Cooper was slightly corny when it came to the love scenes." "He acted too mushy when he was with Lilli Palmer." "If I saw a scientist looking like that I'd think he had a nervous breakdown." "I definitely don't think he was a brilliant scientist. He acted too small-townish." "He wouldn't be a muscle-man, he was too 'sloopy'." "A man of science goes out and becomes a marvelous fighter and a great lover and a man of muscle. I think Gary Cooper bit off more than he could chew." "I'd leave him home on the range!" And a last thumb-to-nose gesture: "I'm an Alan Ladd fan." After extensive comment in this vein the leader sought a show of hands on which type of picture they prefer Cooper to play. Unanimously they chose Westerns. That they bear no grudge against Cooper was indicated by their praising his work in *Saratoga Trunk*, *For Whom the Bell Tolls* and especially *Pride of the Yankees*.

IT became obvious during the forum that their memories of the middle sequences of the film had been refreshed, and these seemed a slice of "ham" between a sober, instructive beginning and a tense, exciting close. During the screening it was equally apparent from observing their behavior

that the Reviewers were engrossed by the first reel, they were keyed up by the ending, but that in the mid stretches which alternated between well-handled romance and sundry brawls with fist or gun, the interest lagged. At the budding of romance between Cooper and Miss Palmer, several of the boys particularly turned to a chat about school work for diversion, or tried to read their ballots from the light reflected by the screen. Interest returned with a bloody, savagely staged struggle between Cooper and Mark Lawrence. Tolerant attentiveness was given the gouging of Cooper's eye till the blood flowed and a good laugh greeted the fight's outcome, when director Fritz Lang focuses camera on the ground, with Cooper's legs still upright but Lawrence's slowly, formlessly, slipping out onto the floor in collapse. With a verbal comment, "This is getting exciting," they returned to the film and enjoyably saw it through to the end.

The discussion sharpened wits and altered opinions. Talking it over was of mutual benefit to all. One hopes such scrutiny continues, for it will serve to make each individual his own critic.

SELECTED FEATURES

(Continued from page 9)

dolls as they leave their farm on a match-making expedition to Atlantic City, the millionaire's playground of 1902. Twittering with excitement, forever taken with bursts of melody, they draw lots to see which shall be the grand lady, which the secretary or the maid, but this doesn't prevent each from finding a handsome husband at the search's close, which has by then moved to the fashionable Maryland hunts. The color and tinkle, the capers of Vera-Ellen or the advances and retreats of the three swains are gay as a merry-go-round, and as profound. The best songs come near the beginning, with Vera-Ellen's dance-dream sequence for "You Make Me Feel So Young" marking the musical high point. Celeste Holm is promisingly introduced to films late in the picture in a winning way.

UNDERCURRENT

Katherine Hepburn, Robert Taylor, Robert Mitchum. Screen play by Edward Chodorov, based on a story by Thelma Strabel. Directed by Vincente Minnelli. Metro-Goldwyn-Mayer. Mature.

Only a brief courtship has preceded her wedding and Katherine Hepburn realizes that there are many things about her important industrialist husband that she does not know. Particularly there is a mysterious brother, disappeared long since, whose presence seems to intrude itself overpoweringly into their daily lives. How it's all going to come out carries the audience past considerable plot unsteadiness through to the violently melodramatic end. The bewildered girl is played with Hepburn finish and charm, and Robert Taylor makes an intriguing, arresting figure of the husband. There is curiously little that identifies director Minnelli in the film, with its psychological emphasis and its strong underlying current of malevolence and hatred. An excerpt from Brahms' Third Symphony is a notable part of carefully built up background.

* THE WELL-DIGGER'S DAUGHTER

Raimu, Fernandel, Josette Day. Written and directed by Marcel Pagnol. Siritzky. Mature.

Seduction of a country girl is a familiar theme for American fiction or low humor, but never films. The French however can make of the situation a captivating film of utter integrity. The daughter of the title, eldest of six, is seduced by a son of the well-to-do. The problem rests heavily on both families, the well-digger experiencing shock, indignation and finally forgiveness, the aristocrats running an equally natural but conflicting gamut. How to "do right" by the unwed mother becomes an engrossing story in the hands of that incomparable pair, Pagnol and Raimu. As in "The Baker's Wife," their outward tone is one of exquisitely human comedy but always emerging from action or dialogue are comments on human behavior patterns that are sharp and instructive. The rich family was not villainous, it merely accepted too easily the conventional standards. Raimu is uneducated but his moral credo is self-made, wrought of hard work and family responsibility. In contrast with the earlier

film, this is slower and less salty, but its respect for honest people everywhere is infinitely warmer.

THE YEARS BETWEEN

Michael Redgrave, Valerie Hobson. Based on the book by Daphne du Maurier. Directed by Compton Bennett. Universal. Mature.

