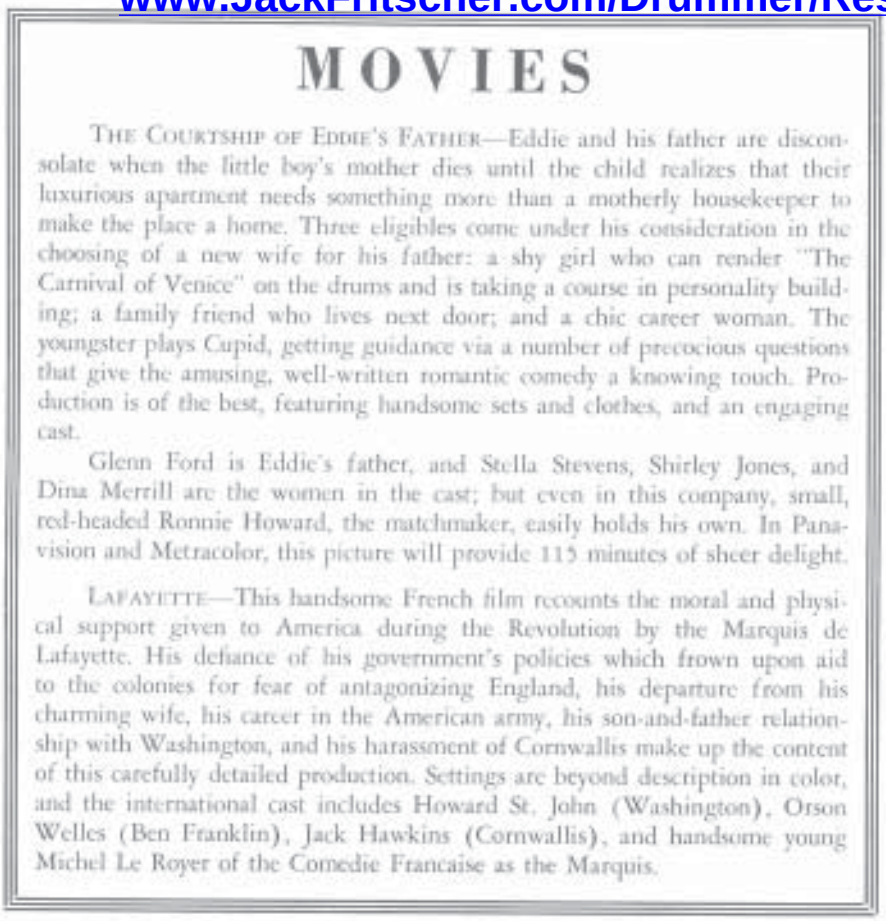
HOW TO LEGALLY QUOTE THIS MATERIAL
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MOVIES

THE COURTSHIP OF EDDIE'S FATHER—Eddie and his father are disconsolate when the little boy's mother dies until the child realizes that their luxurious apartment needs something more than a motherly housekeeper to make the place a home. Three eligibles come under his consideration in the choosing of a new wife for his father: a shy girl who can render "The Carnival of Venice" on the drums and is taking a course in personality building; a family friend who lives next door; and a chic career woman. The youngster plays Cupid, getting guidance via a number of precocious questions that give the amusing, well-written romantic comedy a knowing touch. Production is of the best, featuring handsome sets and clothes, and an engaging cast.

Glenn Ford is Eddie's father, and Stella Stevens, Shirley Jones, and Dina Merrill are the women in the cast; but even in this company, small, red-headed Ronnie Howard, the matchmaker, easily holds his own. In Panavision and Metracolor, this picture will provide 115 minutes of sheer delight.

LAFAYETTE—This handsome French film recounts the moral and physical support given to America during the Revolution by the Marquis de Lafayette. His defiance of his government's policies which frown upon aid to the colonies for fear of antagonizing England, his departure from his charming wife, his career in the American army, his son-and-father relationship with Washington, and his harassment of Cornwallis make up the content of this carefully detailed production. Settings are beyond description in color, and the international cast includes Howard St. John (Washington), Orson Welles (Ben Franklin), Jack Hawkins (Cornwallis), and handsome young Michel Le Royer of the Comedie Francaise as the Marquis.

THE JOSEPHINUM REVIEW

May 22, 1963

by
John J. Fritscher

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