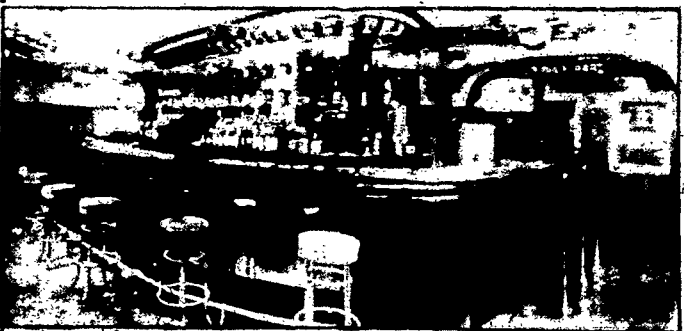



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COURIER'S CURRENT CINEMA COMMENTS

By JOHN SPRINGER

Variations of the old triangle story make up the bulk of the new movies this week. The triangle theme isn't taken too seriously in "Flying Cadets" or "Texas." It's more important in "New York Town" and practically the main theme in "Unfinished Business," while "Lydia" not content with a simple triangle plot gives its harried heroine four lovers to choose from. Only a wildly improbable melodrama titled "Man at Large" skips the three-cornered romantic plot but that is the only distinction of "Man at Large" unless one mentions the fact that George Reeves, who plays the lead, seems more pleased with himself than Don Ameche and John Boles combined. Reeves, who also appears this week in "Lydia," is handsome but not that handsome. Another coincidence of the week a set of brothers who don't like one another for each picture on the double bill of "Unfinished Business" and "Flying Cadets." But to get down to reviews.

"Unfinished Business"—A-2
 "Unfinished Business" is the title of an engaging new comedy. But it is also the chief criticism of the picture. Rochester's Gregory La Cava is rather famed as the director who works without a script, shooting "off the cuff," so to speak. "Unfinished Business" shows it. It doesn't seem finished—it is jerky and episodic and the action far from running smoothly seems almost unrelated from episode to episode at times. Yet such is the technique chosen, possibly deliberately by LaCava. And taking it for granted that LaCava meant it to be incomplete, there is little fault to find with the picture as it stands.

Irene Dunne and Robert Montgomery, two of the screen's most interesting people, carry the lead roles in excellent form. Preston Foster makes his moments count heavily too. The LaCava touch is evident in the picture all the way through but particularly in such characterizations as Eugene Pallette's butler who announces that the guests have arrived by shouting to the host "Come on down." The barflies are beginning to gather. Another bright bit is played by Walter Catlett as a nightclub operator who takes it for granted that he is famous. (Other instances of scenes that clearly bear the LaCava stamp are the scenes between Foster and Dunne on the train, the sequence when Montgomery relieves Dunne at the night club switchboard, Montgomery's proposal coincident with a noisy twenty-fifth wedding anniversary celebration, Montgomery's hyplay with the opera glasses. But those are only a few of the memorable moments which are scattered brightly though a bit aimlessly through the whole of an enjoyable film.

"Texas"—A-2
 If we must have Westerns let's have them all like "Texas." Or I should say, let's have George Marshall direct them all and they will be pretty much like "Texas." Marshall, who also directed such pictures as "Destry Rides Again," knows the difference between slapstick and real comedy. He knows where comedy belongs in a Western and he brings it in naturally, not at the expense of action.

For "Texas" has fast action but it is also lively and funny, entertaining most of the way through. From the opening sequence having to do with a burlesqued bare knuckle fight exhibition, one of the most hilarious moments of the year, the picture moves steadily on, often pausing to poke some good-natured fun at the action.

Two of the best of the younger crop of actors do a lot towards making it the excellent film it is. One is William Holden, who has come a long way from the uncertain youngster who tried to cope with a tough part like "Golden Boy." The other is Glenn Ford, who plays the more steady partner of the cocksure Holden. One of the best supporting jobs of the year is contributed by queasy-voiced Edgar Buchanan, as the disarmingly likable dentist who doubles on the side as a very bad man. Buchanan is one of the best character comedians on the screen and with Holden and Ford, under the direction of Marshall, he makes "Texas" a good lusty bawling

RECTOR NAMED
 Los Angeles.—The Very Rev. Alvin Pendergast of St. Rita's Church, Sierra Madre, has been made rector of the Passionist Monastery near there. He succeeds the Rev. Eugene Creagan.

GOLDEN JUBILEE
 Rio De Janeiro.—The Franciscans of Brazil have just celebrated the golden jubilee of their reintroduction into Brazil after being suppressed under the Brazilian Empire.

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