

restrained; but "Legion," with its flag waving, was much too obviously over-statement to carry telling effect; on the contrary, it slowed up rather than built up the movement of the composition towards its climax.

"Disclosure" was effective for all its being over-long and repetitious, which was perhaps owing to the quality of the ideas involved. A syncopated parade of Otto Dixon's gas masks makes good theater—and Tamiris has indicated in *Momentum* a better knowledge of theater than she has for these many past seasons.

Unquestionably, the composition needs a good deal of work, but its sentiment and execution (hampered somewhat by the unevenness of the group) were sufficiently good and exciting for an enthusiastic audience.

OWEN BURKE.

THE SCREEN

IT IS amazing how the bright showmanship and plenitude of money, which endow the productions of Samuel Goldwyn no matter how superficial they are, will make them seen authentic and genuine. Edna Ferber's *Come and Get It* (United Artists) is an excellent example. As a matter of fact, all of Miss Ferber's works which have been made into films—*Cimarron*, *So Big*, and *Show Boat*—have been called perfect film material. The reason is that Miss Ferber's literary method has production values similar to those in Hollywood films, which (for instance) make this story of a Wisconsin robber baron more appealing than Dreiser's *The Financier* or *The Titan*.

There is a clever device in *Come and Get It* that has fooled even some of our left-wing critics into accepting it as an epic of American frontier life: the use of naturalistic material as a background for the plot. The opening sequence, which was directed by Richard Rosson and photographed by Ray Binger and Paul Eagler (Howard Hawkes and William Wyler directed the film proper) is in reality a short document on the felling of timber, getting the logs down river to the mill, and finally cutting them into lumber. Some of the leading characters appear in this sequence, thus establishing their relationship to the "frontier and pioneering" theme. What one has here is the epic struggle of man against primitive nature. This is what made Miss Ferber's *Cimarron* an epic and what saved *The Covered Wagon* from being another mere western. A more recent example is King Vidor's *Texas Rangers*. I don't mean to imply that using naturalistic material is not a legitimate device; but that when it is used as in the film under discussion, it is false.

The logging sequence also establishes Barney Glasgow (Edward Arnold) as a ruthless lumberjack who decided to become the richest man in Wisconsin. It also serves to establish his relationship to his men and their work. But this is not followed through. In the second half of the film, when he has become the most famous rugged individualist of the Mid-

dle West the plot goes psychoanalytic (in the Hollywood sense) and concentrates on his infatuation for the daughter of the girl he once loved but jilted for another who had a partnership in a lumber business. His son also loves the girl and they come to blows. At the crucial moment the girl calls Barney an old man and Barney is suddenly a beaten man. Not once does the film attempt to show us the less sensational but more dramatic relationship of the capitalist's relationship to the men in his paper mill. It might have been interesting to see how Barney came into power and how he held it. There is only a passing reference to Theodore Roosevelt's anti-trust campaign and Barney's reaction to it. But even that short scene indicated what *Come and Get It* might have been. It still carries the pleasure-giving American myth of the glories of the self-made man. And like the Warner film on Robert Dollar, and Universal's *Diamond Jim* and *Sutter's Gold*, *Come and Get It* is a romantic picture of young America and another tale of a captain of industry: his sex and love life. Only Edward Arnold's splendid performance holds the film together.

Columbia's latest venture into the satire of our middle-class rural life is *Theodora Goes Wild*. Although it is old stuff, the story of the girl who is suppressed by middle-class morality and who finally breaks loose has the elements of brilliance. Unfortunately the scenario and Richard Boleslavsky's treatment are so artificial that it succeeds only in becoming an occasionally very funny farce. But its greatest asset is its revelation of Irene Dunne as a swell comedienne. To those of you who know Miss Dunne only as the *Back Street* type, this will be a pleasant surprise.

Song of China, a native film about three generations of family life in China, will be of interest to those who are on the lookout for something unusual. The treatment is largely influenced by the old German silent film and it is acted with a great deal of sincerity and simplicity. It has English titles and a synchronized musical score played on native instruments. You will be amused by a Chinese arrangement of a tango.

