WEEKEND MARRIAGE (Warner Bros.-First National, 1932) Directed by Thornton Freeland; Screenplay by Sheridan Gibney from the novel "Part Time Wives" by Faith Baldwin; Camera, Denny McNeill; 65 minutes; A Warner Bros. Production; With: Loretta Young (Lola); Norman Foster (Ken); George Brent (Peter); Aline Mcmahon (Agnes); Vivienne Osborne (Shirley); Sheila Terry (Connie); J. Farrell MacDonald (Davis); Louise Carter (Mrs Davis); Harry Holman (Judge); Grant Mitchell (Doctor); J. Carroll Nash (Joe); Luis Alberni (Louis); Richard Tucker (Jameson); Roscoe Karns (Jim); Herman Bing (Mengel); Wilfrid Lucas (Juan); Allan Lane (Office worker); Robert Emmett O'Connor, Thomas Jackson (policemen); Bill Elliott (country club guest).

In a very loose sense, writer Faith Baldwin was to the 30's what Ethel M. Dell had been to the 20's, though perhaps veering more to what are now regarded as soap opera traditions. Among the many films made from her novels were such titanic explanatory tales as "Beauty for Sale," "Sky Knap," "House of Treason," "August Weekend" and "Come, Our Golden Opportunity." "Wife Before Breakfast" and most entertaining of all, "Wife Versus Secretary," all made between 1929 and 1932. A close touch with reality was not exactly a common denominator of her work, but "Weekend Marriage" having been made at the height of the depression of her work, and by a company that specialised in such stories, seems more honest than most. Admittedly, the problem ultimately facing Loretta Young - a successful career plus love versus duty - is not one that too many working girls in the depression had to make, and if they did, they were probably smarter about it than Miss Young is here! The plot swings fortuitously back and forth, between do-gooder Davis and the husband the next. But the desperation of the depression itself is well etched, and many of the supporting performances are surprisingly subtle, given the limited footage allotted to them, Vivienne Osborne especially. It's a pity however, that one of the male leads is played by Norman Foster, not a bad actor at all when well directed and controlled, but too often, as here, coming over as a wimp and a wanker (who gives the impression of having Beryl Mercer as a mother and Jackie Searle as a younger brother)! With a stronger performer in his role, "Weekend Marriage" would make a little more sense, especially in its climactic confrontation between do-gooder Davis and the husband. Feminists will loathe this scene, and active feminists may want to take drastic action! Foster incidentally would in time become Loretta Young's brother in law, and in 1947's "Rabbit and the Stranger", which starred Young, confirmed that he was a far better director than actor. Young is particularly good in this film however, displaying not only beauty but an obviously maturing acting style despite her youth. The NY Times liked the film incidentally, and remarked: "A hopeful marriage is being painstakingly wrecked on the reefs of time clocks and delicatessen dinners at the Strand..." For a more accurate and accurate relationship that Freeland has assembled around the young couple has much of the stuff of life and experience. Incidentally, if you detect a certain harshness in the sound, or an occasional minor buzzing effect, it's because of a scratch in some of the sound track area. Different projectors react differently, and in any case it is spasmodic rather than consistent. -- 10 MINUTE INTERMISSION --

GIRLS ABOUT TOWN (Paramount, 1931) Directed by George Cukor; Screenplay by Raymond Griffith and Brian Marlow from an original story by Zoe Akins; Camera, Joseph Biroc; 63 minutes; A Paramount Picture; With: Kay Francis (Wanda Howard); Joel McCrea (Jim Baker); Lilayan Tashman (Marie Bailey); Eugene Pallette (Benjamin Thomas); Alan Dinehart (Jerry Chase); Lucile Gleason (Mrs Thomas); Anderson Lawler (Alex Howard); Lucille Browne (Edna); George Barbiere (Webster); Robert McWade (Sims); Louise Beavers (Hattie); Adrienne Ames (Ann); Hazel Powell (Joy); Claire Dodd (Dot); Patricia Caron (Billie); Judith Wood (Winnie)

November of 1931 was quite a month for colorfully-titled movies about girls in the big city, "Expensive Women," "Left Over Ladies" and "Morals for Women" being just three of those offering competition to "Girls About Town." It was the last and glossiest of Cukor's films for Paramount, before moving to RKO and "What Price Hollywood?" A still of Divorcement and the increasingly bigger picture; Cukor assembles an excellent cast around a central relationship that Freeland has assembled around the young couple has much of the stuff of life and experience. "The Greeks Had a Word for Them," a play also written by Akins, that was essentially a comedy with dramatic interpolations, whereas this is a drama with comic interpolations. At Warners it would have been a much tougher picture, but Cukor's taste and a glossy pictorial style with a backdrop of fashion shows and yachting parties all tend to give it a seemingly higher moral tone without in any way diluting what is going on. It's not one of the very best of its genre, but it's handsome, literate and full of people that are good to look at and listen to. And the title design is a delight! -- Wm. K. Everson --

Program ends 9.57. No discussion tonight, as I am still out of town, but I'll be back for the next seven programs, so questions then. If you weren't here last week, be advised of the non-delivery of the two films (SEBASTIAN, FRIENDS OF MR SWENBERG) booked for Nov.21. The substitute now: THEATRE OF THE WORLD (1932) and "The Greeks Had a Word for Them." -- Wm. K. Everson and Neil Hamilton) and THE BIG SHOP (1942, Humphrey Bogart, Irene Manning, Susan Peters). All other programs unchanged.