ON THE SCREEN

by Movie-Goer

Barbara Stanwyck and Joel McCrea, the romantic pair of many previous hit films, head the cast of "Internes Can't Take Money," the powerful drama of a young d octor's devotion to the sanctity of a student oath, which comes on M onday and Tuesday, April 26-27, to the New Lyceum Theatre.

"INTERNES CAN'T TAKE MONEY" . . . .

Barbara Stanwyck and Joel McCrea continue their march toward the position of the screen's best loved romantic pair in "Internes Can't Take Money," the romance of a poor medical student and a working girl which comes on Monday and Tuesday, April 26 and 27.

"Internes Can't Take Money" is the sixth in which McCrea assays a physician's role and about the tenth in which Miss Stanwyck portrays the beauty with the odds against her who gets her man.

The story poses a question in principles around which much of the action is based. As an interne McCrea is unable to accept money from his patients. A grateful gangster, played by Lloyd Nolan, gives him a thousand dollars for saving his life in an emergency operation.

Miss Stanwyck, with whom he is in love, needs that money in order to find her child by a previous marriage who had been taken away from her.

But McCrea's strict adherence to his oath forces him to return the money, thus shutting out happiness to himself and the girl whom he loves. A way is found, however, by Nolan, who sets things to rights with the aid of the underworld in his own manner.

The hospital and medical sequences of "Internes Can't Take Money" were made under the supervision of Dr. John J. Toma, chief resident physician of the Hollywood Hospital, who was engaged as technical director for this picture. Alfred Santell, famed for his ability to get the most out of drama, directed "Internes Can't Take Money."

"MARKED WOMAN" . . . .

Bette Davis, who won last year's Academy award as the screen's greatest actress, makes her 1937 bid for renewed honors in a gripping story taken from headlines that have flashed across the front pages of America's newspapers for many months.

This picture, declared by Miss Davis to give her the most powerful role she has ever portrayed, is "Marked Woman," the First National production booked for the New Lyceum Theatre on Wednesday and Thursday, April 28 and 29.

The film is said to take audiences behind the scenes of certain metropolitan night clubs, long suspected of being owned or affiliated with nationally notorious gangsters of the type now fleeing from racket investigations. It is the story of those beautiful girls who serve as hostesses in these joints, and whose lives themselves are forfeit if they disobey the orders of their ruthless exploiters.

The chief racketeer in this picture is played by that super-menacing villain, Eduardo Ciannelli, who gained such fame in both stage and screen versions of "Winterset."

The special prosecutor who puts the finger of the law on the racketeer and his whole gang is played by Humphey Bogart, who does heroes as well as he does villains.

The night-club girls are Bette Davis, Isabel Jewell, Jane Bryan, Rosalind Marquis, Lola Lane and Mayo Methot. Led by Bette, they take their lives in their hands when the prosecutor induces them to expose the boss's methods.

The strong and vivid story gives Miss Davis ample opportunity for the sort of diversified emotional acting that won her the award of the Academy of Motion Picture Arts and Sciences last year for the best performance by any actress.

"Marked Woman" was written especially to fit Bette's talents by Robert Rossen and Abem Finkel, and was directed by Lloyd Bacon.

"THAT MAN'S HERE AGAIN" . . . .

Hugh Herbert, screenland's funniest funnyman, comes to the New Lyceum Theatre on Friday and Saturday, April 30 and May 1, as part of a double feature show.

He plays the part of a rich and eccentric art collector who takes a hand in the turbulent love affair of an elevator boy and a housemaid—and after many preposterous adventures and setbacks—wins for them what they want. Many of the mixups have to do with an extremely valuable Ming vase—which is lost, strayed or stolen, Hugh doesn't know which.

The housemaid is played by Mary Maguire—a tiny brunette from Australia—who makes her American debut in this picture.

The elevator boy is portrayed by the twenty-three-year-old actor, Tom Brown—who has so many admirers among fans of both sexes.

Others in the cast are Joseph King, Teddy Hart, Arthur Aylesworth, Dorothy Vaughan and Tatsu Komai. The picture is based on a story by Ida A. R. Wylie and was made into a screen play by Lillie Haywood.

Louis King directed.

Notice To Creditors

NOTICE is hereby given that the undersigned has obtained from the Orphan's Court for Kent County letters of Administration on the personal estate of SARAH HENRIETTA HACKETT late of said county, deceased. All persons having claims against said deceased's estate are hereby warned to exhibit the same, with the proper vouchers thereof, to the undersigned on or before the 10th day of October, 1937, otherwise they may by law be excluded from all benefit of said deceased's personal estate.

All persons indebted to this estate must settle at once.

Given under my hand this 6th day of April, 1937.

MARIA B. POWER,
Administratrix.
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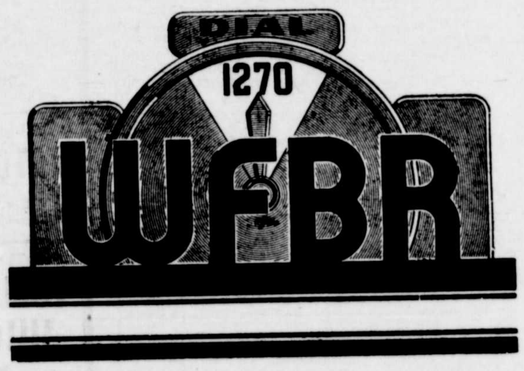

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BY
GEORGE A. HANSON

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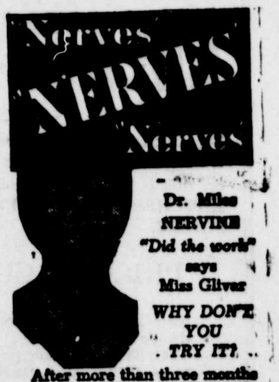

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