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**Contrasting
Films Vie
at Warners**

BY EDWIN SCHALLERT

Warner Bros. Hollywood, Downtown and Wiltern theaters depart precedent in screening two new features on the same program, which has not been the policy of these houses for a long time.

With "Always Together," which is rather a surprising hit, there is a straight drive down the middle aisle of popular appeal, while "Woman in White," adaptation of a 100-year-old Wilkie Collins mystery novel, may prove a test for appreciation, though it is a rare and interesting exhibit, as contrasted with conventional film entertainment.

It is the writing by Stephen Avery Morehouse in "Woman in White" which especially distinguishes this feature. Grace and elegance are components of the dialogue, which is well spoken by the entire group of players under the direction of Peter Godfrey, and notably by Sydney Greenstreet in his role of the scheming Count Fosco.

Both Eleanor Parker and Alexis Smith have excellent style in their work, while Agnes Moorehead and John Abbott give striking characterizations. Gig Young as the nominal hero and John Emery as a villain are competently present.

Quality Picture

This film with its haunting plot, revolving about the mysterious ghostlike personage of the title, who seeks to protect the young heroine from unhappiness, is unquestionably an achievement of quality as produced by Henry Blanke.

The story is complicated, unquestionably, and the significance of what happens is never fully revealed until the very end. Nor

should this denouement be divulged in the course of a review.

As a screen mystery subject, "Woman in White" belongs to a shadowy era of mood and atmosphere that has no relation to the present, but for those who want to give it the attention it merits this picture should prove a singularly engrossing experience.

Apart from Greenstreet, whose acting seems possessed of the finest authority, Abbott is responsible for an extraordinary erratic interpretation. Miss Smith has remarkable charm in her work, but then each character is played with surprising distinction, which only goes to prove, perhaps, that unusual roles bring out new facets of screen players' ability. This, unfortunately, all too few films disclose.

Wealth Source of Trouble

"Always Together" evolves from the somewhat fantastic premise of a \$1,000,000 gift made to the central feminine character by a man who thinks he is dying and wants to ease his conscience. The gift exerts a curious effect on this heroine and the struggling young man she marries. At first she conceals her wealth because she feels it may mean unhappiness.

Later, when her husband learns about the money and is elated, she suspects all manner of menaces in their lives. Finally she goes to Reno for a divorce and the husband creates a sensation by asking for alimony.

Produced by Alex Gottlieb and directed by Frederick De Cordova from the screen play by Phoebe and Henry Ephron and I. A. L. Diamond, "Always Together" is excellent in its comedy as purveyed by such players as Robert Hutton, Joyce Reynolds, Cecil Kellaway and Ernest Truex.

A technique not unlike "Dream Girl" is used when the heroine imagines personal experiences as if they were happening on a movie screen.