This overlong and artistically spotty film has an excellent cast, moments of very good movie and an important theme, seriously treated. The heroine receives word that her husband has been killed in battle. The effect on her is dreadful. Fearing she may lose her mind, her friends conspire to interest her in taking up her husband's place in Parliament. She finally consents and becomes a successful and progressive member. In the course of the years she falls in love with her husband's best friend and is engaged to marry him. On the eve of the wedding her spouse is found in a prison camp. When he returns physically and psychically sick she finds that the years of separation have changed them both. How that change is adjusted is the rest of the film. Lovely English scenery, good acting and the importance of the problem presented more than make up for the film's defects. (British Production).

RECOMMENDED SHORTS

Informationals

DEEP SEA FISHING—A naval officer, his wife and a boy, catch some dolphin, king and sailfish off the Florida coast, with Bill Stern describing the hauls. (World of Sports: Columbia) Family.

FLICKER FLASHBACKS No. 1—"Wages of Sin", an undistinguished 1911 melodramatic quickie, shares this issue with an interesting early Lionel Barrymore—"The Wanderer" (Biograph 1909), a tale of passion in medieval Florence. The facetious commentary is irritating. (RKO Radio) Family.

FOOTBALL FANFARE—Something for the boys, this compilation of freak or sensational football runs of recent college games with a helpful commentary will excite the girls as well. (Movietone Sports Review: Twentieth Century Fox) Family: SMPC 8-14.

***HIGHWAY MANIA**—Pointing out that America has had more casualties from auto accidents than from all the wars it has fought, the film goes over the causes and recommends standardized highway markings and state laws, more thorough driver examinations and vehicle inspection, fines for jaywalkers and saner city planning of the highways of tomorrow. Without being so factual as to alienate the casual interest of a bored spectator, the amount of preparation is still evident in the film, making an unusually fine editorial emerge from a quick, short "short". (This Is America: RKO Radio) Family: SMPC 12-14.

LAZY HUNTER, THE—While exhibiting his astonishing skill as an archer, Howard Hill brings his fine Dalmatian and his beautiful horse into the act. Later they're of help, too, when Howard kills a hawk and a coyote that have been raiding a nearby ranch. In Technicolor. (Sports Parade: Vitaphone) Family: SMPC 8-14.

SCREEN SNAPSHOTS No. 10—Subtitled "Famous Fathers and Sons" the film opens an album of well known screen heroes and their boys, some as famous as their dads. Among others are Douglas Fairbanks Sr. and young Doug resplendent in uniform and decorations, Noah Beery, Sr. and his lad, Bing Crosby and offspring and a score of others. (Columbia) Family.

SKATING LADY—Gretchen Merrill, Ladies Amateur Figure Skating Champion of the United States, is presented in her graceful championship performance, after showing the practice and preparation that must precede it. (Sportscope: RKO Radio) Family: SMPC 8-14.

STAR SPANGLED CITY—Washington's memorials to great men and great events are used to illustrate a short history of the United States from the birth of the nation to the present day. The tour of the city also includes shots of the government buildings. In Technicolor. (Adventure Special: Vitaphone) Family: SMPC 8-14.

WHITE HOUSE—A reasonably comprehensive tour of the stately White House interior that takes in little known details in the running of its household and shows the

careful routine that surrounds the momentous work carried on in its Executive Offices. (This Is America: RKO Radio) Family: SMPC 8-14.

Cartoons and Comedies

DOUBLE DRIBBLE—A basketball game as played by Goofy, who makes a funny job of acting as referee, audience and both teams while a cleverly burlesqued sports commentary tells what's going on. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

MOUSEMERIZED CAT—A book on hypnotism gives Abbott-mouse temporary control over Costello-mouse but when the fat little fellow gets the volume himself he compels his partner to impersonate the dog and chase the cat. In Technicolor. (Merrie Melodies: Vitaphone) Family.

PLUTO'S HOUSEWARMING—At first Pluto won't share his ultra-modern doghouse with the turtle, but when the little fellow routs a menacing bulldog, he's made a welcome guest. In Technicolor. (Disney Cartoon: RKO Radio) Family: SMPC 8-14.

RHAPSODY RABBIT—Concert pianist Bugs performs a Liszt Hungarian Rhapsody in unorthodox but most entertaining style, with doubtful assistance from a musical mouse. In Technicolor. (Bugs Bunny Special: Vitaphone) Family: SMPC 8-14.

SILENT TWEETMENT—Flippy the canary won't sing and when the cat finds out it will be blamed on him and he'll lose his home he frantically tries to lure Flippy back to tunefulness. In Technicolor. (Flippy Cartoon: Columbia) Family: SMPC 8-14.

Musicals

DESI ARNAZ AND HIS ORCHESTRA—In presenting his new band on the screen, Desi gives animated performances of "Pin Marin", "Say Si Si" and his popular "Babalu". Amanda Lee, band soloist, sings "Easy Street", and Searles and Galian do an attractive dance number. (Melody Master Band: Vitaphone) Family: SMPC 12-14.

