

Document Citation

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|---------------|-------------------------------------|
| Title | Western Union |
| Author(s) | Wood Soanes |
| Source | <i>Publisher name not available</i> |
| Date | 1941 |
| Type | review |
| Language | English |
| Pagination | |
| No. of Pages | 1 |
| Subjects | |
| Film Subjects | Western Union, Lang, Fritz, 1941 |

By WOOD SOANES

If when the next singing telegram boy arrives at your door, chanting "Happy Birthday" to the tune of "Yankee Doodle" because Ascap objects to use of the other one, curb your temper and don't hurl an ice pick at him. Remember what a lot of grief it was to get the first wire from Omaha West.

On the screen of the Paramount last evening Zane Grey's last novel, "Western Union" had its first showing and while director Fritz Lang has carefully sidestepped anything that would smack of the biographical essay he has managed to crowd the history into a magnificent horse opera.

ACTION, COMEDY

Unlike many of the recent historical action pictures, "Western Union" has not only action but comedy, good acting and breath-taking beauty as well—and I am referring to the beauty of the landscape rather than that of Virginia Gilmore who is the only female in the film.

"Western Union" picks up the story of the stretching of the last link of wire at Omaha. There we find Dean Jagger as the driving young superintendent; Randolph Scott as a mysterious and somewhat sinister Western scout; Robert Young as a fresh young Harvard man; Barton MacLane as a dyed in the wool baddy and Slim Summerville as a jittery cook.

There are other interesting characters as well as those mentioned and they keep pretty well together through fights with renegades and Indians, raids and gun battles, a major forest fire and a finale that stems directly from Winston Churchill's original "The Virginian," grandpappy of all action stories.

One of the great virtues of "Western Union" is that it was done in technicolor and the terrain is particularly adapted to color photography. Some of the panoramas are beautiful and the color work in the action scenes is matchless. Many of the still scenes give off a Remington quality. Yet the action never halts for gallery exhibitions.

BONNIE SINGS

"You're the One," the second item from Paramount, is a cheerful bit of trivia in which Bonnie Baker does the major part of the singing work with musical aid from Orrin Tucker, who can read lines as well as music, and comedy furnished by Albert Decker, Jerry Colonna and Edward Everett Horton. The story is liberally sprinkled with decorative models.

The story, by the way, is just a little vague. It seems to be about a couple of band masters who wanted the same girl, the same job and the same musical status. They all got together in a health resort operated by Professor Colonna. It gave off frequent indications of being an insane asylum but in the main it provided amusement.

Amateurs on Stage