

Laughton. Mr. Franklin feels that "the greatest satisfaction that can come to a director is to hear some one say . . . that 'It was as good as a play!'" If so, he has achieved success—a questionable success for a director. Though *Thunderstorm* fails to make any contribution to the art of the film its cognizance of the social scene lifts it out of banality. Thus we have a complete picture of the structure of the particular society in which the action unfolds. *Thunderstorm* is also favored with some stirring characterizations and a love story that is simple and real and truly tragic. At the same time it is a powerful indictment of the Czarist regime, whereas the concentration on character portrayal and the psycho-analytic approach of the Hollywood film makes it a Victorian cream-puff.

The first program in the new series of showings given by the Film and Photo League at the New School for Social Research will include that extraordinary silent German film, *The Student of Prague*. Saturday, Oct. 13, is the day. Among the other distinguished films are *Beggar on Horseback*, *Ten Days That Shook the World*, *Storm Over Asia*, etc.

PETER ELLIS.

Other New Films

The Blue Light ("Du World"). This tries so hard to tell you that there is romance, mystery, etc., among the Italian peasants. The film is so shallow and the story so decadent that even the bourgeois critics have had to resort to the statement that "it has good photography." But if you are interested in that kind of photography you can go to the library and look through the annual volumes of *American Photography* for the year 1909 or through the several numbers of *Das Deutsche Lichtbild*. You'll get more pleasure out of the books simply because it will be cheaper. The film's German origin is being concealed by the fact that the photographer is listed as John Schneeberger. Come, come Hans, you were the same guy what photographed *The Blue Angel*, *The White Hell of Pitz Palu*, *Sturm Über Mont Blanc*, etc., etc. And Leni Reisefeld director and star of *The Blue Light* has degenerated to the position of Hitler's favorite photographer.

The Count of Monte Cristo (United Artists). For the third time Dumas' red-blooded romantic melodrama of true love, justice, and vengeance, has been transferred to the screen. It's not saying much, but it is the best Hollywood movie on Broadway this week.

Mass Struggle (Ukrainfilm). This new film based upon the peasant revolt during the reign of Catherine the Great is one of the lesser examples of the recent Soviet film. Its technique is a little heavy and too static for comfort. But it does contain (as usual) some excellent characterizations. However it will give you a more vivid and honest picture of the Russia of Catherine the Great than you'll get from the terrible von Sternberg-Legs Dietrich *Scarlet Empress*.

British Agent (Warner Bros). A combination of blind stupidity and malice has produced a film that will be described as being favorable to the Soviet Union and the Revolution. Nothing of the sort. The film is definitely anti-Soviet despite its occasional opportunistic flirtations with Russia. Director Michael Curtiz who also made *Cabin in the Cotton* and his bosses, the Warner Brothers, are no friends of the Soviet Union.

P. E.

Between Ourselves

IN next week's issue Moissaye J. Olgin, editor of the *Freiheit*, writes on the All-Union Writers' Congress in Moscow, under the title *A Pageant of Soviet Literature*. Olgin's article will be the first comprehensive description of the Congress, and of the general cultural atmosphere in which it met, to appear in this country.

Among other articles to appear in the magazine shortly are *The Crisis of Capitalist Culture*, by N. Bukharin; *The End of Bourgeois Poetry*, by D. S. Mirsky; *Capitalism Sterilizes*, by Louise Preece and *The American Spectator—Nazi Sheet*, by Orrick Johns.

Joshua Kunitz's lecture tour takes him to Buffalo on October 8th, under the auspices of the Icor (Jewish-Russian Colonization Organization); to Olean, N. Y., on the 9th, and Cleveland on the 10th. In Cleveland he lectures under the auspices of the John Reed Club in the News Auditorium, 1701 Superior Avenue.

The Artef Players Collective asks us to correct an error in the review of the League of Workers Theatres evening, referring to the satirical skit, *Motl Peise Dem Chazen's in Amerike*. "Your reviewer stated that this lively satire is by Sholem Aleichem, whereas the author is Chaver Paver, a co-worker in The Morning Freiheit, who has used the plot of Sholem Aleichem's *Motl Peise Dem*

Chazen's in Amerika, but the work is ninety percent his," the Artef Players write.

John L. Spivak will be one of the judges at the Labor Defender Masquerade Ball, Sunday night, October 6, at the Manhattan Lyceum, 66 East 4th Street.

The Friends of THE NEW MASSES are giving a Hallowe'en Party, October 31, at Webster Manor, 125 East 11th Street.

We have received the first issue of a new monthly magazine published by the Friends of the Chinese People: *China Today*. Originally issued as a small mimeographed brochure, *China Today* has broadened both its editorial contents and its reader audience and now takes its place as one of the outstanding monthly publications in this country.