1947.

INDEX

OF

RECOMMENDED PICTURES

REVIEWED IN

NEW MOVIES

JANUARY-DECEMBER 1946



NATIONAL BOARD OF REVIEW OF MOTION PICTURES
NEW YORK, N. Y.

INDEX OF RECOMMENDED PICTURES:

JANUARY-DECEMBER 1946

A record of the pictures selected for recommendation as good entertainment by the Review Committees of the Board during the year 1946.

Key to Abbreviations: f—family audience, m—mature audience, j—juvenile audience, selection by Schools Motion Picture Committee. *—pictures especially worth seeing. Month following picture refers to the Magazine issue in which reviewed. ex—indicates an exceptional film review.

FEATURES

- *fj ANNA AND THE KING OF SIAM—20th Cent.—Aug.-Sept., ex.
- fj AVALANCHE—PRC—May
- f BAD BASCOMB—Metro—Mar.
- f BADMAN'S TERRITORY—RKO—Apr.
- fj BANDIT OF SHERWOOD FOREST—Col.—Feb.
- f BECAUSE OF HIM—Univ.—Feb.
- m BEDLAM—RKO—Feb.
- f BELOW THE DEADLINE—Mono.—Oct.
- *f BEST YEARS OF OUR LIVES, THE—RKO—Jan. '47, ex.
- m BIG SLEEP, THE—Warner—Oct., ex.
- m BLACK ANGEL—Univ.—Oct.
- fj BLACK BEAUTY—20th Cent.—Oct.
- f BLONDE ALIBI—Univ.—Apr.
- m BLUE DAHLIA, THE—Para.—Feb.
- fj BLUE SKIES—Para.—Nov.-Dec.
- fj BOYS' RANCH—Metro—June-July
- *m BRIEF ENCOUNTER—Univ.—Oct., ex.
- *fj BURMA VICTORY—Warner—Feb., ex.
- *fj CAESAR AND CLEOPATRA—U.A.—Oct., ex.
- f CALIFORNIA—Para.—Jan. '47.
- fj CANYON PASSAGE—Univ.—Aug.-Sept.
- fj CENTENNIAL SUMMER—20th Cent.—Aug.-Sept.
- f CLAUDIA AND DAVID—20th Cent.—Aug.-Sept.
- fj CLOAK AND DAGGER—Warner—Oct.
- f CLOSE CALL FOR BOSTON BLACKIE, A—Col.—Feb.
- f CLUNY BROWN—20th Cent.—May
- fj COCKEYED MIRACLE, THE—Metro—Oct.
- f COLORADO SERENADE—PRC—June-July
- fj COURAGE OF LASSIE, THE—Metro—Aug.-Sept.
- f CRIMINAL COURT—RKO—Oct.
- f DANGEROUS MILLIONS—20th Cent.—Jan. '47
- m DARK CORNER, THE—20th Cent.—June-July, ex.
- m DARK MIRROR, THE—Univ.—Nov.-Dec., ex.
- *m DEAD OF NIGHT—Univ.—Aug.-Sept., ex.
- m DECEPTION—Warner—Nov.-Dec.
- m DEVIL BAT'S DAUGHTER—PRC—Apr.
- m DEVIL'S MASK, THE—Col.—June-July
- f DEVOTION—Warner—May
- f DO YOU LOVE ME?—20th Cent.—May
- m DRAGONWYCK—20th Cent.—Mar.
- f DRESSED TO KILL—Univ.—June-July
- f DRIFTING ALONG—Mono.—Nov.-Dec.
- f EARL CARROLL SKETCHBOOK—Rep.—Oct.
- f EASY TO WED—Metro—June-July
- fj FOOL'S GOLD—U.A.—Jan. '47
