

## 'High, Wide, Handsome' Is Movie Compromise; Aquatic Stars at Lyric

Musicale and Epic Ideas Mixed to Make Circle Film.

By JAMES THRASHER

Take a story of Pennsylvania's early oil boom, a musical score by Jerome Kern, a finale full of fighting men with bull whips and wrenches, add the heroine leading the rescuing parade of elephants and circus wagons, and what do you have?

Paramount has called it "High, Wide and Handsome," and it is now on view at the Circle. For good measure the bill also offers John Barrymore, in various disguises and as himself, in "Bulldog Drummond Comes Back."

Alfredo Oscar Hammerstein II didn't know whether to make another "epic" of American frontier life, or another musical film. So he compromised, not always combining the best features of both. The resulting effort is a little too much of a load. Mr. Hammerstein should have made two trips.

As is often the case, Mr. Hammerstein and Director Rouben Mamoulian had the makings of a forthright and lively action picture in their grasp. It's all about the young Pennsylvania farmer who has an idea that the "rock oil" that seeps out of the ground can make him some money. When his drill hits a "gusher," a lot of other people have the same idea.

### Complications Set In

Meanwhile the farmer has married a young girl whom he and his grandfather had taken to when her father's mining show wagon burned. They are married. But oil takes so much of the bridegroom's time that, after a quarrel, the bride goes back to circus life. Meanwhile, a Philadelphia railroad group has raised the "oil farmers" freight rates to prohibitive heights, hoping to get control of their wells.

Finally Peter, the young farmer, hits upon the idea of piping his oil to the refinery. His pipe line is raided and broken several times by rival mobs. Some of the farmers desert him, others join him. Every one day remains to lay three miles of pipe, things look black. Then Peter decides to run the pipes over the face of a high cliff. Here the final fight takes place.

### Ritz Brothers on Screen

Ross Wyse Jr. and Jean Mann have a clever act which includes a Leon Errol lesson in adagio dancing and some very energetic tap and acrobatic dances of a straight nature. Then there are the Keller Sisters, who croon in agreeable harmony.

Ritz Brothers fans will have a holiday in the Lyric's picture, for the three balmy brothers are featured in "Life Begins in College." Their adventures as the college tailors are a romp of slapstick and "mugging" culminating in a burlesque of the "big game."

Nat Pendleton, Gloria Stuart, Joan Marsh, Fred Stone have a part in the academic antics, as does Ed Thorkerson, radio sports announcer.

### WHAT, WHEN, WHERE

#### APOLLO

"Lancer Spy," with Dolores Del Rio, Peter Lorre, George Sanders, 11:40, 1:14, 3:48, 5:32, 7:36 and 10.

#### CIRCLE

"High, Wide and Handsome," with Irene Dunne, Randolph Scott, Irene Dunne, at 12:31, 3:33, 6:45 and 9:30.

#### Bulldog Drummond Comes Back,"

with John Barrymore, at 11:22, 5:45.

#### KEITH'S

Vaudeville on stage, with "Disappearing Water Ballet," at 1:09, 3:53.

#### OHIO

"Life Begins at College," on screen, with the Ritz Brothers, at 2:30, 5:1 and 10:10.

#### LOEWS

"The Prisoner of Zenda," with Robert Donat, Greer Garson, and Douglas Fairbanks Jr., at 12:30, 3:40, 6:45 and 10.

#### AMBASSADOR

"Mr. Doda Takes the Air" with Kenny Baker, and "Outlaws of the Orient," with Jack Holt.

#### ALAMO

"Super Sleuth," with Jack Holt.

#### LYRIC

Vaudeville on stage, with "Disappearing Water Ballet," at 1:09, 3:53.

#### CHICAGO

"Slave Ship," with Wallace Beery, "Can't Buy Luck," with Lee Mac.

#### SKY HARBOR

"High, Wide and Handsome," with Randolph Scott.

#### APOLLO

The strangest love any woman ever knew.

#### KEITH'S

"Lancer Spy," with Dolores Del Rio, George Sanders, Peter Lorre.

#### GRANADA

1045 VIRGINIA AVE. SUNDAY

#### APOLLO

"The strangest love any woman ever knew."

#### KEITH'S

"Lancer Spy," with Dolores Del Rio, George Sanders, Peter Lorre.

#### MUTUAL

Starting at Special Midnight Shows at Night

NEW YORK'S PERSONALITY GIRL THE BEAUTY SUNYA [SMILES] SLANE With the SWING GIRLS

And Seven Featured Comedians

Mat. 2:15, Two Shows at Night 7:15 and 9, Continuous on Sunday. Get up a party and attend our famous midnight show tonight.

## TALLULAH CHECKS UP ON SCRIPT



Here is Tallulah Bankhead absorbed in a last-minute checkup of her script of "Anthony and Cleopatra," in which she is to open

Monday night at Rochester, N. Y., and which she will bring to English's for a three-day engagement opening Oct. 28.

## 'Rain' Drama Disappoints

Miss Crawford Plays Her 'Bad' Role Well, However.

"Rain" was a good story when

Merle Oberon wrote it in a good

play, when it was carpentered for

the stage, and it may have been

a good movie in 1932 when Maxwell Anderson adapted it for the screen.

But something seems to have

happened to it since then. The

version of "Rain" now playing at

Keith's, while it still has dramatic

moments, limps rather badly.

Cynical moviegoers may incline to

the belief that the film has been

severely cut by the Will Hays office.

The story, if anyone has got

it, concerns a girl, Sadie

Thompson (played by Joan Crawford) and a reformer, Mr. Houston (played by Walter Huston), who

are in love. Sadie has

been a bit better than he turns out to be.

Reformer and girl, with others,

are thrown together on a tropical

island where a great deal of rain is falling. He tries to show Sadie the error of her ways and is successful in that part overcomes him.

He Commits Suicide

This lapse on the part of her

would-be savior shocks Sadie out of her conversion. The reformer

commits suicide. Sadie and a

marine (Mr. Maugham did not have

any Marines in his version of

"Rain") look forward to a happier

life together.

One reason Harlem has lost caste

is because it has moved down

the social ladder. The Cotton

Club, to Broadway, other salons of

sepia, followed suit. The Harlem

Uptown House, a close competitor of

the Cotton Club, virtually is across

the street on the Gay White Way,

and going well. The Kit-Kat Club,

in the east fifties, has become as

popular in the wee hours before

dawn, as was Harlem's Connie's Inn

in the old days. Ducky dene have

moved into Broadway's Swing Alley,

52d St. and even Greenwich Village

have done the same.

And with the migration of the

white population, the Negroes have

been forced to move out of the

city, and into the suburbs.

But the Negroes have not been

able to find work, and are

now competing with the white

population for jobs.

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