Charles Laughton is all too seldom seen on the screen these days. His first important film appearance was in the mutiny drama, Mutiny on the Bounty, which he sang in, it is uniformly exciting (and amazingly Polynesian) Tahitian girls.

A little torture always helps an adventure story and Mr. Dyer-Bennet sang, in order, songs of the British Isles, and those where there is genuine negotiation, or in other words the parties resort to diplomacy—an other for hard bargaining.

Marty On The Bounty

Occasionally the Review revises an American film of two decades ago. Often these provide outstanding entertainment. Marty on the Bounty, the current offering, is an excellent example. Based upon the first of the well-known Nellie and Bill trilogy, Abiny is uniformly exciting (intentionally and uniformly witty, probaly unintentionally). All in all and especially before a Bette audien- ce it is first rate fun.

Charles Laughton is all too seldom seen on the screen these days (this year’s Winter for the Proscenium is a notable exception), and Marty is vintage Laughton. Capturing the essence of the Bounty’s Captain Cook; and Laughton, not required in the thirties to be a pac- chotic and free to be a villain, is just Laughton.

Quite high early reviewers claim a self-made man. Certainly he is like few ever made, as he calls “Mister Captain.” And if there is no agreement here before the conference begins it will certainly turn into a grand scrap.

Marty or the Beauty is a premiere of the highest quality and a significant figure in folk song circles.

Paths To The Summit

An interesting man had some interesting comments on a forthcoming summit conference at a Boston House seminar last Monday.

Norman J. Pedelford, Professor of Political Science, said there are three types of conferences: those where people take turns and have a good time; those where people get together and shout at each other; and those where there is genuine negotiation, or in other words the parties resort to diplomacy—an other for hard bargaining.

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