

dies; the accusations of murder from the patient's wife and the newspapers drives the young physician from the hospital and affects his mind. From there, the film is essentially a record of the subconscious. In the main, Director Werner Hochbaum has been successful in his portrayal, but many of his images are questionable. It is the cure which is the weakest part of the film. Somehow it isn't as convincing as it might have been.

This, like Pabst's early film, *Secrets of a Soul*, which portrayed the psychoanalytic treatment of a patient with a knife-complex, is a valuable contribution to a branch of the cinema in which little has been done. This lack is a pity, for there is no better medium than the cinema to dramatize the mind, conscious as well as subconscious.

Cecil B. DeMille's *The Plainsman* (Paramount) is a shallow, superficial attempt to present a so-called romantic chapter of American history: the expansion of the West. It is colossal in the typical DeMille manner. But it will "get" the audience since it is built upon a sure-fire formula: a group of brave fighters against tremendous odds. This is the story of Wild Bill Hickok (Gary Cooper), Calamity Jane (Jean Arthur), and Buffalo Bill (James Ellison). Placed against a background of gun-runners, killings, Custer's Last Stand, *The Plainsman* emerges as a gaudy "western" with epic pretensions. One of its most disgusting features is the chauvinistic attitude toward the Indian. There is a concession to the times in the first ten minutes of the film, where we are shown a meeting of Lincoln's cabinet discussing what to do with the superfluous labor power (the returning soldiers from the Civil War). There is also a sharply drawn episode of unscrupulous munitions makers who unload their arms to the Indians. The outstanding thing in the film is Gary Cooper's magnificent performance as Wild Bill. Jean Arthur as Calamity Jane is miscast.

One In a Million (20th Century-Fox) marks Sonja Henie's debut as an actress. It is a generally unsatisfactory musical comedy in which the Ritz Brothers are the outstanding feature. *Broken Blossoms* (now at the Belmont Theatre, New York), a new English version of the old Griffith film, introduces the brilliant Dutch actress, Dolly Haas, in her first dramatic role. Since the producers make a great deal of noise about the early silent version, I should like to withhold discussion until next week when I will have seen the Griffith film again.

PETER ELLIS.

THE DANCE

UDAY SHAN-KAR and his Hindu Ballet, after an absence of three years, opened their American tour by presenting a concert of folk, character, and religious dances—and to an ovation.

Technically, Shan-Kar is brilliant; no waste to his movement, he has a skill for ease and a certain delicacy which accompanies a poignancy rather than a restraint. His rhythms (and sometimes he must have four rhythms going at

the same time—his hands and his feet and his head and his arms—perhaps more than four distinct rhythms) as a performance are amazing. There is no other word for it. Add the brilliant costumes, the color, the strange instruments and their stranger complex sounds and rhythms; add the gratifying dancing of Simkie, whose technique is second only to Shan-Kar's and whose body movement is extremely happy, and it is not difficult to understand the enthusiasms of an audience that has worked up a sort of Shan-Kar cult.

Of course, there is something exciting about an exotic background and a startling virtuosity; there is pleasant simplicity in the folk dances (*Snanum*, *Marwari*, *Harvest Dance*, etc.); there is humor in the loose dramatic structure of the pantomimic *Shiva Parvati Nryttya Dwandva*, the religious dance competition. The vitality, however, the audience has come to expect, with a knowledge of the contemporary scene, is lacking; the concert for all its brilliance smacks of nostalgia. The audience applauds technique and decor, not substance.

Lotte Goslar does whatever dancing there is in Erika Mann's continental variety show, *Pepper Mill* (which will be on at the New School in New York the evenings of January 22, 23, and 24), and is entertaining enough in mime compositions of rather slight comment such as "Disgruntled," "Intoxication," "The Little Circus Dancer" and the encored "Dance of the Virgin."

OWEN BURKE.



Forthcoming Broadcasts

- Mary van Kleeck*: "W.P.A.—No. 1 Must." 6:30 p.m., Thurs., Jan. 21, WQXR (1550 kc), N.Y.
Farm Tenancy: Secretary of Agriculture Wallace. 10:30 p.m., Fri., Jan. 22, Columbia.
Josef Hofmann, soloist with orchestra conducted by Jose Iturbi. 9 p.m., Sun., Jan. 24, Columbia.
W.P.A. Variety Show. 9 p.m., Wed., Jan. 27, N.B.C. blue.
Sigmund Spaeth: "The Tune Detective." 11 a.m., Wed., Jan. 27, Columbia.
Effects of Light, Sun, and Other Rays on Growth. Dr. Otto Glasser, bio-physicist. 4 p.m., Wed., Jan. 27, N.B.C. blue.
Congressman Maury Maverick. 7:45 p.m., Thurs., Jan. 28, N.B.C. red.
Labor Questions: "Town Meeting of the Air." 9:30 p.m., Thurs., Jan. 28, N.B.C. blue.

Recent Recommendations

MOVIES

- Great Guy*. Civic crusading, with James Cagney the attraction.
Camille. The old yarn worth seeing only because it has Garbo.
Revolutionists. A fine Soviet film of the 1905 days.

PLAYS

- You Can't Take It With You* (Booth, N.Y.). A funny play by Hart and Kaufman about a goofy family.
The Women (Barrymore, N.Y.). More fun, by Clare Boothe, sharply satirizing the way bourgeois females juggle husbands.
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