



OLD FABLE, NEW TERPSICHORE

Dancing highlights the new musical version of "Daddy Long Legs" on the Palace Theater's screen. It is eminently satisfying dancing, too, intrusted to a pair of experts in their line named Fred Astaire and Leslie Caron.

'Sea Chase' Is a Sort of Overlong Voyage Home

By HARRY MACARTHUR

The lean, red meat of a nourishing sea adventure has been garnished with 47 pounds of chopped canteloupe and baked with 14 gallons of molasses to produce "The Sea Chase." It may have enriched but it has not done much for the favor of the film, which opened yesterday at the Metropolitan and Ambassador Theaters.

This WarnerColor-Cinemascope gem starring Lana Turner and John Wayne is long and it is wide and it does have its moments of excitement. These latter are too widely separated, however, in the screenplay fashioned by the seasoned James Warner Bellah and John Twist from Andrew Gers' novel. The pace is not quickened any, either, by Director John Farrow's disposition to linger over any interpolated nonsequential scene, for instance, in which Miss Turner wanders into a tramp freighter's forecastle, sings a pretty lament, is answered by a harmonious male choir, then wanders out again unscathed. It is like an odd dream in which you find yourself watching a production of "The Long Voyage Home" as it might have been constructed by Joe Pasternak.

As a matter of fact there is a certain kinship between "The Sea Chase" and "The Long Voyage Home," though suggesting it may be inviting a punch in the nose from John Ford and the executors of the estate of Eugene O'Neill. "The Sea Chase" is about a long voyage home, though, and nobody can deny it. This particular sea journey is undertaken by the master of a rusty German freighter named the Ergenstrasse at the outbreak of World War II. The captain (Wayne) is no Nazi and has been busted from the German navy for his political views, but he is a patriotic man. He even keeps his old Imperial Navy battle flag on board and in the end hoists it with bravado right in the teeth of a British destroyer.

This is getting ahead of the story, though, which Mr. Farrow and company can't be accused of doing. At the outbreak of hostilities the Ergenstrasse is in an Australian harbor under the eye of the

"THE SEA CHASE," a Warner Bros. picture produced and directed by John Farrow, screenplay by James Warner Bellah and John Twist from the novel by Andrew Gers, with a musical score by Roy Webb. At the Metropolitan and Ambassador theaters.

The Cast

Karl Ehrlich	John Wayne
Ella Keller	Lana Turner
Commander Naylor	David Farrar
Kirchner	Lyle Bettger
Comdr. Wesser	Tab Hunter
Schiller	James Arness
Chief Stenme	John Qualen
Chief Schmitt	Dick Cuthbert
Max Heine	Paul Fix
Capt. Evans	Lowell Gilmore
Matt	Leila Van Rosten
Heke	Wilton Graff
Schuman	Peter Walkey
Wintler	Claude Akin
Don't	John Doucette
Brounck	John Alan Lee

British navy and some 26,000 miles and at least 260 clutches away from home.

Her captain sneaks her out to sea, gets down to Auckland to raid a shipwreck station for supplies. Then, burning all the wood on board, including the lifeboats, he gets her to a small South Sea island, where he sets his crew to work as lumberjacks cutting fuel for the trip to Valparaiso, Chile. There he gets away again when his British navy watchdog is summoned to help harass the Graf Spee at Montevideo. The German's sternest pursuer is an old buddy (David Farrar) who is on the side of right, however, so the ending is in the cards. Trouble is, it's clear at the bottom of a double canasta deck of cards.

While working him toward the finish, the writers have thought up all manner of fanciful adventures to occupy Wayne's time. Most of them involve sparring with his Nazi first mate (Lyle Bettger) and with Miss Turner, a spy on the way home for reassignment. The writers even have thought up a funny line. In Valparaiso, Wayne's captain, the hero of the non-belligerent world, refuses to lie to back up the consul-general's propaganda yarn. "I wouldn't think of asking you," says the consul-general. "You haven't had the necessary diplomatic training."

It's funny, but it is hardly a recompense for the tiresome passages. It is not enough to make "The Sea Chase" a comedy hit, despite Lana Turner's impression of a spy on shipboard.

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THE PASSING SHOW

Graham Greene Reports Again on Human Sin

By JAY CARMODY

Although he is a writer apparently obsessed by the Sixth Commandment, Graham Greene manages to deal with it with a definite literary and dramatic distinction.

The second of his films on the theme of adultery, opening two days after the first, came to the Ontario yesterday. This is "The Heart of the Matter," starring Trevor Howard, Elizabeth Allan and Maria Schell. It is, as Greene fans know, an extremely thorough examination of the consciences of the sinners involved, with the dramatic particularity that the central sinner is a Roman Catholic.

