

SEEN IN THE DARK

MORE TOUGH STUFF FROM MR. TAYLOR

["Stand Up and Fight." M.G.M. Directed by W. S. Van Dyke II. Starring Robert Taylor, Wallace Beery and Florence Rice. Now showing in New Zealand.]

What We Say

THE process of toughening up Robert Taylor proceeds apace. It started in "Yank at Oxford," and continued in "Roar of the Crowd" (in which, if I remember right, he wore a thick mat of hair on the chest, planted there hair by hair by M.G.M.'s efficient make-up department).

It is carried on still further in "Stand Up And Fight," which transplants our hero to a post-Civil War setting of rough stage-coach men, contraband slaving, and primitive railroads.

Mr. Taylor is a young Southern gentleman of impeccable accent, who has lost his all, and, spurned for spinelessness by his sweetheart, fares forth to prove he is a man.

Chief obstacle to all this is Wallace Beery, a hardened old sinner, who runs a declining stage-coach company.

Taylor and Beery play out to the bitter end the two strong men who batter each other to a standstill and finally become everlasting friends. All Mr. Beery's old mannerisms are there, including the earthquake which every now and then convulses his face.

It is slickly and competently produced in the magnificent M.G.M. manner, and some of

Screen Idol Battered By Beery In "Stand Up And Fight" . . . Meet Isa Miranda . . . "Hell's Angels" And "First World War" Reissued

New York Says

"HERE is new material vitally handled, and here is Wallace Beery at his very good best with a new and confident Robert Taylor alongside.

"Mr. LeRoy could have made a great picture out of the slave-running trade alone. He could have made a great picture out of the competition (circa 1844) between the stage lines and the infant railroads, specifically the B. and O.

"But he chose to use both of these subjects as construction materials in the making of a great picture about people, and he put all of the right people in all of the right places before he started grinding.

"The screen play is a skillfully and delightfully wrought piece of material. It is as full of

land something to Robert Donat, and Isa Miranda more



ISA MIRANDA
"Nitchivo" in a husky, hard contralto.

When a picturesque Cossack regiment, a charmingly-fatuous Russian general, and a devil-may-care spy also arrive at the Hotel Imperial, the stage is set for action, and action there is—shootings, bombardments, rescues.

Isa Miranda is an interesting new star, and the only thing I wish she hadn't done was sing "Nitchivo" in a husky, hard contralto. Ray Milland is well up to his usual standard, to coin a phrase, and J. Carroll Naish is very good as the part-playing spy.

But a word of genuine commendation for our old friend Reginald Owen, the Russian general. It is a treat to watch him (a) polishing off his vodka before breakfast; (b) being corseted-up for his full-dress uniform; and (c) drinking

["Hell's Angels," United Artists picture, reissued by British Empire Films. Directed by Howard Hughes. Starring Ben Lyon, James Hall, and Jean Harlow. Now showing in New Zealand.]

["The First World War," 20th-Century-Fox. Edited by Lawrence Stallings, who also is the commentator. Now in release.]

THERE are two reissues now going the rounds that, individually, are splendid pictures, but when shown together on a double bill, destroy each other.

One is "Hell's Angels," produced in the halcyon days of the last decade when money was spent like water, and the other is the war picture with the grimly-prophetic title, "The First World War," an edited presentation of news-reel shots taken before and during the Great War.

The latter picture is a splendid bit of anti-war propaganda, with a minimum of comment. The pictures tell their own story.



BEN LYON
"Best role of his career."

Many figures famous in European political circles before the war are glimpsed—the Kaiser, Tsar Nicholas of Russia, Archduke Ferdinand who was assassinated, Franz Josef—among others.

"Hell's Angels" glorifies war, and kills the first picture because it is more spectacular.

Ben Lyon, in the best role of his career, is the star, but the bit parts played by several unknown actors taking parts of German army officers, are outstanding.

Jean Harlow had her first starring part in this show, and her slim form in diaphanous dresses and revealing robes is something that hasn't been seen on the screen since—well, "Hell's Angels."

I hope that both these pictures go the rounds for a good while, with the proviso that they be shown separately.—R.C.M.

NEW STAR

Triumph For Mary Martin

PARAMOUNT executives are positively puffed up with pride at having won the signature of a young woman called Mary Martin to a contract.

