

Gracie Allen Goes Gay At College

["College Swing" Paramount, directed by Raoul Walsh, with Gracie Allen, George Burns, Edward Everett Horton, Martha Raye. First release: Wellington, August 19.]



TAKE A CHANCE.

THE fact that this is another college picture narrows its appeal from the start, and Martha Raye's fairly prominent inclusion in the cast isn't likely to have a broadening effect either. Yet within such limitations there have been a good many very much worse pictures than "College Swing."

Two big things are in the film's favour. One is a peppy opening and, for a college film, a rather original plot-idea; the other is Gracie Allen. The

THIS WEEK'S LAUGH

Returned With Thanks!

A DIRECTOR with time on his hands recently dug up the script of the Academy Award winner, "It Happened One Night," had it copied with different character names, retitled it "Moonlight Revenge," and submitted it to a producer. The other day it came back to the director with the producer's notation: "I don't see a picture in this."

opening shows a small country school of the year 1738, at which Gracie is a thoroughly hopeless pupil. Her wealthy grandparent provides in his will that should none of Gracie's descendants pass an examination within 200 years, his fortune (including the college property) shall go to charity. In 1938, Gracie is still at college, with the zero hour approaching. The rest of the story, such as it is, depends on the mild dirty work of Bob Hope, to ensure that Gracie shall prove a scholar and inherit the property.

Gracie Takes Charge

MORE muddled-headed than ever, Gracie Allen pushes all other members of the cast into the background, including her husband, George Burns, and Edward Everett Horton. She also sings and dances brightly; and other choice moments are her appointment of Professors of Music, Physical Training and Economics as eccentric as herself (the economics expert sends himself to sleep with his own voice!).

For the rest there is a lavish collection of songs, co-educational romance and rather tedious foolery, and dancing routines in which Betty Grable cuts a comely figure. Jackie Coogan is dragged into it, presumably on the strength of his marriage to Betty. She seems

"Can you throw any light on this?"



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