PETER ELLIS.



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LOCAL
Sidney Kaufman, discussing current movies, Fridays at 9 p.m., Station W2XR, N. Y.

The Screen
WORTH SEEING
The Son of Mongolia. The first native film to come from the Mongolian People's Republic, at the Cameo, N. Y.
As You Like It. Elisabeth Bergner as a light-footed Rosalind.
The Loves of Toni (55th Street, N. Y.). A French film with a class understanding.
Millions of Us, a fine labor short. Watch for it in your locality.
Nine Days a Queen. Nova Pilbeam and Cedric Hardwicke in a film about Lady Jane Grey.
Carnival in Flanders (La Kermesse Héroïque)—Filmarte, 202 W. 58th St., N. Y.). A prize-winning French film that's good fun.

The Theater
THUMBS UP
Johnny Johnson (44th Street, N. Y.). The season's first production by the Group Theater, by Paul Green. Kurt ("Dreigroschenoper") Weill wrote the music.
Two Hundred Were Chosen (48th Street, N. Y.). E. P. Conkle's play about the Alaskan "resettled" group, with Will Geer.

It Can't Happen Here, Sinclair Lewis's anti-fascist novel dramatized by the W.P.A., at the following theaters: Adelphi, N. Y.; Jefferson, Birmingham, Ala.; Mayan and Figueroa (Yiddish), Los Angeles; Columbia, San Francisco; Baker, Denver; Park, Bridgeport, Conn.; Palace, Hartford, Conn.; Blackstone, Chicago; Keith, Indianapolis; Repertory, Boston; Lafayette, Detroit; City, Newark, N. J.; Warburton, Yonkers, N. Y.; Carter, Cleveland; Moore, Seattle; Scottish Rite, Tacoma.
Gilbert & Sullivan (Martin Beck, N. Y.). The Rupert D'Oyly Carte company in superlative production of the Savoy operettas. *Pinafore*, which will continue through Saturday, Nov. 21, will be followed by a week's run of *Iolanthe*.
Hamlet (Imperial, N. Y.). Leslie Howard's somewhat unconventional but impressive version.
Hamlet (Empire, N. Y.). John Gielgud as the Dane, plus Lillian Gish, Judith Anderson, and Arthur Byron.
Tovarich (Plymouth, N. Y.). Slightly slanderous but very entertaining comedy with a swell cast, including a newcomer, Marta Abba.

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Judson Briggs. Twenty-four oils, Uptown Gallery, 249 West End Ave., N. Y.
Tromka. Oils and drawings, A.C.A. Gallery, 52 West 8th St. N. Y.
Brooklyn Museum. A special showing of six Americans: Brook, du Bois, Kroll, Sheeler, Sloan, Flanagan.
American Artists School. An exhibition of photographs by Margaret Bourke-White and Ruth Rozaffy.
Soviet Art. Squibb Gallery, Fifth Ave. and 57th St., N. Y.

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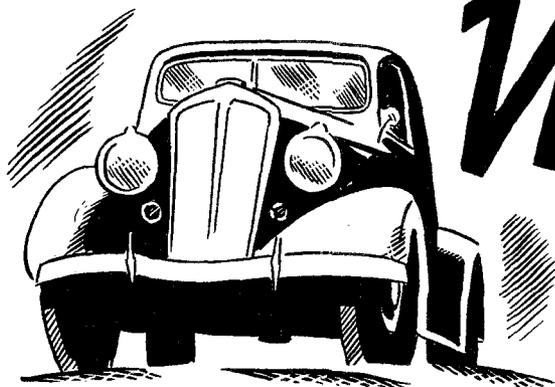
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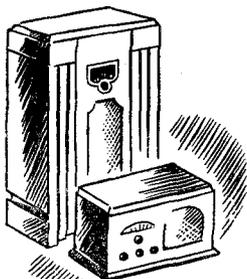
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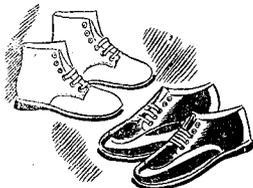


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