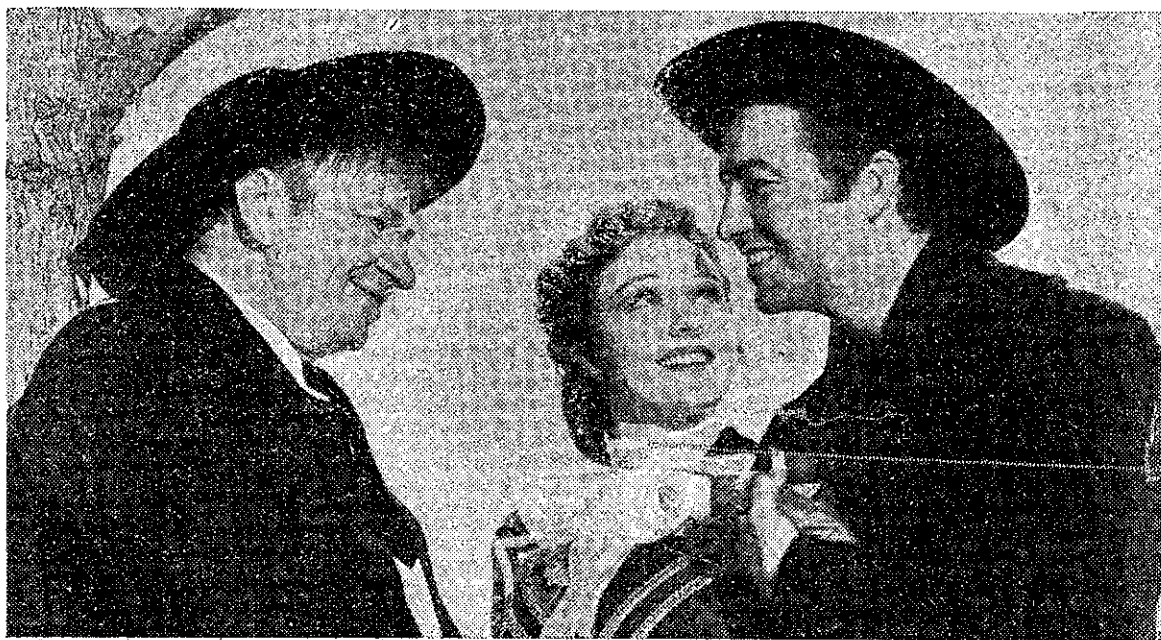
About a year ago no studio in Hollywood would have counted Mary a capture. M.G.M. in fact, had her among their stock players and let her go—go to Broadway, where she appeared with such success in a musical show that she is generally referred to now as "Mary ('My Heart Belongs to Daddy') Martin."

Now she's being brought back in triumph to play opposite Allan Jones in "Victor Herbert." As Paramount declared they wanted a girl who could "sing like Jeanette MacDonald, Lily Pons and Grace Moore and act like Bette Davis" for this part, they certainly believe in Mary.

the outdoor scenes are beautifully done in sepia.

Florence Rice is the gal, and a good job of work is done by Charles Bickford as a rascally slave contrabander.

I think the general public, M.G.M. and everybody concerned should be satisfied now that, given the chance, Robert Taylor can both act and be tough.—J.G.M.



★ PRETTY GAL AND TWO TOUGH HOMBRES.—Wallace Beery, Florence Rice and Robert Taylor in a scene from Taylor's latest picture, "Stand Up And Fight."

plot-twist as the first B. and O. roadbed was of bumps.

"Impressive incidents are the races between stagecoach and train, brilliantly executed, the pursuit of an escaped slave, a gun battle in a snow-filled arroyo, a fox hunt at the start of the picture, and the fights between Taylor and Beery."

Fun And Games At Hotel Imperial

["Hotel Imperial." Paramount. Directed by Robert Flavey. Starring Isa Miranda, Ray Milland. Now showing in New Zealand.]

What We Say

"HOTEL IMPERIAL" may owe a little to "Knight Without Armour," Ray Mil-

our" has been gone these several years, and it is uncharitable to deduce that Paramount, who made "Hotel Imperial," have followed the Hollywood custom of copying a vogue.

"Hotel Imperial" is exciting stuff. It is war-time, and the story is set in a town in Galicia which is captured and recaptured several times by the Austrians and Russians. So frequently that the Hotel Imperial has conveniently interchangeable flags and menus.

To the hotel comes Isa Miranda, in search of the reason for her sister's suicide. To the hotel also comes a dashing young Austrian officer (Ray Milland) fleeing for his life from the Russians (it's the Russians' turn to take the town).

toasts and tossing glasses casually over his shoulder.

Note how the action is carried on by the photography, which is always dramatic and adventurous. There's some fine singing by the Don Cossack Choir.—J.G.M.

New York Says

"MORE than ordinary importance attaches to 'Hotel Imperial,' as it marks the debut of a noted foreign artist on the American screen. Isa Miranda was, and probably still is, the ranking box-office personality in Italy, and in the domains served by Italian productions.

"Hotel Imperial" is produced on an extensive scale. Settings and backgrounds are faithful replicas of the original locale."