



is the cause of all the trouble!) It's a rather naive little Cinderella tale, but nicely done and well acted by a crew of old Griffith players. Norma Phillips, whom we don't see too often these days, was billed as "Our Mutual Girl", and is best remembered for the "Runaway June" series.

"THE MAKING OF CROOKS" (Selig, 1915) Dir: William Robert Daly; written by William H. Lippert; with Jack Pickford, George Hernandez, Thelma Crain, Wheeler Oakman. Original length: 3 reels; this print: 1 reel.

A surprisingly topical essay on juvenile delinquency, this little film still carries a surprising dramatic punch, and builds up to an extremely powerful climax. It's well above average for Selig product of this period. The narration is a bit obtrusive, but at least is seriously-intentioned; since the film has been condensed quite a bit to its present form, the narration is in any event a necessity for full understanding of what is going on.

#### INTERMISSION

"THEY WON'T FORGET" (WB-First National, 1937) Produced and directed by Mervyn LeRoy; screenplay by Robert Rossen and Aben Kandel, from the novel "Death in the Deep South" by Ward Greene; photographed by Arthur Edson; Art Director, Robert Haas. With Claude Rains, Gloria Dickson, Edward Norris, Otto Kruger, Allyn Joslyn, Lana Turner, Elisha Cook Jr., Cy Kendall, Clinton Rosemond, E. Alyn Warren, Elizabeth Risdon, Clifford Soubier, Granville Bates, Ann Shoemaker, Paul Everton, Donald Briggs, Sybil Harris, Trevor Bardette, Elliott Sullivan, Wilmer Hines, Eddie Acuff, Frank Faylen, Leonard Mudie, Harry Davenport, Harry Beresford, Edward McWade, Joe Downing, John Ridgely, Paul Maxey, Thomas Jackson, Robert Fiske, Earl Dwire, Alan Bridge. 10 reels

Perhaps it isn't really a surprise that "They Won't Forget" was made at all - especially by Warners. But it is a surprise that, made so late, it turned out so well. Warners, who had started off the 30's with some of the better gangster films, and with films like "I Am a Fugitive From a Chain Gang" had made the happy discovery that the "social" theme, allied with melodrama, could be boxoffice. By the mid-thirties however, most of the crusading enthusiasm had worn off, and all that remained was a shell - almost a formula - to be filled by standardised action. Despite the acclaim it still receives, "Black Legion" is really little more than a dressed-up gangster film, just as "White Bondage" is no more than a dressed-up horse opera. But happily, "They Won't Forget" is not only one of Warner's best films in the genre, but it stands up today far better than do the few other "social" films made in the later years of the 30's. "Dead End", fun to watch today because of its great camerawork and fine performances, is as phoney and dishonest as they come. Fritz Lang's "You Only Live Once" is today so loaded and contrived that one squirms at the false picture it paints in sledge-hammer strokes -- despite the clever lighting and suspense sequences that Lang evokes.

Yet "They Won't Forget", which treads on dangerous ground by attacking a number of targets -- race prejudice (against the Negro, and between North and South), mob law, political opportunism -- somehow maintains a perfect balance without either pulling its punches, or loading the arguments against those it condemns. It is a beautifully made job, which seems all the better as the years go by. Less cynical (and less of a melodrama) than LeRoy's earlier "Five Star Final", less hysterical than Wilder's later "Ace in the Hole", it is quite one of the best films of its kind that Hollywood has given us -- better even, I think, than "Boomerang" (which was just a little too orderly and tidy, especially in its ending). The acting is fine, the "faces" of the supporting players just right, and Lana Turner, bouncing through her brief role, a real "find". And the unshowy camerawork of Arthur Edson is another great asset.

--- Wm. K. Everson ---