ON THE SCREEN AT THE NEW LYCEUM

Deanna Durbin, definitely grown up, starring in a romantic drama, Universal's "First Love." Coming on Monday and Tuesday to the New Lyceum Theatre.

Deanna Durbin's sixth picture, "First Love," comes to the New Lyceum Theatre on Monday and Tuesday, November 27 and 28.

Presenting the young star in a more mature role than any she has ever attempted, "First Love" finds her experiencing her first romance. The film was produced by Joe Pasternak, who has been responsible for all of Deanna's offerings, and directed by Henry Koster, who directed her in "Three Smart Girls," "100 Men and a Girl," and "Three Smart Girls Grow Up."

The picture is an original screenplay and was made at Universal studios by the same staff which produced all of the former Deanna Durbin successes beginning with the memorable "Three Smart Girls."

Logical Story

Deanna will be seen as an orphan girl who is forced to live with an aunt, an uncle, and two cousins her own age. They are rich and snobbish and look upon Deanna as a poor relation. The star's personality, consideration and kindness win over the servants and finally bring about an upheaval in the family.

In the picture Deanna encounters her first love affair, a boy-and-girl romance between herself and Robert Stack, a screen newcomer in the role of a young bachelor who is the object of the afections of Deanna an dof Helen Parrish, who plays one of the snobbish cousins. And in the romance, Deanna receives her first screen kiss—and her first proposal of marriage.

Outstanding Names

"First Love" presents a supporting cast which includes, in addition to Deanna, Miss Parrish, and Stack, a roster of fine players. Lewis Howard, from the New York stage, is in the role of Deanna's lazy cousin; former screen star Leatrice Joy is her astrologymad aunt; Eugene Pallette is the self-concerned uncle; Charles Coleman as the understanding butler; Frank Jenks as a policeman-brother of the cook, Lucille Ward, and Dorothy Vaughn and Mary Treen as other house-servants. Marcia Mae Jones, June Storey and Jack Mulhal will also be seen in prominent roles.

Included in Deanna's songs are "One Fine Day" from Puccini's opera, "Madame Butterfly"; "Amapola," by J. M. Lacalle; "Home, Swet Home," by John Howard Payne; and "Spring In My Heart," a medley of Straus waltzes adapted by H. J. Salter with lyrics by Ralph Freed.

Some movies observe the golden rule!

In "Jeepers Creepers", Republic feature film coming on Wednesday and Thursday, November 29 and 30 to the New Lyceum Theatre, the Weaver Bros. and Elviry, Roy Rogers, and a competent supporting cast deliver the most entertaining and forceful argument in favor of the "love thy neighbor" policy ever seen on the screen.

Pineville, a peaceful, hillbilly community that operates on a "new" policy, depends on the nearby coal mines for employment. When the money mad industrialist who owns the mines refuses to meet a wage increase, the miners strike.

The mine owner discovers a rich vein of coal just below the surface of Pineville's main tsreet. He buys the property for the amount of the unpaid taxes, and spitefully sneaks a group of unskilled laborers into Pineville while the unsuspecting inhabitants are guests at a swanky party.

From this point, the story climbs to an exciting climax, as a forest fire threatens to destroy the town. The capitalist learns through personal experience that his money will buy neither life nor happiness, and he relents.

Weaver Brothers and Elviry, the original "Arkansas Travelers," deligh twith their simple, homey characterization while Roy Rogers, Republic's singing cowboy in his first "straight" role, turns in a fine performance as the local sheriff. Thurston Hall as the industrialist, Maris Wrixon as his daughter, and Johnny Arthur as a secretary, are admirably cast. Little Billy Lee as Skeeter, and Loretta Weaver as Violey, also please.

Direction of the picture was in the capable hands of Frank MacDonald. Armand Schaefer was associate producer for Republic.

Whether the curent war scare in America had anything to do with the climax of Public Cowboy Number One Gene Autry's latest picture, "Rovin' Tumbleweeds," coming on Friday and Saturday, December 1 and 2 to the New Lyceum Theatre feature, is entirely problematical. Still, the climax of the new Republic offering is the first Autry, in this writer's memory, that has not found the villain of the piece biting the dust along about fade-out time.

Regardless of whether the war scare did influence the climax or not, the production should serve as an excellent example for various leaders of Europe's warring nations. As the celluloid story unfolds, the villain is slowly brought to the realization that might isn't always right. In the end, instead of finding himself with sunlight pouring through bullet holes, he stands a reformed man held high in the esteem of his fellow men.

"Rovin' Tumbleweeds" is an exciting story of a group of lowland ranchers who are driven from their homes by floods. The group is headed by Gene Autry. The villain of the piece is none other than veteran character actor Douglas Dumbrille. He takes advantage of the ill-fortune of the ranchers by giving them work at miserable salaries in order to force dow nthe all-ready low wages of his steady help.

The self-same forces of nature that bring misery to the ranchers serve to bring the villain around to the realization that his attitude has been wrong. His reformation brings the film to a happy climax.

In support of Autry in the new film, in addition to Dumbrille, are such popular favorites as Smiley Burnette, Mary Carlisle, Sammy McKim, Frankie Marvin and many others.

George Sherman directed the film under the supervision of Associate Producer William Berke.

Not So Hot

There is no actual evidence of a temperature at the earth's center of over a few thousand degrees, perhaps 5,000 degrees Fahrenheit—a temperature commanded today in many laboratories.

Kaiser's Gift

At the time of the visit of the former German emperor, William the Second, to the Holy Land in 1898, he announced the gift of a piece of land on Mount Zion, near the tomb of David, to the Roman Catholic German Society of the Holy Land, for use as a site for the building of the Roman Catholic church and school. The plot of ground was known as the Dormition, and it was acquired by the kaiser from the sultan of Turkey. Previously the emperor had made munificent donations to the Church of the Redeemer, located near the Holy Sepulchre, and he also designed and presented the bells used in the edifice.

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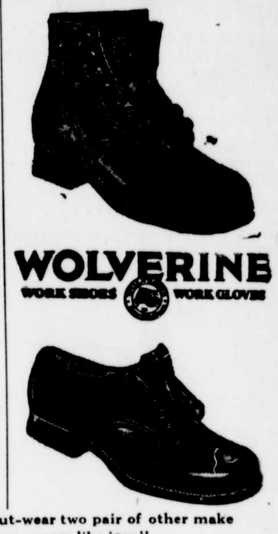

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