Greene, of course, is a very Catholic writer in one manner of speaking and the force of religion is the most active ingredient in the plot of "The Heart of the Matter." Once more he is entirely unabashed in using God as an immediate, off-scene character. This lack of scruple is at once the most startling and dramatic element of his narrative. Its point is fully developed in the direction and acting of the Ontario film whose realism is heightened by location shooting at Sierra Leone, West Africa. This is an atmosphere that reputedly encourages sin and intensifies its effects upon sensitive aliens such as the principals in this narrative.

Unlike "The End of the Affair," the focal sinner in the Ontario film is male. This is the man played by Howard, a colonial police official whose long season in the sun has done little damage to his gentle nature.

His faith has served him well in two ways. It has given him a concern for human sufferers and provided him an armor against the corruptive climate of his post.

Now the forces of fate have gathered, however, to provide him the hardest of tests. He is passed over, left to be the second man, in the selection of a new resident commissioner. When his wife crawls under this blow, he must borrow the money to send her away from a justifiably suspect diamond smuggler.

And, worst of all, while she is away his kindness traps him into an adulterous relationship with a pretty young Austrian refugee washed ashore with a number of others from a sunken passenger ship.

Thus, the man who never wanted to hurt any one, finds himself in the plight of hurting the society he has served so efficiently, the wife whom he loves and the girl to whom he is suddenly and passionately attracted. How to get back to firm, moral ground? There is his religion, so long his haven, but his terms are exact and uncompromising.

It demands of Howard's man not merely contrition, which he feels, but the promise to sin no more, which he is too frail to make.

Greene's studies in human behavior, or misbehavior, are the sort actors can get their hearts

"THE HEART OF THE MATTER," a London Films picture, produced by Ian Dalrymple, directed by George More O'Ferrall, screenplay by Lesley Storm based upon the novel of Graham Greene. At the Ontario Theater.

The Cast

Scobie	Trevor Howard
Louise	Elizabeth Allan
Helen	Maria Schell
Wilson	Denholm Elliott
Father Rank	Pete Finch
Tufel	Gerard Cury
Fortunese Captain	George Coulouris

into. Certainly, those working under George More O'Ferrall's direction here, do so.

These are not simply humans rotting in the African sun. It is the weather of their souls that is the disintegrating factor. This is most absorbingly revealed in Howard's portrait of the high-minded Scobie. Here is a human who has asked of life principally a chance to give kindness and understanding to his fellows.

That the payment to be exacted for this Christian impulse can be so high is beyond his nature and his faith to bear. It is unfailingly dramatic to watch, however, and establishes Greene's claim to attention even when he is being most fuzzy.

Considering the essential inwardness of its action, "The Heart of the Matter" is quite an active picture. Between the equatorial heat and the embers of original sin, its creatures both white and black live in restless torment.

How this affects a colonial wife is trimly pointed up by Miss Allen and what it can do to an emotionally unstable refugee, by Miss Schell. Denholm Elliott as a petulant novice in the colonial service; Peter Finch as

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WHERE AND WHEN
CURRENT THEATER ATTRACTIONS AND TIME OF SHOWING

Arena - "The Mousetrap": 8:30 p.m.

Screen

Ambassador - "The Sea Chase": 1:25, 3:40, 5:50, 8:10 and 10:30 p.m.

Capitol - "Strategic Air Command": 11 a.m., 12:55, 2:55, 5:15, 7:30 and 9:50 p.m.

Colony - "The Temptress": 7:05 and 9:30 p.m.

Columbia - "Blackboard Jungle": 11:25 a.m., 1:30, 3:35, 5:40, 7:50 and 9:55 p.m.

Dupont - "Innocents in Paris": 11 a.m., 1:05, 3:15, 5:20, 7:30 and 9:40 p.m.

Keith's - "The Eternal Sea": 11:35 a.m., 1:40, 3:45, 5:50, 7:55 and 10 p.m.

MacArthur - "Doctor in the House": 6, 7:55 and 9:50 p.m.

Metropolitan - "The Sea Chase": 11:15 a.m., 1:20, 3:25, 5:30, 7:40 and 9:50 p.m.

Ontario - "The Heart of the Matter": 1:25, 3:25, 5:30, 7:35 and 9:40 p.m.

Palace - "Daddy Long Legs": 11:40 a.m., 2:05, 4:35, 7:05 and 9:40 p.m.

Playhouse - "The End of the Affair": 11:15 a.m., 1:20, 3:20, 5:25, 7:30, 9:40 and 11:45 p.m.

Plaza - "La Ronde": 12:10, 1:50, 3:35, 5:20, 7:40 and 10:30 p.m.

Trans-Lux - "The Country Girl": 4, 6, 8 and 10 p.m.

Warner - "This Is Cinerama": 1 and 8:30 p.m.

a priest who has weathered Africa none to well; Gerard Oury as an oily diamond tycoon; and George Coulouris as a morally dubious ship captain round out a solid Greene cast.

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