

the week-end, decided it wasn't necessary to wait in order to sign an official paper that was being prepared. When he returned, more pressing matters demanded his attention, so the paper—an order to an English officer—was never sent. Even after it became apparent to all concerned, including the officer, that the order should have been sent, and everyone knew what the order was, nothing was done by anyone. This may be the most extraordinary tale of dilatoriness on record, and seems like it in the perspective of the years; but doubtless the matter is most readily explained by supposing that no one thought the paper was of much importance anyhow. The statesman was Lord George Germain; the officer who should have got the order was General Howe; the result of its not being sent was the surrender of Burgoyne and the establishment of the United States of America.

And so it goes. These examples, mind you, pop up merely from poking around in the débris of a disorderly mind with the blunt instrument of an unretentive memory. To contemplate what genuine research by a competent scholar might produce is appalling.—*The Kalends*.

NEW FILMS OF EDUCATIONAL IMPORTANCE

MANY of the great pictures of the coming season serve a double entertainment purpose," Will H. Hayes is reported as announcing. "Backgrounds vastly extended from the limitations imposed by the proscenium arch of the theatre and built upon a world canvas which only the camera makes possible, and music and action that appeal to the millions are joined in productions of higher dramatic, literary and artistic values."

Some of the leading pictures of the new season are listed below:

"*Romeo and Juliet*, with Leslie Howard and Norma Shearer, a picture which will present Shakespeare's immortal love story

not only as great motion picture entertainment, but as a challenge to the artistry, scope and settings of Shakespearean production achieved on any stage at any period.

"*The Good Earth* with Paul Muni and Luise Rainer in a dramatization of extraordinary scope and power, against the background of walled cities, palaces, the terraced farm lands and the great Wall of China, to vivify Pearl Buck's great novel.

"*Lost Horizon*, a picture starring Ronald Colman, which will unfold on the screen James Hilton's remarkable story with scenes of mysterious Tibet and the far-off Himalayas.

"*The Charge of the Light Brigade*, a story and dramatic spectacle of this epic of British heroism at Balaclava, suggested by Tennyson's poem of the men who rode into the jaws of death.

"*Garden of Allah*, starring Marlene Dietrich and Charles Boyer, a new dramatization of Robert Hichens' great novel, in which color photography will reproduce the beauty and mystery of ancient settings, the desert of Sahara, the passage of caravans, and other scenes of the desert.

"*Winterset*, a picturization of Maxwell Anderson's great stage success, in which Burgess Meredith and Margo will appear on the screen in the roles they originally created.

"*The Plough and the Stars*, based on Sean O'Casey's poignant drama of revolutionary Ireland, directed with the sweep and power that made 'The Informer' an outstanding achievement.

"*Anthony Adverse*, a picture done with majesty and power, which has caught the spirit and intense drama of Hervey Allen's spectacular historical novel.

"*Craig's Wife*, a screen version of the Pulitzer Prize play, produced with an all-star cast headed by John Boles, Rosalind Russell, and Billie Burke.

A number of films deal with the lives and exploits of great statesmen, great figures in

history, great scientists, great artists and composers. "Such pictures may well be considered as marking a new cultural advance," says Mr. Hays. "For the fact is that historical, biographical, and dramatic material heretofore associated with the cultural demands of the few are being transformed into the entertainment of the many, by the magic arts of photography, sound, and color."

Joan of Arc, in which Claudette Colbert will essay the part of the immortal Maid of Orleans.

Marie Antoinette, which will bring Norma Shearer and Charles Laughton together on the screen in the portrayal of the life of the unfortunate French queen.

Madame Curie, with Irene Dunne portraying the life and the deep love of the greatest woman scientist of our time, based on the biographical novel of her daughter, Eve Curie.

Danton, to be directed by Max Reinhardt, with Paul Muni playing the part of the tragic figure in the French Revolution.

Film dramatization of familiar classics of literature continues. Among the leading pictures promised are:

Kim, featuring Freddie Bartholomew in a screen play of Kipling's famous saga of India, with scenes taken in India to add to the studio production of the story.

The Prince and the Pauper, with Billy Mauch and Bobby Mauch, twin brothers, in the title roles of Mark Twain's classic.

Camille, in which Greta Garbo will appear in a screen version of Alexandre Dumas' *Lady of the Camellias*, made famous on the stage by such great actresses as Modjeska and Bernhardt.

Romance and the colorful episodes in the history of our country, and stories of brave pioneers that have stirred the imagination and pride of Americans are to be found in the following:

Last of the Mohicans, based on James Fenimore Cooper's great saga of the Ameri-

can Indian, which will present the story of the original Americans who have vanished from our plains.

Ramona, with Loretta Young, a great color picture of Spanish and Indian life in the old days of Southern California.

Maid of Salem, with Claudette Colbert, in a story of great scope and sweep, picturing old New England in the mob-swept days of witchcraft.

The Gorgeous Hussy, a picture starring Joan Crawford with scenes laid against the background of early America and featuring an episode in the life of Andrew Jackson during the post-Revolutionary days.

Come and Get It, with Edward Arnold in the leading role, which will dramatize historically and geographically the building of a great industrial empire among the lumber camps of Wisconsin, based on Edna Ferber's striking novel."

MARK TWAIN'S PRAYER

A Satire on War

"O Lord, our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriotic dead; help us to drown the thunder of guns with the shrieks of the wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with their children to wander unfriended through wastes of their desolated land—for our sakes, who adore Thee, Lord, blast their hope, blight their lives, protract their bitter pilgrimage, making heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask of one who is the Spirit of love and who is the ever-faithful refuge and friend of all that are sore beset, and seek His aid with humble and contrite hearts. Grant our prayer, O Lord, and thine shall be the praise and honor and glory now and ever. Amen."