

Dad's Swords Fit Doug Jr.

Loew's Shows Fairbanks As Dashing Hero.

Given an equal number of stone walls to vault and sabers to brandish, Douglas Fairbanks Jr. very likely will become the same dashing hero that his pappy was. In "The Corsican Brothers," currently at Loew's, Doug Jr. woos, fights, rides and jumps about with all the alarming springiness that be-hooves the son of old man Fairbanks, the late.

It looks like sword play is here for awhile, for Fairbanks the son is still a young man and Hitler can't burn all the Dumas books even with his best trained Gestapo. And it is, by no means, a dull outlook.

Though "The Corsican Brothers" keeps the projecting machines whirling away for nearly two hours, it's not quite as long as some other pictures that take the same time.

Settings Good, Too

The film has, for one thing, the Dumas story (freely adapted) and is as well known by now. Dumas was quite a man when supplied well with pen and paper. Another point worthy of mention is the setting—castles, forests, mountains, etc. It spreads on the correct atmosphere heavily and according to the credit lines, one Nicolai Remisoff, art director, is responsible for this.

And one more item: The cast, though obviously not inspired to the trembling point by Gregory Ratoff's direction, it manages to come through sufficiently on all fronts. One remembers the work of Akim Tamiroff (enemy of the Corsican brothers), Ruth Warrick, the blushing, innocent sweetheart of them both, and J. Carroll Naish, lord protector of the Corsican, Lucien.

Plays Double Role

Lucien and his brother, Mario, are played by one and the same Douglas Fairbanks Jr. Separated at birth when Tamiroff murders their family, they are reunited in manhood and resolve to have vengeance on the villain. That they have, though it takes the death of Lucien to reunite them following the difficulties arising from their love of the same queenly Isabelle (Miss Warrick).

The film is a better-than-average sword-dueling kind, but whatever, it is better to have Mr. Fairbanks back in boots and stocking caps than in the cloak of American ambassador to Latin America that he wore last summer. It's more to his calling.—F. P.

Mean Man



VOICE from the Balcony by FREMONT POWER



WHAT HAS BECOME BY NOW ALMOST a fable (about a man who came to dinner and stayed for six months) and a story of London in that fateful, blitzkrieged September of 1940—they comprise the new attractions opening tomorrow with the intention of luring the populace into the downtown cinematic sector.

The first, entitled simply "The Man Who Came to Dinner," is coming to the Indiana. The story of London in September, called "Confirm or Deny" with Don Ameche as an American correspondent bent on getting news of those tragic days to his homeland, is due on the Circle screen.

Here, for sure, is an example of how Hollywood is entertaining an America at war. "The Man Who Came to Dinner" is comedy, pure and simple. There is no moral involved more important than what effect a grouchy man may have on an otherwise happy household. "Confirm or Deny" is filled with bombs, teletypes, love and men who do duty their duty: An exposure of life in a great emergency.

Mr. Bah

AT THIS late date, "The Man Who Came to Dinner" is a cross, spoiled gentleman whom nearly all theater-goers throughout the land can count among their acquaintances. He is what one calls when other words are elusive, an institution.

When George Kaufman and Moss Hart wrote their hilarious comedy some years ago, they invited Monty Woolley, a former Yale dramatics professor, to come up and play the lead. He accepted. When Warner Bros. laid claim to the script, they searched and debated and scratched their executive heads over who should play the main part. And then the thought descended suddenly upon them: Why not the same man who played it on Broadway.

And that is how the bearded, scholarly Mr. Woolley came to be the star of both the stage and the Hollywood versions.

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Those who saw the stage play (seen at Englewood with Clifton Webb in the lead) know, of course, that there are a few unfriendly lines which Mr. Hays' boys would never allow to be spoken for family trade.

Among the meaner men on the downtown screens tomorrow will be Monty Woolley, "The Man Who Came to Dinner." This one comes to the Indiana.

Assigned Role of Gehrig's Wife

HOLLYWOOD, Jan. 22 (U. P.)—

Film starlet Teresa Wright today had won the screen role of Mrs. Lou Gehrig opposite Gary Cooper in the film story of the great New York Yankee first baseman. The announcement of Miss Wright's selection was made by producer Samuel Goldwyn.

Miss Wright came into film prominence in the picture "The Little Foxes," starring Bette Davis. A year ago she was regarded as an unknown in Hollywood.

Mrs. Gehrig, whose life Miss Wright will portray, said she was "flattered that you chose Teresa."

HUSBAND LOAFED, ACTRESS CLAIMS

HOLLYWOOD, Jan. 22 (U. P.)—

Actress Mildred Louis Chapman is seeking a divorce on grounds her husband, Howard Ben Chapman, a writer, "loafed about waiting for a job he wanted." She said she was "tired" of being his sole support.

"He figured that as long as I worked he could wait for a job he wanted," she charged. "In the meantime he bought a boat on credit and spent all his week-ends on it."

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