

Capital & Majestic CINEMAG

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Operry & Chat

Get this down and don't forget it! For sheer dramatic impact you have never seen anything like "Angels With Dirty Faces," showing Sunday and Monday at the Capital. It is 37 minutes of emotional conflict that seem so real, you completely lose yourself in the action.

The number one criminal in this documentation of the truth that crime doesn't pay is James Cagney, the old Cagney of "Public Enemy" operating mainly as a lone wolf with the throttle wide open. He's never done this kind of thing better, if as well, and in the end he makes a sacrifice for his old friend, Pat O'Brien, who robs gangsters of his heroic aspects in the minds of the neighborhood boys. Opposite him is O'Brien, as his other buddy in boyhood who enters the life of crime.

Pat O'Brien, the criminal whose friend he remains. Humphrey Bogart plays a second string criminal who tries to doublecross Mr. Cagney. Mr. Bogart softening his touch considerably for the job, and George Bancroft is another relatively tender gangster who gets the gun. The Dead End Kids play the same kind of junior gangsters they played in "Dead End" in the same setting and just as graphically. Ann Sheridan is the girl in the picture, all the ro-

mantic aspect is sharply subordinated to the criminal facets of the story. Frankie Burke's portrayal of Cagney as a boy is unusually realistic. Pat O'Brien, in his entirely new characterization, is magnificent as the priest.

"Angels With Dirty Faces," regardless of interpretation, is strong stuff, pungent melodrama. It is a fine production job, crammed with excellent performances.

Tuesday's Pat Night program combines a crackerjack yarn of plain folks with the latest and best of the Torchy Biane series. Headlining the bill is "Little Orphan Annie," in which Harold Gray's lovable comic strip character comes to life for the first time on the screen. The story, based on the escapades of the heroine whom Gray's cartoons have endeared to millions of newspaper readers, tells what happens when "Annie" runs away from an orphanage, meets a gang of crooked loan sharks and turns a handsome truck driver into a boxing champion. For the role of "Annie" Paramount selected one of Hollywood's most popular prospects, eleven-year-old Ann Gillis, who climbed to fame a season ago as "Becky Thatcher" in "The Adventures of Tom Sawyer." Others in the cast are Robert Fox, James Travis and J. M. Kerrigan.

Completing the program and offering bright contrast with the doings of "Annie" is a comedy drama of race tracks and counter-fitting dens, called "Torchy Goes For Man," starring Gladys Fitzgerald and Hutton Hotel. Also on the bill is "Horton MacLane," the latest in the series of those extremely popular movies dealing with the adventures of the vivacious blonde reporter, Torchy Biane, and her detective lieutenant by friend, Steve McBride.

"Listen, Darling," for Wednesday, is a light and frequently laughable story about two youngsters who try to settle a widow's economic and emotional problems for her. Judy Garland and Freddie Bartholomew are the youngsters chiefly concerned, with nine-year-old Scotty Beckett furnishing a more forthright brand of humor. Mary Astor is the widow and Walter Pidgeon, the man who marries after Alan Hale, the child's choice, gives sly hints for every one.

The play begins with Miss Astor, Judy's mother, on the verge of marrying



the local (small town) banker for economic security. Bartholomew, Judy's boy friend, begs the widow in a trailer and drives off to find a more suitable suitor. Pidgeon, another trailette, turns out to be him. Amusing incidents occur meanwhile.

Miss Garland sings three songs two of them new, "Oz, the Widow and Love," already a radio favorite, and "Ten Pins in the Sky," quite likely to be one. Best comic sequences are the one in which Bartholomew cross examines Pidgeon as to the status of his fortune and life insurance and another in which Beckett learns the difference between a skunk and a striped beaver.

20th Century-Fox takes charge of the Thursday and Friday entertainment at the Capital with the spectacular story, historic anecdote of the Navy's "Splinter Fleet." They have fashioned a powerful and stirring drama of the "Splinter Fleet" in action, focused on one of the ships and her crew that participated in the Duxton encounter.

Masterfully directed by Academy Award Winner John Ford (who made "The Informer" and "The Hurricane") and produced by Darryl F. Zanuck, "Submarine Patrol" has been widely acclaimed for its vivid characterizations and blazing action.

Three sub chasers—actual survivors of the "Splinter Fleet"—were used in filming the sea sequence of this incredible story, for some strange reason overlooked until now, that has lain neglected until now, that has lain neglected in the Navy's archives for some 30 odd years.

The cast includes Richard Greene, as a wealthy young socialite who joins the "Fleet" for adventure; Nancy Kelly in the role of the captain's daughter aboard a munitions freighter; Preston Foster, as skipper of the sub chaser; George Bancroft, as Nancy's father; Slim Summerville, John Carradine, Henry Armetta, Warren Hyman, Maxie Rosenthal, and a dozen others in important roles. For all audience types we recommend, "Submarine Patrol"—the story of Sub Chaser 539 and its crew, who battled a series of evil-minded, and ended—the strangest crew ever to man a fighting ship.

Also of general audience appeal, but of particular interest now with bird season just coming in, is a very likable sport short from RKO, called "Bird Dogs." It shows various dog types—setters, spaniels, pointers—and their training in the art of assisting a hunter. They retrieve, they point, they compete

with each other in tests of skill. No hunter or dog lover should miss this.

Fast tempo, plenty of action, a capable cast and a delicious sprinkling of tumeul songs make "Come On Rangers," Saturday, an attractive and thoroughly worthwhile piece for the Western fans. The story concerns the U. S. Cavalry after the dissolution of the Texas Rangers. The head of the State Patrol is also leader of a gang of outlaws. When the U. S. troops fail to cope with the situation, Captain Roy Rogers descends, rounds up the old rangers and brings the terrorists to justice. The governor rewards him by reviving the Rangers and the Colonel's daughter, Mary Hart, finally consents to become Mrs. Rogers. Raymond Hatton turns in an outstanding performance as an old Indian scout. Others prominently cast are J. Farrell MacDonald, Bruce MacFarlane and Harry Woods.

The Majestic Theatre has engaged for Sunday and Monday a special combination showing of two top super shockers, "Dracula" and "Frankenstein." This sensational program, billed as a "mammoth horror show," is breaking house records all over the country, as you're being hearing via radio and newspaper. Both pictures were terrific hits on their first appearances, and their revival as a double bill is proving even more forceful. If you like your entertainment steeped in mystery, horrifying characters, scenes and situations, heart-rending horror and spine-chilling drama and atmosphere and everything else that goes toward making a real horror show, "Dracula" and "Frankenstein" will have you shrieking and hugging on to your seats.

Friday and Saturday the Majestic will present three of the outstanding reasons why western films are fast regaining the popularity they once held. The reasons are in the persons of John Wayne, Ray Corrigan and Max Terhune, the Three Mesquites, in their latest vehicle, "Santa Fe Stampede." The new film is rip-roaring action from the opening scene to the final fade-out. The plot revolves around the adventures that befall the trio of hard-judging, rough-fighting, sun-punching lovers of trouble, when they ride herd on a lawless western community and a group of crooked politicians who have murdered a friend of theirs in an attempt to secure the rights to a gold mine in which the Mesqui-

(Continued on Page 7)

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