

RKO-Keith's

"WISE GIRL." RKO-Radio picturization of a story by Allen Scott, adapted to the screen by Allen Scott and Charles Norman, starring Miriam Hopkins and Ray Millard, supported by Walter Abel, Henry Stephenson, Guinn Williams, Marianna Strelby and Betty Philson. Directed by Leigh Jason. Reviewed Friday evening by Dorothea Lewis.

The BIG NEWS is: That much disputed "March of Time," concerning Nazi Germany, is here on Fifteenth street after all. Although the rumored ban on its showing in Washington was honestly meant, "Inside Germany in 1938" is certainly a film that should be seen.

If it is accurate as earlier "March of Time" reels have been, it tells a sad and frightening and almost—to most of us in this country—inconceivable story. Moreover, it is told in vivid and striking photography and interpreted in a clear and straightforward manner. Here is an unusual opportunity to see history in the making, and a history that all too evidently affects much of the world outside the borders within which it began.

The feature picture this week, "Wise Girl" just doesn't seem quite to come off. Which is rather bad, because it has both possibilities and a first rate cast that it might have lived up to. Apparently, the basic idea started out straightforwardly, and satisfactorily with considerable heart in it and then bumped smack into the present Hollywood trend toward goofiness and mad-eyed comedy. This is as goofy as any and sillier than most, even when it shouldn't be. That makes it a sort of half-breed or stepchild, or something, without being too certain just what it is.

That basic plot concerns itself with a nice young artist, who doesn't eat or earn very well, but is doing a swell job of bringing up his dead brother's two young daughters. But the rich family of the children's mother—also dead—seeks their custody, all in the interest of giving them the traditional "advantages" which they don't

want. The rich family sends its own child, a spoiled but personable young brat, to undermine the artist's claims, etc., etc. You guess the rest.

Miriam Hopkins is the brat and Ray Millard is the artist. Both are attractive, pleasant people and Millard gives a particularly facile and engaging performance. Miriam plays such a brat so brattishly that she will probably infuriate you.

Two young ladies, Marianna Strelby and Betty Philson, who are not yet complete actresses but who are completely disarming and charming, play the popular little orphans, and Walter Abel, Guinn Williams and Henry Stephenson help out. Silliness that is funny includes the prize fight scene and Miriam's public bath. Silliness that is merely annoying includes the court scene, played in cheap, short-reel style, the jail sequence and that telephonic climax (?).

Our favorite actor and current crush, Mr. Donald Duck, appears in a human and heart-warming little item, entitled, surprisingly for Mr. Duck, "Self-Control." Our only adverse comment is that with Mr. Duck and Mr. Millard on one program, the problem of knowing what the actors are talking about is doubly difficult. We wouldn't change Donald's diction if we could, but we think Ray Millard ought to take voice exercises.

The newsreel completes a bill, notable for its documentary interest.