- m FROM THIS DAY FORWARD—RKO—Apr., ex.
- f FRONTIER GUNLAW—Col.—Jan.
- fj G. I. WAR BRIDES—Rep.—Oct.
- fj GALLANT BESS—Metro—Nov.-Dec.
- f GENTLEMAN JOE PALOOKA—Mono.—Jan. '47
- fj GREAT DAY—RKO—Aug.-Sept.
- *fj GREEN YEARS, THE—Metro—June-July, ex.
- fj HARVEY GIRLS, THE—Metro—Jan.
- *fj HENRY V—U. A.—Apr., ex.
- fj HOLIDAY IN MEXICO—Metro—Oct.
- fj HOME ON THE RANGE—Rep.—May
- f HOME SWEET HOMICIDE—20th Cent.—Oct.
- fj HOTEL RESERVE—RKO—Apr.
- f IN OLD SACRAMENTO—Rep.—May
- m INSIDE JOB—Univ.—June-July
- *m IT HAPPENED AT THE INN—Metro—Jan., ex.
- f IT SHOULDN'T HAPPEN TO A DOG—20th Cent.—June-July
- fj I'VE ALWAYS LOVED YOU—Rep.—Oct.
- fj JOE PALOOKA, CHAMP—Mono.—June-July
- fj JOHNNY COMES FLYING HOME—20th Cent.—Apr.
- *fj JOHNNY FRENCHMAN—Univ.—Nov.-Dec.
- f JOLSON STORY, THE—Col.—Nov.-Dec., ex.
- f JUNIOR PROM—Mono.—Apr.
- *fj KID FROM BROOKLYN, THE—RKO—May, ex.
- *m KILLERS, THE—Univ.—Oct., ex.
- *m LADY IN THE LAKE—Metro—Jan. '47
- fj LARARINNA PA VIFT (Teacher on a Spree)—Scandia—Nov.-Dec.
- fj LITTLE MISS BIG—Univ.—Oct.
- m LOVE ON THE DOLE—Four Cont.—Aug.-Sept.
- m LOVER COME BACK—Univ.—June-July
- m MADONNA OF THE SEVEN MOONS—Univ.—Feb.
- m MADONNA'S SECRET, THE—Rep.—Feb.
- *fj MAGNIFICENT DOLL—Univ.—Jan. '47
- fj MAKE MINE MUSIC—RKO—June-July, ex.
- fj MAN FROM RAINBOW VALLEY—Rep.—Aug.-Sept.
- fj MARGIE—20th Cent.—Nov.-Dec.
- fj MONSIEUR BEAUCAIRE—Para.—June-July
- f MR. ACE—U.A.—Oct.
- fj MURDER IN THE MUSIC HALL—Rep.—Mar.
- fj MY BROTHER TALKS TO HORSES—Metro—Jan. '47
- fj MY DARLING CLEMENTINE—20th Cent.—Jan. '47, ex.
- fj MY PAL TRIGGER—Rep.—Aug.-Sept.
- m MY REPUTATION—Warner—Feb.
- fj NAR SEKLET VAR UNGT (Turn of the Century)—Scandia—Apr.
- m NEVER SAY GOODBYE—Warner—Jan. '47.
- *fj NIGHT AND DAY—Warner—Oct.
- fj NIGHT IN CASABLANCA, A—U.A.—June-July
- f NO LEAVE, NO LOVE—Metro—Oct.
- m NOCTURNE—RKO—Nov.-Dec.
- f NORTHWEST TRAIL—Screen Guild—Feb.
- m NOTORIOUS—RKO—Aug.-Sept.
- m NOTORIOUS GENTLEMAN—Univ.—Oct., ex.
- fj O.S.S.—Para.—June-July
- fj OLD CLOCK AT ROENNEBERGA, THE (Klockan Pa Ronneberga)—Scandia—Jan.
- m ONE MORE TOMORROW—Warner—June-July
- *m OPEN CITY—Minerva-Film—Mar., ex.
- fj OUR HEARTS WERE GROWING UP—Para.—Apr.
- *fj OVERLANDERS, THE—Univ.—Jan. '47.
- f PERILOUS HOLIDAY—Col.—Apr.

