
maybe one remake in 20 is superior to its original, and possibly one in ten is qual to it. On the whole, "Castle on the Hudson" falls into this second category, no mean achievement with the normal rather pretentious Anatole Litvak at the helm. Admittedly the original - "20,000 Years in Sing Sing", with Spencer Tracy and Bette Davis - was not a classic, but it was a fine, rugged, rather stark drama, the kind of film so easily ruined in later treatments. "Castle on the Hudson" follows the original script almost to the letter, even to identical lines of dialogue and camera set-ups at times; it's also as short and taut as the original, with no padding or wasted time, and a cast that for once isn't a little too effective - or a little too self-conscious (albeit effective) casting of Patric Knowle Bronson in this then-standard Warner role (helpful warden, helpful priest, helpful cop). Arthur Byron certainly seemed to give the role more depth in Curtiz' 1932 version, but that may well be because he was never subjected to such rigid type-casting. "Castle on the Hudson", one of the better crime/prison films of the early 40's, is well-done, fast paced, and in its climactic, still powerful and poignant, devotees of the jolly game of bit-player-spotting with have a field day here, for just about every bit player, stoolie, screw, flatfoot and hood in Hollywood's penitentiary blue blood is back behind the bars in this one!

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With Frankie Darro, Dorothy Cooney, Edwin Phillips, Rochelle Hudson, Ann Hovey, Arthur Hohl, Grant Mitchell, Claire McDowell, Sterling holloway, Robert Harrell, Claire Lay, Garry Owen, Ward Bond, Adrian Morris, Shirley Dunstead, Winna Robertson, William Robertson, Harry Woods, Sidney Miller, George Cooper, George O'Brine; starring William Wellman. Written and directed by Wellman, working title: "Footlight Parade" in the movie-theatre sequence, Cagney & Kibbee in a scene from "Footlight Parade."" In the movie "The Road to Life", but also partially by an actual case history, and in addition something of a follow-up to Wellman's own "Beggars of Life", shown here. "Wild Boys of the Road" is a curious film. A film that stands up beautifully - completely undated, well-paced, surprisingly not acted by the youthful players, and graced by photography that is quite both visually realistic and strangely beautiful at the same time. It is a film that both realistically and strangely beautiful at the same time. It is a film that both realistically and strangely beautiful at the same time. It is a film that both realistically and strangely beautiful at the same ti

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Footnote: youthful leading ladies Cooney and Hovey were chorus girls in "42nd Street".