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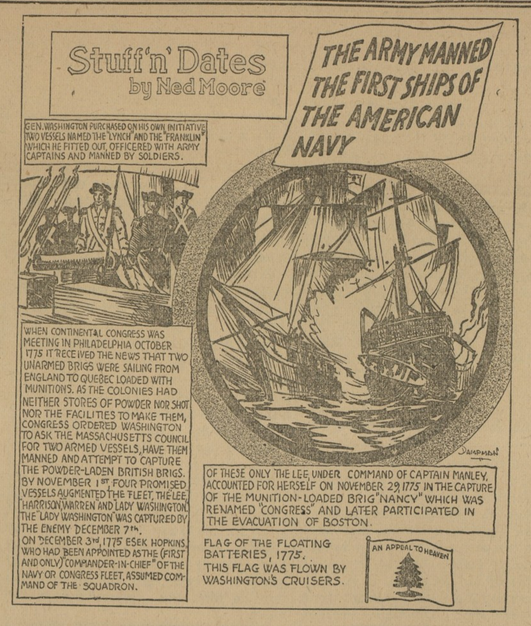

ON THE SCREEN

A brilliant array of talent bedecks the new screen musical comedy, "The Girl Friend," which shows on Monday and Tuesday, August 26 and 27, at the New Lyceum Theatre.

The top name spots are filled by the meteoric Ann Sothern and Jack Haley, stars of many Broadway successes, and, within recent months, almost as many Hollywood ones. Roger Pryor, another actor who has had equal popularity on both stage and screen, heads the supporting cast, with Thurston Hall, Victor Killian, Ray Walker, Margaret Seddon and Inez Courtney contributing their share of gaiety to the picture.

Three penniless Broadwayites who become involved in rural theatricals by impersonating a famous impressario and his assistants, provide the hilarious theme of the film. A stampede of farmyard animals breaks up their premiere in a converted barn and consternation reigns. The solution to their troubles promises a fun-filled evening in the theatre.

The music and lyrics for "The Girl Friend" were prepared by Gus Kahn and Arthur Johnston, and are sung by Miss Sothern, Haley, Pryor and an ensemble of chorus boys and girls. "Two Together," the tune which recurs throughout the film, is expected to become one of the season's hits. Other numbers include "What Is This Power?" and two ensemble routines, "Welcome to Napoleon" and "Napoleon's Exile."

To understand the reason for the latter two songs about the famous emperor of France, it must be known that the show-within-the-show is a burlesque on Napoleon, in which Haley portrays the Little Corporal, Miss Sothern is Josephine and Pryor, a French marshal.

Seymour Felix, Broadway dance director, was chosen by Director Edward N. Buzzell to stage the terpsichorean routines.

The eternal triangle rears its familiar head in new form in "Smart Girl," gay comedy drama coming to the New Lyceum Theatre on Wednesday and Thursday, August 28 and 29.

Plentifully supplied with all the tried and true ingredients of light comedy and modern romance, this sparkling, swift-paced film has what it takes for entertainment and diversion. With their father's suicide, two young, beautiful sisters, Ida Lupino and Gail Patrick, accustomed to wealth and security, are brought to the realization that they must do something about keeping body and soul alive.

At this crucial point, a man enters their lives in the person of Kent Taylor, poor, struggling lawyer. Because he is attracted to both of them, Taylor voluntarily becomes their protector. By the time the last piece of furniture has been auctioned off he has proposed to the more glamorous Miss Patrick. Miss Lupino, nursing her broken heart goes to work as a hat designer, makes good at the job.

Meanwhile her sister has been leading her husband a merry chase. She likes penthouse apartments, smart clothes, and swanky cocktail bars. These things cost money so she persuades Mr. Taylor to go into the stock selling business for her father's old friend, Sidney Blackmer. Taylor is of course ignorant that the stock is phoney. His sister-in-law Miss Lupino, however, suspicious of Blackimer, discovers the plot and decides to save her brother-in-law's reputation before it is too late. The results of her careful scheming provide many of the dramatic and hilarious situations.

Miss Lupino, Miss Patrick and Taylor make an able and attractive trio in the leading roles, with Sidney Blackmer, Joseph Cawthorn, Pinkie Tomlin contributing pleasing and competent performances.

If you like your entertainment lively and touched with sophistication, don't miss "Smart Girl."