Among other reasons, the first issue is notable for the clarity and simplicity with which it treats the complex matters of the Far East. Its contents also include: a discussion of Japan's war activities in China, the original documents of the united front agreement between the Fukien 19th Route Army and Soviet China, detailed reports of Soviet China, Mme. Sun Yat Sen's call to the Chinese workers and peasants. Of particular interest to students of revolutionary literature is the story, *People's Therapy*, which appears here in English for the first time.

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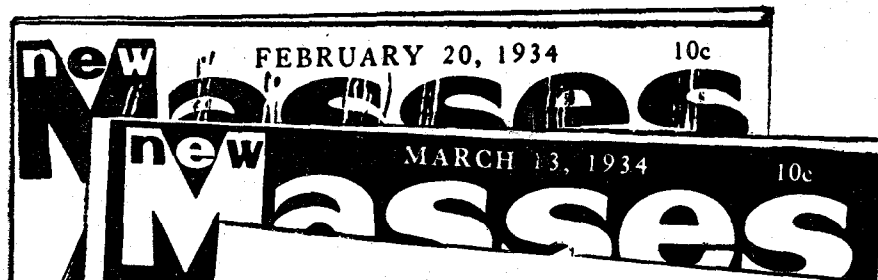
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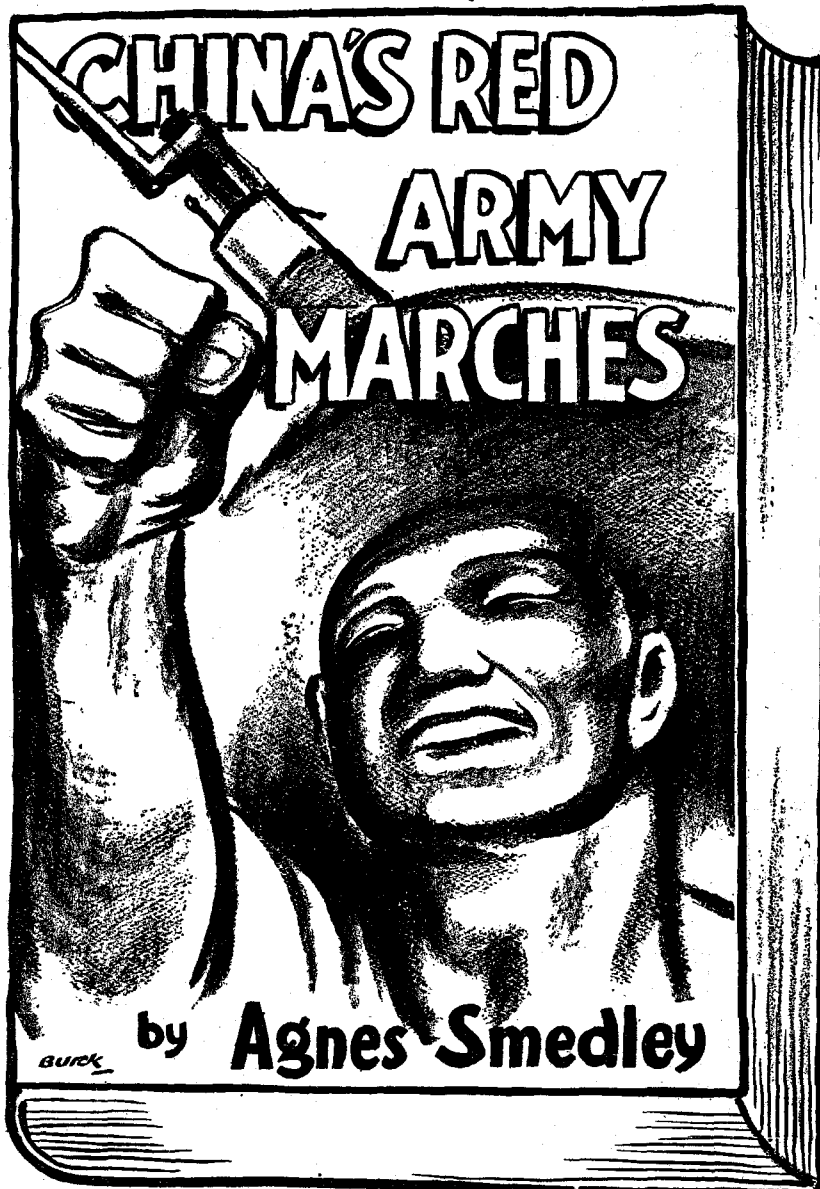
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