

not only by the transformation in his womenfolk, but also by the appearance of his penthouse, which has likewise been redecorated. And then Mother springs her second big surprise. "I've been thinking," she says, "that we've been rather selfish during this war. Other people are making all kinds of sacrifices and doing something to help, so I've arranged to do something, too."

Guess what? Nothing less than to hold a nice cosy little party, in aid of Patriotic Funds of course, for a few other wealthy, over-dressed people, at which Gracie Fields is the star attraction. There's sacrifice for you!

No, this film isn't satirical. Nor, for that matter, does it in any way represent an official viewpoint. But it did strike me as being in poor taste, as well as a pretty bad advertisement for Americans.

GENTLEMAN JIM

(Warner Bros.)

 IN this film that very wooden actor Errol Flynn personifies James J. Corbett, the boxer who made ring history in the United States by knocking out John L. Sullivan in 1892 in the first world championship conducted under Queensbury Rules. But Mr. Flynn's woodenness extends only to his histrionic inability to register the more subtle shades of emotion: on his feet he is as light and as fast as a ballet dancer, and he also packs a hefty punch. Again, he is a very self-confident young man, and so apparently was James Corbett. Mr. Flynn is therefore by no means unsuited to the starring role in this film, which consists of almost nothing else except prize-fights, very excitingly and realistically photographed. There is also a girl (Alexis Smith), who side-steps his advances till the last scene; an Irish father (Alan Hale), who eggs him on in his career; and one or two other characters who fit well into the boisterous background. But it is the boxing that makes this a colourful, and vigorous, though largely unauthentic, entertainment.

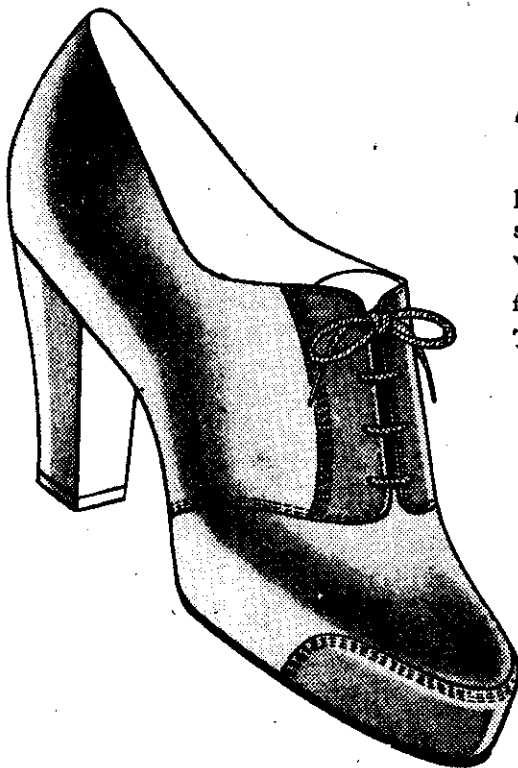
KISMET

(M-G-M)

 USING some of the most opulent Technicolour photography yet seen, yards of bright silks and satins, bushels of paste diamonds, and a Cast of Thousands, Hollywood here presents a new version of Old Baghdad. Ronald Colman swaggers around with gusto but some self-consciousness as the king of the beggars who masquerades as a prince; Marlene Dietrich is encased in gold paint and wriggles rhythmically as the queen of the dancing-girls; Edward Arnold leers lecherously and chuckles sadistically as the wicked Vizier; and James Craig dodges assassination as the young Caliph who finally marries the beggar's beautiful daughter. *Kismet* is certainly an eye-ful, and if you feel like a vicarious night out with the harem of the harem you should enjoy yourself. On the other hand, you may choose to regard the whole thing as an example of rather misguided ingenuity.

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