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The Courier Covers
THE NEW MOVIES

By John Springs

"My Sister Eileen"—A-2
Ruth and Eileen McKenney, a couple of girls from Columbus, Ohio, came to New York a few years ago laden with ambitions but not much money. Ruth wanted to be a writer, Eileen had visions of herself on the stage. Eileen housed producers, while Ruth wrote reams of manuscript. In between "Great American Novels," Ruth dashed off a short sketch about the experience of herself and her sister, Eileen. The story appeared in the New Yorker and so on the heels of its success, did others. They proved so popular that they were collected in book form. The book formed the basis for a play by Joseph Fields and Jerome Chodorov which has been successfully running in New York and on the road for two years. Now "My Sister Eileen" is in the movies and still going strong.

However the movie is to be much more highly recommended to people who have not seen the play for Hollywood, as usual, has taken liberties—many of which will be resented by people who have seen it on the stage. There are deletions and additions, which of which are unfortunate. The prologue in Columbus, Ohio, serves no purpose. The build-up of the role of the magazine editor to give greater footage to Brian Aherne was to have been expected, but his sequences do little more than establish the character as a bore of the first water. Appearances of such characters as Frank Lippincott, the drug store boy, Jensen, the janitor, and even Chick Clark, the smutty reporter, are cut to a minimum, as are—though more understandably—those of Violet (now Kille), the former occupant, and the Wreck, unemployed professional football player. Such choice moments as Appopulous' scene with a prospective tenant, Eileen's story of the circumstances of her meeting with a prince; Ruth's gum-vending job, Jensen's pursuit of Chick Clark, Lippincott's present of an electric fan ("a special we're running—a customer forgot it")—all are missing.

Rosalind Russell is crisp and competent as Ruth—a satisfactory, though not improved, successor to Shirley Booth and Betty Furness who played the part on the stage. Janet Blair is Eileen in regulation fashion. No Eileen needs to know much about selling, so long as she is blonde and pretty. George Tobias, however, disappoints as Appopulous. The landlord is a thwarted ham from the word "go" and Tobias would have been better for making the character a little more broadly theatrical. His playing is much too subdued. Aherne, Allyn Joslyn, Richard Quine, Gordon Jones and others take advantage of the few opportunities their movie roles give them. The movie isn't quite the show it might have been, but it's still "My Sister Eileen" and it's still funny.

"Desperate Journey"—A-1
The "chase" is probably the oldest and simplest form of screen fare—even more so than the "boy meets girl" formula. The first movie with a plot—"The Great Train Robbery"—was a "chase"

picture. And since then, the "chase" has figured in every conceivable type of film—from Ben-Hur sleepily to sophisticated comedies like "It Happened One Night" to strong dramas like "Only Love Counts." Presumably, of course, the "chase" is an essential part of almost every production. And recently there has been an increased tendency to build an entire movie on an extended chase sequence. Recent examples of such pictures are "The Informer," "The Hunt," "Jeep of Paris," "The Post Office" and "The Invaders."

Movie Guide

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- TEMPLE**
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Youth On Parade, A-2

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