- *m PORTRAIT OF A WOMAN—Mayer-Burstyn—Oct., ex.
 m POSTMAN ALWAYS RINGS TWICE, THE—Metro-May
 m PORTRAIT OF MARIA—Metro—Feb.
 f RAINBOW OVER TEXAS—Rep.—June-July
 *m RAZOR'S EDGE, THE—20th Cent.—Jan. '47
 f RENDEZVOUS WITH ANNIE—Rep.—Aug.-Sept.
 f RENEGADES—Col.—June-July
 fj RETURN OF RUSTY, THE—Col.—Aug.-Sept.
 fj ROARING RANGERS—Col.—Feb.
 fj ROLL ON TEXAS MOON—Rep.—Oct.
 f RUSTLER'S ROUND-UP—Univ.—Oct.
 *m SAILOR TAKES A WIFE, THE—Metro—Mar., ex.
 fj SAN ANTONIO—Warner—Feb.
 f SANTA FE UPRISING—Rep.—Jan. '47
 *f SARATOGA TRUNK—Warner—Apr.
 m SCARLET STREET—Univ.—Jan.
 *f SEARCHING WIND, THE—Para.—Aug.-Sept., ex.
 f SECRET HEART, THE—Metro—Jan. '47
 f SENTIMENTAL JOURNEY—20th Cent.—Feb.
 m SEVENTH VEIL, THE—Univ.—Feb., ex.
 f SHE WROTE THE BOOK—Univ.—June-July
 fj SHOW-OFF, THE—Metro—Oct.
 fj SIOUX CITY SUE—Rep.—Jan. '47
 f SISTER KENNY—RKO—Aug.-Sept.
 fj SMOKY—20th Cent.—June-July
 fj SO GOES MY LOVE—Univ.—Apr.
 m SOMEWHERE IN THE NIGHT—20th Cent.—June-July
 f SONG OF ARIZONA—Rep.—Mar.
 *f SONG OF THE SOUTH—RKO—Nov.-Dec.
 m SPECTER OF THE ROSE—Rep.—Aug.-Sept., ex.
 *m SPIRAL STAIRCASE, THE—RKO—Feb., ex.
 *m STAIRWAY TO HEAVEN—Univ.—Inter.—Jan. '47
 f STOLEN LIFE, A—Warner—June-July
 f STRANGE VOYAGE—Mono.—Nov.-Dec.
 f STRANGER, THE—RKO—May, ex.
 fj SUN VALLEY CYCLONE—Rep.—June-July
 f SUNSET PASS—RKO—May
 m SWELL GUY—Univ.—Jan. '47
 m TEMPTATION—Univ.—Inter.—Nov.-Dec.
 fj TERROR BY NIGHT—Univ.—Feb.
 m THEY WERE SISTERS—Univ.—Aug.-Sept.
 fj 13 RUE MADELEINE—20th Cent.—Jan. '47
 fj THREE LITTLE GIRLS IN BLUE—20th Cent.—Nov.-Dec.
 f THREE STRANGERS—Warner Bros.—Mar., ex.
 fj TILL THE CLOUDS ROLL BY—Metro—Jan. '47
 f TILL THE END OF TIME—RKO—Aug.-Sept., ex.
 *fj TIME OF THEIR LIVES, THE—Univ.—Oct.
 m TO EACH HIS OWN—Para.—May
 m TOMORROW IS FOREVER—RKO—Mar.
 fj TWO GUYS FROM MILWAUKEE—Warner—Oct.
 *fj TWO SISTERS FROM BOSTON—Metro—May, ex.
 fj TWO YEARS BEFORE THE MAST—Para.—Aug.-Sept.
 m UNDERCURRENT—Metro—Nov.-Dec.
 f UNDER ARIZONA SKIES—Mono.—June-July
 f UNDER NEVADA SKIES—Rep.—Oct.
 m VERDICT, THE—Warner—Jan. '47
 fj VIRGINIAN, THE—Para.—Feb.
 f WALLS CAME TUMBLING DOWN, THE—Col.—June-July
 m WALTZ TIME—Four Cont.—Apr.
 m WANTED FOR MURDER—20th Cent.—Jan. '47
 *m WELLDIGGER'S DAUGHTER, THE—Shritzky—Nov.-Dec.
 f WELL-GROOMED BRIDE, THE—Para.—Feb.
 f WHITE TIE AND TAILS—Univ.—Oct.
 f WIFE OF MONTE CRISTO, THE—PRC—Apr.
 fj WILD BEAUTY—Univ.—Oct.
 f WILD WEST—PRC—Jan. '47
 f WITHOUT RESERVATIONS—RKO—June-July
 fj YANK IN LONDON—20th Cent.—Mar.
 *fj YEARLING, THE—Metro—Jan. '47
 m YEARS BETWEEN, THE—Univ.—Nov.-Dec.
 fj ZIEGFELD FOLLIES—Metro—Apr.
- fj ALONG THE RAINBOW TRAIL—20th Cent.—May
 f AMERICA THE BEAUTIFUL—Vita.—Mar.
 fj ANSWER MAN, THE—Univ.—Oct.
 f ARTIST'S ANXIOUS—Univ.—June-July
 fj ARMY FOOTBALL CHAMPIONS—Col.—Jan. '47
 fj BADMINTON—Metro—Oct.
 fj BEAUTY FOR SALE—RKO—Jan. '47
