**THE THIRD ALARM** (Tiffany, 1930) Directed by Emory Johnson
Scenario by Frances Hyland and Jack Netteford from a story by Emille Johnson; Camera: Max Dupont; 6 reels

Through the 20's Emire and Emille Johnson made quite a career out of vigorous and sentimental little action programmers about veteran policemen, firemen and locomotive engineers. Despite a basically repetitive formula, they somehow found sincerity and solid entertainment values. The vogue didn't last far into talkies, but here the Johnsons are still in there trying, with a remake of one of their silent films of 1922. It's brisk, unashamedly sentimental, and a typical Saturday afternoon programmer of the period. Made economically, it uses the inexpensive services of some grand old veterans, and also shoots out of doors as much as possible, getting in some fine street locations of the Los Angeles environs. As "RooDoO Arm", "MyH lady Joe Young" and so many other films have proven, orphans - and orphans - burn better than anything, and there's a whale of a climactic fire here, with an ingenious piling of crises upon crises which we won't spoil by telegraphing here. And Anita Louise is particularly enchanting and graceful in a real Mary Pickford half-child/half-woman role. Forgot sophistication and critical standards, and we suspect you'll enjoy this a great deal. It's our first film since Betty Bronson's "The Medicine Man" of some ten years ago.

"A FEW QUICK FACTS ABOUT PEAR" and "BOOBY TRAPS" (Warner Bros) 1 reel

These are two Army training cartoons made by Warne's during the early war years. The first is a relatively serious semi-abstract film, the second a ramous and vulgar little work which must have made a big hit with Army audiences.

**AN INTERVIEW WITH D.W. GRIFFITH (1930)** 1 reel

Made as an introduction to the sound reissue of "The Birth of a Nation" this interview between D.W. and Walter Huston is perhaps over-planned (with a typical Griffith "freeing" device) and under-rehearsed. Huston plays like a seasoned trouper, while Griffith never seems to quite hit his stride. Considering the momentous occasion, it's disappointingly superficial - but after all, it was designed as a publicity gimmick, not as a contribution to film history. (Out-takes do exist, which may enable it to be expanded and enriched accordingly). Some of the dialogue between the enervating children is rather amusing (He's all right, he made "The Birth of a Nation"!) and Griffith's vanity isn't altogether convincing, but his sincerity as he talks about his parents' role in the Civil War is rather touching, and it's good to have that rich voice on record.

"STATE FAIR" (Fox, 1933) Directed by Henry King
Screenplay by Sonya Levien and Paul Green from the novel by Phil Stong; Camera: Nel Kohr, 8 reels
With Victor Jory, Law Ayres, Frank Craven, Frank Weldon, Erville Alderson, Harry Holman, Hobart Cavanaugh.

Here's a good, though it may be, this first and much-revered of the three versions of "State Fair" is to my mind a much over-rated film, and not by any means as entertaining as the Technicolor musical remake of the 40's. (The third version admittedly was a disaster)! With such masters of America as King and Rogers collaborating, one somehow expects much more; there just isn't enough feeling of what a state fair was (or is) like, and even its superficial realism is deplorably an over-abundance of back projection shots. The film has charm, humor, likeable players and many quite lovely individual shots, but compared with Ford's "Judge Priest", or King's "Tol'able David" or "I'd Climb the Highest Mountain" it's disappointing Americanism. There's a nice sense of people on masse having a good time, and individual cameos - especially Victor Jory - are often effective, but there's a careless handling of some key scenes. It's hard to be sure whether a number had been changed after his first night with a girl (especialy Sally Eilers) and that immediately thereafter he could still summon up enthusiasm for a hog contest! Rogers is surprisingly pushed aside much of the time, and the younger people carry most of the show. However, after having had only the badly out six-reel version around for years, it's good to have (even in a somewhat used print) the substantially intact 8-reel original on hand again, though one shot is still missing - the "morning" scene of the wind rustling the curtains in Sally Eilers' room, a post-Cede out that seems rather pointless in view of the decidedly emphatic scene that precedes it. The "morning" scene was a nice (if obvious) place of showmanship, and was, if I remember correctly, copied fairly closely in the first remake.

--- WM. K. EVerson ---