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AUGUST 24, 1945.

By Alton Cook

'Pride of the Marines' Deserves Round of Cheers

“Pride of the Marines” is the first movie attempt at a sensible, realistic understanding of the plight of returning war veterans with injuries to overcome. Their story has material for one of the rousing movies of the war and this new picture at the Strand has achieved that.

Earlier pictures on the same theme have dissolved all the men's problems in a glow of romantic glamour. “Pride of the Marines” unflinchingly faces the tremendous tasks that lie ahead of these men and soberly appraises difficulties and the aid due them from the rest of us.

The picture is the story of Al Schmid of Philadelphia, who came back almost totally blind after a heroic stand on Guadalcanal. Schmid becomes the symbol for all men from battle with such handicaps to overcome. Some of the maimed youngsters of the picture are bitter, others frightened,

and there are those who face the future with the same jaunty valor they showed during the war.

His Swagger Vanished.

Schmid is presented as one of the most embittered. He was a cocky youngster who swaggered off to war and lost none of the swagger when he landed on Guadalcanal. On the grim night when his foxhole outpost had to stand off an attack by several hundred Japs the swagger vanished, but not the stubborn courage that lay behind it. Before that night ended his eyes had been seared in the explosion of a Jap grenade.

Like many another youngster in his plight, he decided he could not bear the sympathy of his friends back home and he resolved to avoid them. The rest of the picture tells how determined their affection had to be to rescue him and launch him toward real rehabilitation.

John Garfield evidently felt a

deep sense of the responsibility that went with such a role as this. As Al Schmid he has achieved one of the most sympathetic figures of his career, a boy ashamed of tenderness but full of it, so proud he disdained help.

Other Roles Dwarfed.

The other roles are comparatively minor, appearing fleetingly. The central figure journeys from home, into battle, through the long hospital months and back home again. Eleanor Parker is the devoted sweetheart and Dane Clark an impassioned pal.

Delmer Daves was the director and he had a lot of scenes of argument among those boys, the most difficult to manage in movies. He kept them in a mood where an audience often felt a cheer to emphasize a point.

Cheers for the director but more solid ones for director, writers and cast. Not often will movie makers of this war achieve such results.