It's unfortunate to have to start out a new year with a no-show film ("The Big Trail") but for once it literally isn't in any way our fault. The film was loaned to the Denmark and Sweden archives for a lengthy Fox series, and its showdate was early December. It was agreed in advance that the print would be returned here by mid-December, it was confirmed when I was there last Thanksgiving, and a follow-up letter despatched as well. I have been away in London over the last two weeks, arriving back only a day before this show. On my return—no print, and at such short notice, no chance of a replacement. Appropriate rockets have been sent off to Scandinavia, and presumably the print will arrive in time to be added to one of our last two January programs (which fortunately were not completed). Apologies to those who came especially to see this film. It's a good film and we're sure there will be other chances to see it.

Also apologies to those of you who have been thus far let down will be advised of the revised date (assuming it's before our next regular mailing) if you'll just send me a postcard requesting such notification. For tonight, rather than bring in something special (like the 1935 "She"); which we have waiting) which other weste rs might not know about, I'm working on the assumption that the bulk of tonight's audience will be Wayne afficionados, and as therefore running three of the features intact, covering 1933, 1935 and 1938, and providing a good cross-section of his early "Stagecoach"-era westerns. In order to avoid over-length and undue repetition, the excerpts from "The Range Billy" (which we played once in its entirety) and "The Trail Beyond" (which we also played once in excerpt form) will be dropped. Again, our apologies.

SOMEBODY IN SONORA (Warner Brothers, 1933) Directed by Raoul Walsh; 5 reels
Produced by Hal Roach; Screenplay by Joe Eszterhas; March 11, 1933;
Photography by William Daniels; Conlon camera, Ted McCord, editor, William Clemens

Most of the Wayne for Warner Brothers were running re-workings of the late silent Ken Maynard series for First National, with Wayne dressing like Raynard so that huge chunks of the really spectacular action footage could be re-used. This entry however is a little stronger on story than usual, and there's a less obvious reliance on stock footage, although it certainly isn't absent either. It's a routine vehicle but slickly done little actorine, offering an early alliance between Wayne and Paul Fix (in his then-standard weakling role) and also bringing back two old Griffith regulars, Henry B. Walthall and Ralph Lewis.

LAWLESS RANGE (Republic, 1935) Directed by Robert N. Bradbury; produced by Paul Malvern; story, Lindsey Parsons; Camera, Archie Stout; 5 reels

Due to similarity of plot and title ("Lawless Frontier" and "The Lawless 90's") were other Waynes of the same year. It's sometimes a little difficult to keep his mid-30's Republics straight. They were all strong and streamlined in action, but like most Republics, unenterprising in story values. This is a good average specimen, very enjoyable though the identity of the "hidden" villain is easier to guess than in the myriads of murder mysteries where Ralph Morgan is the ultra-cooperative and friendly next-door neighbor. John Wayne's "song" isn't helped in its conviction by having most of it shot from the back of Wayne's head, and having him revert to his familiar drawl the second the song finishes.

RED RIVER RANGE (Republic, 1938) Directed by George Sherman; Associate Producer: William Berke; Screenplay by Betty Burbridge, Luci Ward, Stanley Roberts; Camera, Jack Arta; Music, William Levy; 5 reels

The early 3 Mesquites Westerns were among the best ever made by any studio; when Wayne joined the trio, they remained first-class, but more effort was made to burn them into "prestige" B's, if there could be such a thing, and to build them more around Wayne who was gradually emerging into a bigger name. The best of the Wayne Mesquites (like "Pals of the Saddle") were superior B's in every respect, even the merely average ones like this one. We definitely have a number with more than all photographed and scored chase scenes. Management

Your answer - if possible - even moreeller and unfunnier than her in no way