

# Comment on the Current Talkies

By BERYL HUGHES

*Sweethearts and Wives*, coming to the Lyric, is a mystery romance starring Billy Dove and Clive Brook. The story concerns a stolen necklace of diamonds. Had the necklace not been stolen, Lady Deptford would not have been in danger of a divorce from her husband and Patricia, her sister, would not have gone to the lonely deserted inn near LeTouquet in the south of France to recover it. But it was stolen while Lady Deptford was paying a clandestine visit to another man's apartment. Patricia was getting along very well at the inn and had almost recovered the necklace when someone arrived unexpectedly and she was forced to assume the disguise of a maid. The thief slid through her fingers and when she found him he was dead, murdered. That complicated matters, and Lord Deptford hired a clever divorce lawyer

to unravel the mystery. The solution is novel and interesting.

*Abraham Lincoln*. We have been waiting for this picture. It ranks with the few pictures to remember. David Wark Griffith has made this his masterpiece, thanks to his own artistry, a marvelous cast and a magnificent script written by Stephen Vincent Benet. Walter Huston plays with dignity, finesse, and grandeur the part of Lincoln. The poignant love affair with Ann Rutledge, Sheridan's ride as one of the Civil war sequences, and the assassination of the President in Ford's theater, the picture moves dramatically and beautifully. This picture coming to the Lyric should not be missed.

*Dirigible*. Ralph Graves and Jack Holt have been up in the air once before in *Flight*, under the seas in *Submarine* and in many costarring adventures

since Columbia decided to make a team of them. Their new picture is the best of the lot, and is a combination of Byrd's fight to the South Pole which had no love interest, except the love of adventure, and the usual triangle of two men in love with the same girl. There is action, plenty of it, an absorbingly interesting story and some good acting. Coming to the Fox.

*Golden Dawn*. Hot on the heels of *Trader Horn* comes another picture of the jungles of Africa, but quite a different picture. Originally a light opera written by Oscar Hammerstein and Otto Harback, it has been transferred to the screen with few changes. Dawn was supposedly native and had been imprisoned in the jungle as the bride of the pagan god Mulungha. She is discovered by a young British officer who attempts to free her, but Shep Keys, a Dutchman who has joined the native troops, wants Dawn for himself. He incites the natives against her and they prepare her for sacrifice. She is saved in a most unusual way and restored to her lover and civilization. Coming to the Lyric.

*Young Donovan's Kid*. Jim Donovan, gang leader, becomes the guardian of Midge Murray, a seven-year old boy whose brother has been killed in a fight while protecting Donovan. Midge is an incorrigible youngster, so Jim seeks advice from the parish priest. The priest sends his niece Kitty to Jim's quarters to look after the boy. Everything goes well until Duryea, a nosy individual from the Child's Welfare society, takes Midge away and places him in a house of correction. Jim is bitter and vows vengeance against all law and order. Kitty, however, keeps him on the straight and narrow path. The two are seen together often, especially when Kitty takes large sums of money from her office to the bank. One day Jim visits Midge, and Kitty is robbed on her way to the bank. Jim and Kitty are suspected and arrested. Jim realizing that he will be framed because of his past record, breaks arrest, finds the robbers, and after a hard fight recaptures the loot. He is seriously wounded but staggers to the police station, returns the money and collapses. That is telling more than enough, we will leave the finish for you to find out.

Richard Dix, star of *Cimarron* and Jackie Cooper, seven-year old boy who scored fame in *Skippy*, are the stars of this picture. Fred Niblo has made this picture worth seeing, by the careful handling of a theme that might have become wishy-washy in less capable hands. The acting is natural and constrained and not over done. Jackie Cooper is one of the most appealing youngsters on the screen, and you will

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want to see *Young Donovan's Kid* for the sheer joy of watching him, if for no other reason. Coming to the *Radic*.

*It's A Wise Child*, no doubt, who knows its own parent, but it took some wise producers to get this picture past Will Hays and the boards of censors.

Not that it is bad or wicked, it is as racy a farce as you will see in many a day, and once again Marion Davies proves herself an able comedienne. The original play from which it is taken has been altered somewhat, but most of its funny risqué lines have been retained. A goodly part of the male population of a small town is suspected when the rumor gets out that *Joyce Stanton* is to become a mother. Of course

she is not, but the local sewing circle thought so when she so boldly championed a servant girl who is. Complications naturally arise and the picture sparkles along until the tangle is unravelled to the satisfaction of all. Coming to the *Ideal*.