With W. C. Fields, kingpin comedian as its star, "Man on the Flying Trapeze," which comes to the New Lyceum Theatre on Friday and Saturday, August 30 and 31, can be chalked up as one more laugh fest in Field's long and recent list of screen successes.

Bubbling over with his customary gags, his habitual mirth provoking, rib-tickling pantomime, his pathetic, helpless blunderings, prepare yourself for a roll in the aisles at this master comic's merrymaking. In the role of a henpecked husband at home, a down-trodden clerk at the office, Fields assumes his characterization, dominating one hilarious scene after another without a stop.

His troubles begin immediately when at the point of retiring for the night, a complete and supreme bit of mirth in itself, burglars break in and Mr. Fields is forthwith dispatched by his nagging wife, Kathleen Howard, to the cellar to catch the culprits. Instead he indulges in ua bit of applejack drinking with them, even becoming a member of a temporary and hastily improvised quartet. He lands in jail, and the thieves go free. His daughter, Mary Brian finally rescues him. His selfish young brother-in-law steals his ticket to the wrestling match upon which he has set his heart. He retaliates by telling his boss he must attend his mother-in-law's "funeral" and gets the afternoon off. His efforts to get to the fight end disastrously after a series of rollicking events. The effect of his "funeral" story results in his denouncing his "in-laws." He departs with his daughter. From then on, things change for the better. His boss begs for his return to the office where he acted as memory expert.

The film closes in the same hilarious fashion which characterizes the entire comedy.

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The Story of the Constitution
·by CALEB JOHNSON·

THE FUNCTIONS OF THE PRESIDENT

No one major phase of the Constitution gave the delegates to the Convention of 1787 more trouble than that of working out a feasible plan for the execution of the laws adopted by the Congress. There had been no executive authority under the Articles of Confederation. One of the first things the Convention decided was that the new Government should consist of three independent branches, Legislative, Executive and Judicial. But how should the Executive power be set up?

Should we have a king? That was seriously debated, and rejected. Should there be an executive committee of three to administer the laws? That was considered, but dismissed. It was finally decided that the Executive would consist of one man. Then for weeks the debate went on as to how that one man should be chosen and for how long. Some delegates wanted the Executive to be appointed by the Senate and removable at pleasure. Another group wanted the Executive elected by the House of Representatives. There was a strong element in favor of a seven-year term for the Executive. Several other delegates thought he should be chosen for life.

Agreement was reached at last upon the plan of vesting the Executive power in one man, with the title of President. He must be 35 years old and a natural born citizen of the United States. He is elected by the States, for a term of four years. A Vice-President is chosen at the same time to provide against the President's death or disability. Under the original Constitution, the States voted only for President, and the candidate getting the second highest number of votes became Vice-Presidnet.

Each State has as many electors as it has Senators and Represeneatives in Congress. If a State wants to have its Presidential electors appointed by the Governor or the Legislature, as was the early way of doing it, it can still do so. In practice, every State permits all voters to vote for Presidential electors, but the President is not elected by the national popular vote. The electors of each State meet and vote as State body, and the candidate who gets the votes of the larger number of electors—not of citizens—is elected President. Several Presidents have thus been elected by a minority of voters.

The President is Commander-in-Chief of the army and navy. He has authority to pardon offenders against the laws of the United States. He can make treaties, provided two-thirds of the Senators concur, and this same two-thirds vote of the Senate is required to confirm his appointment of Ambassadors and judicial officers and others. He is required to "report to Congress from time to time on the state of the union" and to recommend such legislation as he thinks necessary. He can call Congress together in a special session, and if they don't agree as to the time of adjournment, he can declare Congress adjourned. And he is required, in the language of the Constitution to "take care that the laws be faithfully executed."

Very early in our national history conflicts began to develop between the President and Congress. Some Presidents have acted upon the theory that they were authorized to do whatever was not forbidden by the Constitution and the laws of Congress. Others have taken the opposite attitude, that they had no authority beyond that specifically granted in the Constitution and statutes. In the course of 147 years, however, the powers o fthe Executive have been gradually enlarged by custom, statutory law and judicial interpretations, until the Executive is no longer merely the servant of Congress for the execution of Congressional enactments, but is also responsible for the initiation of policies.

Next Week: The Supreme Court and Its Power.

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