

viewpoint while at the same time disagreeing with it if necessary.

## The Middle Course

IN the system of grading which the "Record" has adopted, an attempt will be made to strike this middle course. For instance, just because a film happens to be a Western will not automatically debar it from the higher gradings. If it is a good Western—that is, if it does what is expected of it, and at the same time lives up to the best traditions of its kind—it is as much entitled to praise as any more pretentious production.

Logically also, just because a film is pretentious will not save it from becoming an "Also Ran" or a "Dead Horse" if it falls below standard. In fact, the higher a film is, the further it is in danger of falling; the more it claims to be "big," the harder it must work to justify that claim. An array of star names, super-spectacle, and colossal cost should not be enough to stifle criticism; even though such criticism may be—and very often is—directly contrary to box-office results.

With this explanation, the tote is now open!

## Korda Gives Us An Eyeful of Colour

"The Divorce of Lady X." London Films-United Artists. Directed by Tim Whelan. Starring Merle Oberon, Laurence Olivier. Just released.

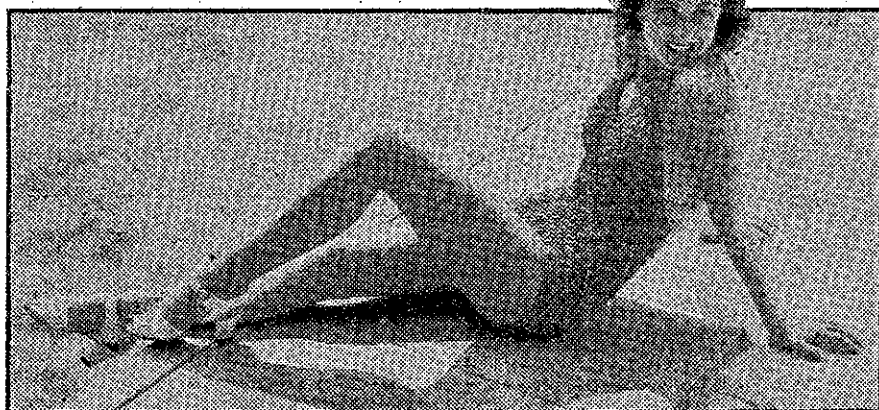


A GOOD BET.

THE Oriental richness of nearly all Korda productions is accentuated in Alexander's first technicolour venture, "The Divorce of Lady X." Having spent about £300,000 on it, Korda was not going to give us any chance to overlook his colour. He sent Merle Oberon to a fancy-dress ball in a London fog illuminated by Neon signs, put her into a man's pair of gaily-striped pyjamas, covered her with a magnificent silk evening-cloak for breakfast, made her write in technicolour lipstick on a mirror, dressed her thereafter in a striking variety of gowns, costumes and nail polish, and sent her down to the country at the last so that she and the rest of the cast (the men most gorgeously clothed in red) could ride to hounds across lush-green meadows.

## Bright Young Thing

IF the story of "Lady X" had demanded concentration from the audience, the obtrusiveness of the colour might have been a fault rather than an asset. But "Lady X" is a fairy-tale, for all its modern settings, its witty dialogue and its sophisticated manner. It is the story of a judge's bright young granddaughter who set out to marry a rising barrister and teach him that he did not know everything about women. To this end, she usurped his bed in a hotel, and pretended to be a most notorious woman. If you can believe that anyone as girlish and innocent-looking as



DANIELLE DARRIEUX (pronounced "Dare You") is a French actress from whom Universal are expecting great things. She makes her Hollywood debut in "The Rage of Paris," co-starred with Douglas Fairbanks, jun.

Merle Oberon could get away with the pretence of having had four marriages and one or two of the other thing, then I'll take back what I said about this being a fairy-tale.

## Peer and Judge

I COULD, if necessary quote other equally good reasons for accepting the picture in a spirit of disbelief

James Agate probably summed it up pretty well when he said that Olivier's light comedy manner always seems to be slightly wristwatch-conscious. Still, that manner is by no means out of keeping with this role of a barrister briefed to appear for the complainant in a divorce in which he believes himself to be the co-respondent.

Thinking it over, "The Divorce of Lady X" strikes me as one of the best English comedies I've seen for a long time. Mark you, I said English.

## SILVER WEDDING

### Married Wonder of Hollywood

JEAN HERSHOLT, the film star, is to-day one of the wonders of Hollywood—he has lived with the same wife long enough to celebrate his silver wedding.

Hersholt, aged 51, has played in 440 different parts and is known to Hollywood as the "Durable Dane."

A little over 25 years ago he came to Hollywood and got a job at £3 a week. He wrote to his sweetheart, Miss Vic Anderson, whom he had left behind in Montreal, to come and join him. When she arrived they were married.

No other actor can claim his record. Only Chaplin, Harold Lloyd, Wallace Beery and Slim Sumner survive of all the celebrities who worked with him in the extraordinary Hollywood of 1913.

but I won't, because it is easy to take this show as it comes and like it very much. Particularly easy to like are Merle Oberon's exotic, almost Eurasian, beauty, and the superb performance of Ralph Richardson as a dunderheaded peer of the realm, and of Morton Seltén as a mellow old judge. Richardson's portrayal of fatuous irresolution when faced with the prospect of a faithless wife is a minor triumph. So is Morton Seltén's breakfast conversation with his butler.

Of Lawrence Olivier, as the embarrassed barrister, I am not quite so sure,

## Crazy Comedy of Stage Folk

["Good-bye, Broadway." Universal. Directed by Ray McCarey. Starring Alice Brady, Charles Winninger. First release: Wellington, July 1.]



TAKE A CHANCE.

"GOOD-BYE, BROADWAY" is based on James Gleason's play, "The Shannons of Broadway," which, I seem to remember, was made as a film a good many years ago. This time the stars are Alice Brady and Charles Winninger, who have changed their screen names from Shannon to Malloy.

They are, I think, worthy of better material than this picture gives them. On the other hand, it would hardly be a picture without them. They try hard and often succeed—in putting life into a series of old-fashioned and often very noisy situations.

## Bad Investment

IT is some time since I saw "Good-bye, Broadway," and I'm afraid it didn't make a very deep impression on me. But I do remember that Alice Brady and Winninger are husband and wife, and members of a once-successful vaudeville act which has come down in the world. It's a case of stiff upper lips, smiling in the face of adversity, and hoping that better luck is just around the corner—but at last they're