 fj BEHIND THE FOOTLIGHTS—20th Cent.—June-July
 fj BEN HOGAN—RKO—Aug.-Sept.
 *fj BIKINI-THE ATOM ISLAND—Metro—Jan. '47
 *fj BIRDS MAKE SPORT—Para.—Aug.-Sept.
 f BLACK DUCKS AND BROAD BILLS—RKO—Apr.
 fj CADET CAGERS—Col.—Feb.
 fj CANINE CHAMPION—Col.—June-July
 f CARTOON CRUSADER—Univ.—Mar.
 f CAVALCADE OF ARCHERY—Vita.—Feb.
 f COURTSHIP TO COURTHOUSE—RKO—Oct.
 fj CRADLE OF LIBERTY—20th Cent.—Aug.-Sept.
 f DAYS OF '76—Vita.—Feb.
 f DEEP SEA FISHING—Col.—Nov.-Dec.
 *fj DIVE-HI CHAMPS—Para.—Jan. '47
 fj DIVING ACES—Col.—Aug.-Sept.
 fj DIVING DANDIES—20th Cent.—June-July
 fj DIXIE POINTERS—Para.—Feb.
 fj DOG OF THE SEVEN SEAS—Univ.—June-July
 fj DOMINION OF SPORTS, THE—Vita.—Oct.
 fj DON'T BE A SUCKER—Para.—June-July
 fj DOWN SINGAPORE WAY—Vita.—Oct.
 fj EAGER BEAVER—Vita.—Oct.
 fj EQUESTRIAN QUIZ—Metro—Jan. '47
 fj FACING YOUR DANGER—Vita.—June-July
 fj FALA AT HYDE PARK—Metro—Oct.
 f FEMININE CLASSES—Para.—Oct.
 f FIN'N FEATHERS—Vita.—June-July
 f FLICKER FLASHBACKS Nos. 3, 6, 7, 1—RKO—Feb.-Nov.
 fj FOOTBALL FANFARE—20th Cent.—Nov.-Dec.
 fj FOOTBALL THRILLS NO. 9—Metro—Jan. '47
 fj FOOTBALL THRILLS OF 1944—Metro—June-July
 fj GEM OF THE OCEAN—Vita.—June-July
 fj GIRLS AND FLOWERS—Vita.—Oct.
 fj GIRLS AND GAGS—20th Cent.—Jan. '47
 f GLIMPSES OF CALIFORNIA—Metro—Jan. '47
 fj GLIMPSES OF GUATEMALA—Metro—Oct.
 fj GOLDEN HORSES—20th Cent.—June-July
 fj GOLDEN HUNCH, THE—Metro—Oct.
 fj GREAT AMERICAN MUG, THE—Metro—Oct.
 fj GREAT LAKES—RKO—Feb.
 f GUN IN HIS HAND, A—Metro—Feb.
 fj HAIL NOTRE DAME—RKO—Jan. '47
 fj HAWAIIAN MEMORIES—Vita.—Oct.
 fj HI-LI—Col.—Jan. '47
 *fj HIGHWAY MANIA—RKO—Nov.-Dec.
 f IN OLD SANTA FE—Vita.—Feb.
 f JAMAICA—20th Cent.—Jan. '47
 f JUNGLE GANGSTERS—Univ.—Jan. '47
 fj LAND OF THE MAYAS—Metro—Oct.
 fj LAZY HUNTER, THE—Vita.—Nov.-Dec.
 fj LET'S GO CAMPING—Vita.—Oct.
 fj LET'S GO GUNNING—Vita.—June-July
 fj LOOKING AT LONDON—Metro—Aug.-Sept.
 fj LOUISIANA SPRINGTIME—20th Cent.—Feb.
 fj MAGIC MINERAL—Univ.—June-July
 fj MAGIC ON A STICK—Metro—Oct.
 fj MAN FROM MISSOURI, THE—20th Cent.—Apr.
 fj MARCH OF TIME (12th series), Nos. 3-13—20th Cent.—Feb.-Oct.
 fj MARCH OF TIME (13th series) No. 3—20th Cent.—Jan. '47.
 f MERIDA AND CAMPECHE—Metro—June-July
 fj MERMAID'S PARADISE—Col.—Feb.
 fj MICHIGAN SKI-DADDLE—Vita.—Feb.
 fj MISSION TRAIL, THE—Metro—Oct.
 fj MODERN GUATEMALA CITY—Metro—Feb.
 f NATURE'S ATOM BOMB—Univ.—Jan. '47
 *fj NORTHERN RAMPART—RKO—Jan. '47
 fj OKAY FOR SOUND—Vita.—Oct.
 fj OPERATION HOLIDAY—Univ.—Oct.
 fj OUR OLD CAR—Metro—Jan. '47
 f PALMETTO QUAIL—RKO—Aug.-Sept.
 fj PANAMA—RKO—Aug.-Sept.
 fj PEOPLE ON PAPER—Metro—Oct.
 fj PICTURE PIONEER—Univ.—June-July
 fj PINS AND CUSHIONS—20th Cent.—Apr.
 f POLAR PLAYMATES—Col.—May
 f POPULAR SCIENCE J5-3—Para.—Feb.
 fj POPULAR SCIENCE J5-4, 5, 6—Para.—Apr.-Oct.
 *fj PORT OF NEW YORK—RKO—Aug.-Sept.
 fj PURITY SQUAD—Metro—Oct.

