

Trevor

Continued from Page 9
democracy. Somehow this is all confused with the fight to rid the world of crime and criminals — specifically in the form of gangsters like Robinson.

The mobsters take over a hotel run by Bacall and her wheelchair-bound father. Bogart is the only other guest.

Robinson is menacing, even in the bathtub. There is some hint to a threat of rape. He likes to whisper dirty things to Bacall. A hurricane comes and gives all the characters a chance to sit around in the hotel bar and worry about dying. They reveal a lot about themselves at this time, and there's almost a family feeling that seems a little incongruous.

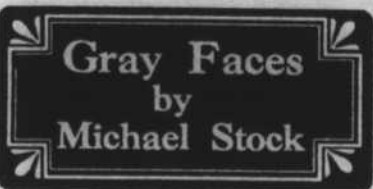
The ideas about America expressed in dialogue seem pretty naive, and serve more to keep today's viewer out than to welcome us in to this innocent time. Perhaps if the sentiments expressed were less dogmatic they would be more acceptable. There is a definite "America good, foreign bad" mentality, and the several American Indians portrayed are cast pretty much in the Tonto mode.

Lauren Bacall is always fun to watch, and Edward Robinson does his usual flawless job. Few actors consistently seem as completely "present" as Robinson. Bogart's character seems sketchy and hard to believe. Trevor is intriguing, and she has a certain chemistry, although she's not given much to do in this film but drink and cry. Such are the perils of being stereotyped in Hollywood.

Hepburn's success sparked by co-star, 'Bill of Divorcement'

In 1932 all a film needed to launch itself to success was the right name above the title. Preferably that name would be "John Barrymore."

At age 50, Barrymore had just completed two of his finest and most-loved roles: as the suave Baron Felix von Geigern in "Grand Hotel" and as asylum escapee, Hillary Fairfield in David O. Selznick's production of "A Bill Of Divorcement."



MGM's "Grand Hotel" incorporated all the big names of the year, including Greta Garbo, Joan Crawford, Wallace Beery and Lionel Barrymore. The picture won the Academy Award for the Best Picture of 1931-32. Because of the big names in "Grand Hotel," "A Bill Of Divorcement" was virtually ignored by the Academy.

That is a pity. Barrymore's performance in "A Bill Of Divorcement" is one of his best, showcasing his acting abilities without his typical eccentric mannerisms which tended to surface in many of his films.

"A Bill Of Divorcement" is important not only because of Barrymore's enjoyable performance. The film also featured the first talkie appearance of Billie Burke and, more notably, the first screen appearance of Katharine Hepburn.

With Barrymore's name above the film's title, the supporting role of Sydney Fairfield was coveted by several of Hollywood's finest actresses. Norma Shearer asked to be loaned to RKO to play the role.

RKO's own Irene Dunne was considered for the part, as were Anita Louise, Jill Esmond and others. It was not until the 24-year-old Hepburn auditioned that director George Cukor knew whom he wanted. Reportedly, Cukor's deci-

sion was not made until he saw Hepburn put down a glass, revealing a special spark of charm and nobility in the inexperienced actress.

Hollywood for Hepburn, like Barrymore, was more headache than magic. She particularly liked insulting the media and production publicists. The star system was not designed for actors and actresses who wanted privacy. Apparently, this shared contempt for the system created a camaraderie between Hepburn and Barrymore.

The press sensed it and seized it. Newspapers circulated rumors of Barrymore's attempts to seduce Hepburn in his dressing room.

All of this attention eventually only served to draw a greater audience to the release of the film.

When "A Bill Of Divorcement" was released in September 1932, the film was a hit, and the surprise sensation was the new face of Hepburn in Hollywood.

Thomton Delehanty's review of the film in the New York Post pronounced that "in her ability and good looks, Miss Hepburn has the makings of a star. All she needs is a little more familiarity with the microphone, some worthy roles and firm determination not to let her producers exploit her as a second Garbo, a second Joan Crawford, or a second anything."

That has never been a problem. Much of the credit for the brilliant beginning of Hepburn's career, like Carole Lombard's, should go to the superb acting talent of John Barrymore. Hepburn recognized Barrymore for this.

"I learned a tremendous lot from Barrymore," Hepburn once said. "One thing in particular has been invaluable to me: When you're in the same cast with people who know nothing about acting, you can't criticize them, because they go to pieces. He never criticized me. He just shoved me into what I ought to do before the camera. He taught me all that he could pour into one greenhorn in that short time."

Morality, '80s greed battle in comedy starring DeVito



"Other People's Money"



By Joe VanEtten
Staff Reporter

The 1980s were a time when business students were dreaming of making tons of money and, in the real world, MBAs actually were doing it.

Solomon Bros. ruled mortgage-bond trading and Michael Milken was the king of junk bonds. Michael Douglas summed up the decade in the movie "Wall Street" with the infamous line, "Greed is good."

"Other People's Money" (Lincoln) is a comedy that deals with leftover 1980s values. Danny DeVito plays the ruthless Lawrence "The Liquidator" Garfield, whose hobby is buying corporations and breaking them up into pieces to be sold. His latest target is the New England Wire and Cable Company, a family-owned business in Rhode Island.

The business is run by Andrew Jorgeson (Gregory Peck), a stubborn traditionalist who still believes in a

day's pay for a day's work. In other words, he is naive, which leaves him vulnerable to power-hungry traders in New York.

Standing between Garfield's acquisition of the company is Jorgeson's daughter, Kate Sullivan (Penelope Ann Miller). She is an attorney who specializes in securities law but is inexperienced in dealing with piranha-like Garfield.

Miller doesn't quite look the part, though. She seems more like a temptress than a serious-minded lawyer.

Norman Jewison directed this movie, which is an adaptation of an off-Broadway play. His vision of people and the heartless things they do to each other is darkly hilarious.

The film's conflict resembles the heart-to-heart affair of "Pretty Woman," coupled with a proxy fight a la "Wall Street."

The finale comes during the annual stockholders meeting when Jorgeson and Garfield dual in the morals vs. money arena.

DeVito is remarkably believable as the money lover with just a tinge of heart (probably bought). Miller is sexy and stupendously gullible as the woman who can entice Garfield to late-night violin sessions over the phone. Peck is just plain grumpy and unlikable.

"Other People's Money" is by no means completely original. But it is good for a few laughs, and it gives DeVito one of his most memorable roles to date.

Pearl

Continued from Page 9

barked with the Red Hot Chili Peppers on a tour that possibly will translate Pearl Jam's studio work onto the stage well. This band can't be dismissed as more boneheads riding on the coattails of Seattle's success.

Rather, this is a unique group of spiritually tuned, musically honed homedudes with their own sense of the power of music with a message. Get in tune with the Pearl Jam as soon as possible, and welcome the presence of a forceful new iconoclast looming on the horizon.

— Paul Winner

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