*The Gang Buster*. Jack Oakie in a highly amusing parody on gangster films. Mr. Oakie is the sap insurance salesman from Arkansas who comes to the big

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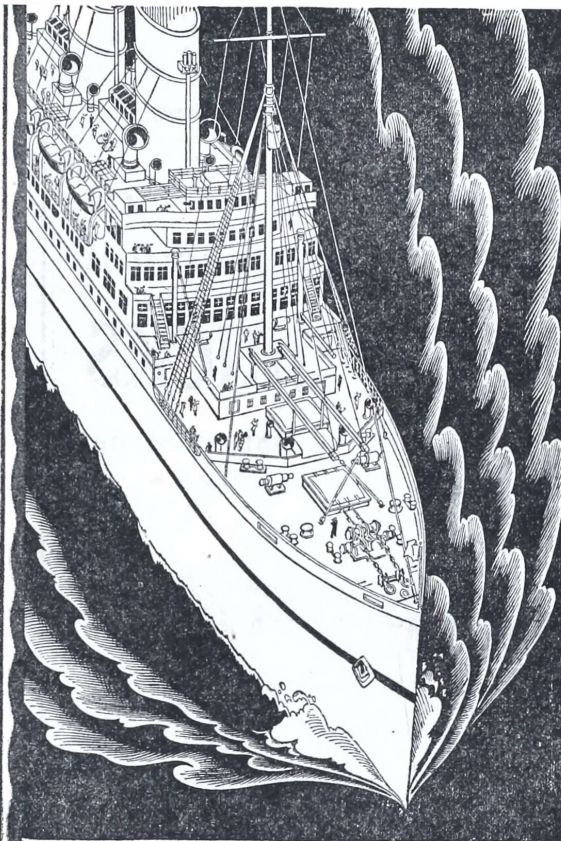
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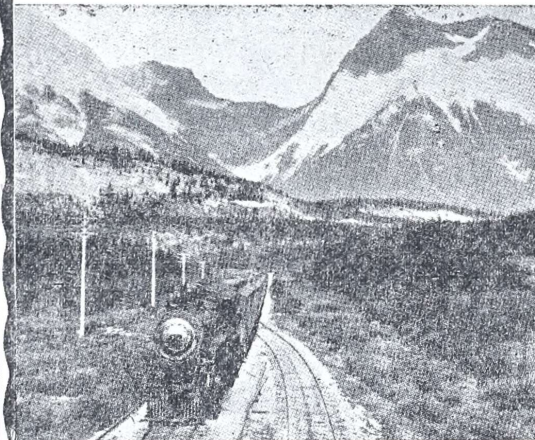
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city, falls in love with the daughter of a prospect, and when the girl is kidnapped by the underworld enemies of her father, Oakie attempts her rescue. Brassy and dumb, he blunders into all kinds of adventures and escapes only because he is too stupid to know the danger he is in and the risk he is running. The picture contains plenty of shooting, a dash of adventure and some of the best gags we have heard in a long time. William Boyd, the tough gangster who has half the city afraid of him, is great. Wynne Gibson, as the gangster's moll and Jean Arthur as the lawyer's daughter do very well. For two hours of real entertainment and fun, this picture is highly recommended. Coming to the *Fox*.

*The Criminal Code* will bear comparison with that splendid picture of prison life, *The Big House*, and lose nothing. *The Big House* showed why prisoners riot; *The Criminal Code* tells why prisoners refuse to talk and what happens to them for it. Walter Huston, star of *Abraham Lincoln*, is the hard-boiled district attorney who sends a youngster to prison for a justifiable murder. Six years later the lawyer has become the warden, and he meets the boy again during the investigation of a murder that has been committed in the prison. Holmes knows who is guilty and refuses to tell and in consequence is consigned to the dungeon where he suffers tortures of mind and body at the hands of his guard. There is a love interest too, in the romance between Phillips Holmes and Constance Cummings, daughter of the warden. Strange as it may seem, this romance seems natural and not dragged in by the ears, as is the case so often in pictures of this kind. Walter Huston, one of the most capable actors on the screen, is forceful and convincing, and always true to the part he is playing. Coming to the *Fox*.