SHORT SUBJECTS

INFORMATIONALS

- fj ADVENTURES IN SOUTH AMERICA—Vita.—Jan. '47
 fj ALL ABOARD!—Vita.—Mar.

f QUARTER HORSES—RKO—Feb.
 fj RACE HORSES ARE BORN—Para.—Jan. '47
 fj RANCH IN WHITE—Vita.—Oct.
 fj REPORT ON JAPAN—RKO—Mar.
 fj RHYTHM ON BLADES—Para.—Apr.
 fj RIDING HANNEFORDS, THE—Vita.—Oct.
 *fj RIDING THE HICKORIES—Para.—June-July
 f RIVER RIBBER—Col.—May
 f SCIENTIFICALLY STUNG—Univ.—May
 f SCREEN SNAPSHOTS Nos. 5, 8, 10—Col.—Mar.-Nov.-Dec.
 f SCREEN SNAPSHOTS Nos. 5, 8, 10—Col.—June-July
 fj SKATING LADY—RKO—Nov.-Dec.
 fj SKI MASTER—RKO—Jan.
 fj SMART AS A FOX—Vita.—June-July.
 f SNOW EAGLES—Vita.—June-July
 f SONG OF SUNSHINE—20th Cent.—Feb.
 fj SPORTS STICKLERS—Metro—June-July
 fj STAIRWAY TO LIGHT—Metro—Oct.
 fj STAR SPANGLED CITY—Vita.—Nov.-Dec.
 fj STEEPLECHASERS—RKO—Oct.
 fj STREET OF SHADOWS—RKO—Apr.
 f STUDIO VISIT—Metro—Jan. '47
 f SUMMER TRAILS—20th Cent.—Jan. '47
 *fj T.V.A.—RKO—Jan.
 fj TEN PIN MAGIC—Col.—Jan. '47
 f TENDERFOOT TRAIL—RKO—June-July
 fj TESTING THE EXPERTS—Para.—Apr.
 fj TIMBERLAND ATHLETES—Col.—June-July
 fj TINY TERRORS OF THE TIMBERLANDS—Univ.—Apr.
 *fj TRAFFIC WITH THE DEVIL—Metro—Jan. '47
 fj TWO MILLION ROOMS—RKO—May
 fj UNDERWATER SPEAR FISHING—Vita.—June-July
 f UNUSUAL OCCUPATIONS L5-3, 4, 5—Para.—Feb.-Aug.-Sept.
 fj VISITING VERA CRUZ—Metro—Oct.
 fj WHERE TIME STANDS STILL—Metro—Feb.
 fj WHITE HOUSE—RKO—Nov.-Dec.
 fj WINGS OF COURAGE—Univ.—Mar.
 fj WINNING BASKETBALL—RKO—Feb.
 fj WITH ROD AND GUN IN CANADA—Vita.—June-July

MUSICALS

f BANQUET OF MBLODY—Univ.—Apr.
 fj BIT OF BLARNEY, A—Univ.—June-July
 f COMMUNITY SING Nos. 1, 6, 10—Col.—Apr.-Oct., Jan. '47
 fj DESI ARNAZ AND HIS ORCHESTRA—Vita.—Nov.-Dec.
 f DOUBLE RHYTHM—Para.—Jan. '47
 fj ENRIC MADRIGUERA AND ORCHESTRA—Vita.—Oct.
 fj EXTERMINATOR, THE—20th Cent.—Feb.
 fj FOLLOW THAT MUSIC—RKO—Jan. '47
 fj FRONTIER FROLICS—Univ.—Aug.-Sept.
 f MERRILY WE SING—Univ.—Apr.
 fj MUSICAL MASTERPIECES—Metro—Oct.
 fj MUSICAL MOMENTS—Univ.—Jan. '47
 f MUSICAL SHIPMATES—Vita.—Mar.
 fj NAUGHTY NANETTE—Para.—Feb.
 fj RHYTHM ON ICE—Vita.—June-July
 fj SINGING BARBERS, THE—Univ.—Jan. '47
 fj TEX BENEKE AND THE GLENN MILLER BAND—Univ.—Jan. '47

CARTOONS AND COMEDIES

f BAD BILL BUNION—20th Cent.—Feb.
 fj BATH DAY—RKO—Aug.-Sept.
 f CHIMP ON THE LOOSE—Univ.—Mar.
 f DONALD'S DOUBLE TROUBLE—RKO—June-July
 fj DOUBLE DRIBBLE—RKO—Nov.-Dec.
 fj FISTIC MYSTIC, THE—Para.—Jan. '47
 f FOXEY FLATFOOTS—Col.—June-July
 fj FRIENDLY GHOST, THE—Para.—Feb.
 f GOAL RUSH, THE—Para.—Jan. '47
 fj GOLDEN HEN, THE—20th Cent.—June-July
 fj HERB COMES THE CIRCUS—20th Cent.—May
 fj HOLIDAY FOR SHOESTRINGS—Vita.—Feb.
 f JOHN HENRY AND THE INKY POO—Para.—Jan. '47
 fj Lighthouse Keeping—RKO—Aug.-Sept.
 fj MIGHTY MOUSE IN SVENGALI'S CAT—20th Cent.—Apr.
 fj MIGHTY MOUSE IN THE ELECTRONIC MOUSE TRAP—20th Cent.—Jan. '47
 f MIGHTY MOUSE IN THE TROJAN HORSE—20th Cent.—Oct.
 f MIGHTY MOUSE IN THE WICKED WOLF—20th Cent.—June-July

