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Jockey. But Master Rooney turns up there, Marco's father and uncle, who were important merchants in the city of Venice. Thus, as the world's first travelling salesman, Marco set out for distant Cathay—a three years' journey through deserts and mountains, beset every mile or so by brigands and perils unknown to western civilisation. Marco was then 21, skilled in the use of arms, an excellent horseman and athlete, fearless and persevering in the pursuit of trouble, trade and amours. The young Polo served Kublai Khan for 17 continuous years—years of excitement and tremendous danger.

America Wins

THERE'S a tremendous gusto about the narration of this picture that is rather disarming, and the racing scenes can be thoroughly enjoyed for the excitement they provide—they seldom fail, do they? And Mickey Rooney gives a gem of a performance as a tough American "tomayto" (that's his own expression, and apparently means all that is manly—anyway it's the English visitor's chief ambition to be a "tomayto," too).

It may be libellous to assume that Mickey Rooney, and Judy Garland (excellent in too small a part) are any more representative of young America than Ronnie Sinclair is supposed to be representative of English boyhood—but they gave me the impression that they are. And at the risk of seeming deucedly unpatriotic, I'll say that I much prefer tomaytoes to quinces.

["Thoroughbreds Don't Cry," M-G-M, directed by Alfred Green, starring Judy Garland, Mickey Rooney, Ronald Sinclair. First release, Auckland, June 3.]

First Salesman

THE screen has seen many remarkable portraits of characters taken from the past. Few of these historic personalities, however, enjoyed a life more significant and romantic than the Marco Polo so few people seem to know, whom Samuel Goldwyn has chosen as the hero of "The Adventures of Marco Polo," his adventurous romance which stars Gary Cooper and Sigrid Gurie, a newcomer.

Marco Polo's journey to the thirteenth century court of the great Kublai Khan in Kambalu, Peiping, had as its object the extension of private commerce and the development of new trade opportunities for the Polo Bro-

thers, Marco's father and uncle, who were important merchants in the city of Venice. Thus, as the world's first travelling salesman, Marco set out for distant Cathay—a three years' journey through deserts and mountains, beset every mile or so by brigands and perils unknown to western civilisation. Marco was then 21, skilled in the use of arms, an excellent horseman and athlete, fearless and persevering in the pursuit of trouble, trade and amours. The young Polo served Kublai Khan for 17 continuous years—years of excitement and tremendous danger.

Critics Praise "Chicago"

THE New York Press critics unanimously hailed the 20th Century-Fox production, "In Old Chicago," as a spectacular triumph. The following is from the "Daily News": "All the elements that go into the making of great screen entertainment were apparent when the 20th Century-Fox production of 'In Old Chicago' had its premier in New York. It took nearly two years to make 'In Old Chicago' and the cost of the production ran into millions of dollars. But, as the absorbing story and the thrilling spectacle emerged from the screen, it was realised that it was well worth the tremendous effort expended on it in time and money. . . . The story leading up to the burning of the city of Chicago on the night of October 9, 1871, is a powerful tale based on the novel by Edwin Busch entitled, 'We, the O'Learys.' The legend that Mrs. O'Leary's cow kicked over a lamp in the barn behind the cottage on De Koven Street is used to ignite the spark that sets the city aflame and to bring the picture to its sensationally melodramatic climax. . . ."

"Alice Brady is magnificent, giving the performance of her life in the role of the hard-working, outspoken Molly O'Leary. Alice Faye proves that she is as fine a dramatic actress as she is an entertainer of song and dance, when, as the glamorous Belle, she sweeps across the screen in the gaudy clothes and stage costumes of the period.

"Tyrone Power handles the slightly heavy role of Dion with ease and conviction. . . ."



You may not recognise him, but it is Sandy Powell who is being threatened by the Black Death in this scene from "Leave It To Me," just released by Action Pictures. It was banned in Australia but approved for universal exhibition in New Zealand.