fj MIGHTY MOUSE IN WINNING THE WEST—20th Cent.—Oct.
 fj MILKY WAIF, THE—Metro—Jan. '47
 fj MOUSE IN MANHATTAN—Metro—Feb.
 f MOUSEMERIZED CAT—Vita.—Nov.-Dec.
 fj MR. CHIMP AT HOME—Univ.—June-July
 fj MR. CHIMP ON VACATION—Univ.—Oct.
 fj MR. CHIMP TO THE RESCUE—Univ.—Oct.
 fj MY OLD KENTUCKY HOME—20th Cent.—June-July
 fj OF THEE I STING—Vita.—Oct.
 f OLD MacDONALD HAD A FARM—Para.—June-July
 f PEEP IN THE DEEP—Para.—June-July
 f PICNIC PANIC—Col.—June-July
 fj PLUTO'S HOUSEWARMING—RKO—Nov.-Dec.
 f PURLOINED PUP, THE—RKO—June-July
 fj RECKLESS DRIVER, THE—Univ.—May
 fj RESCUE DOG—RKO—Jan. '47
 fj RHAPSODY RABBIT—Vita.—Nov.-Dec.
 fj SILENT TWEETMENT—Col.—Nov.-Dec.
 fj SNOW MAN, THE—20th Cent.—Jan. '47
 m SOLID SERENADE—Metro—Jan. '47
 m SPRINGTIME FOR THOMAS—Metro—Oct.
 fj SQUATTERS RIGHTS—RKO—May
 fj THROWING THE BULL—20th Cent.—June-July
 fj WET PAINT—RKO—June-July

SERIALS

f LOST CITY OF THE JUNGLE, Nos. 1-13—Univ.—May-Oct.
 f PHANTOM RIDER, THE, Nos. 9-12—Rep.—Feb.
 f SCARLET HORSEMAN, THE, Nos. 1-13—Univ.—Feb.-Mar.

NON-THEATRICAL FILMS

m AT LAND—Maya Deren—Mar.
 fj BATTLE FOR MUSIC—Four Continents—Mar.
 *fj BROTHERHOOD OF MAN—Brandon—May
 fj CHANNEL ISLANDS — British Information Services—Mar.
 fj CHILDREN OF RUSSIA—International Film Foundation—Oct.
 fj CONQUERING DARKNESS—Emerson Yorke—Aug.-Sept.
 m DEADLINE FOR ACTION—Award Films—Jan. '47
 fj FISH IS FOOD—Emerson Yorke—Aug.-Sept.
 fj FOOD—SECRET OF THE PEACE—Brandon—Apr.
 fj GIFT OF GREEN, THE—Modern Talking Pic.—Nov.-Dec.
 f HOMES FOR VETERANS — Natl. Housing Agency—Oct.
 fj HOW RUSSIANS PLAY—International—Nov.-Dec.
 fj JULIUS CAESAR: ACT III, Scene 2—B.I.S.—Mar.
 f LEASE ON LIFE—Nat'l. Tuberculosis Assn.—Feb.
 fj LIFE CYCLE OF THE MOSQUITO—Emerson Yorke—Aug.-Sept.
 f MACBETH (ACT II, Scene 2; Act V, Scene 1)—B.I.S.—Mar.
 fj MAGNETS—Young America Films—Jan. '47
 fj MAN—ONE FAMILY—B.I.S.—(listed in Weekly Gd. of 2-23-46)
 fj MARY VISITS POLAND—International—Oct.
 m MESHES OF THE AFTERNOON—Maya Deren—Mar.
 fj OPERATION UNDERGROUND — Telenevs Prod.—Jan. '47
 fj PALE HORSEMAN, THE—Brandon—Apr.
 fj PEOPLES OF THE SOVIET UNION—International—Nov.-Dec.
 f POLAND—International—Oct.
 fj PRIVATE LIFE OF A CAT, THE—Film Publishers—Aug.-Sept.
 fj RUSSIAN CHILDREN'S RAILWAY, A—International—Oct.
 f STUDY IN CHOREOGRAPHY FOR CAMERA, A—Maya Deren—Mar.
 fj TALL TALES—Brandon—May
 fj TEAMWORK—Award Films—Jan. '47
 fj WARSAW REBUILDS—Brandon—May
 fj WATSON WAKES UP—Edward B. Sturges 2d—Jan. '47
 fj WHOEVER YOU ARE—Award Films—Jan. '47
 fj YOUR CHILDREN'S EARS—B.I.S.—Mar.
 fj YOUR CHILDREN'S EYES—B.I.S.—Mar.
 fj YOUR CHILDREN'S TEETH—B.I.S.—Mar.

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