New York Times, 3/23/52



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New York Times, 3/27/52



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SINGIN' IN THE RAIN"

GENE KELLY - DONALD O'CONNOR DEBBIE REYNOLDS

with JEAN HAGEN . MILLARD MITCHELL and CYD CHARISSE

Technicolor

Story and Screen Play by BETTY COMDEN and ADOLPH GREEN
Lyrice by ARTHUR FREED . Music by NACIO HERB BROWN

Directed by GENE KELLY and STANLEY DONEN . Produced by ARTHUR FREED . An M-G-M PICTURE







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> Proture at: 10 35 1 26 4 20 7 23 10 17 Stage Show at: 12 32, 3 26, 6 29, 9 27 Doors Open Finday 10.15 A, M



Music Hall Easter Show Opens With 'Singin' in Rain' on Screen

Spring has definitely sprung at-Radio City Music Hall, where "Singin' in the Rain" blossomed on the screen yesterday and the two-part holiday show, highlighting the 20th annual cathedral pageant, "Glory of Easter," took over on the stage. "Spring Song," a new extravaganza, fills the second half of the stage

program. "Singin' in the Rain" is a Technicolor musical which has everything that a Spring musical should have It's bursting "Singin' in the Rain" can be cal should have. It's bursting with laughter, its dances are spontaneous and carefree, its songs are lilting and its cast is the right one to put over the very spirit of youth and gaiety. Gene Kelly, who dances and sings in his most joyous mood, can take a big slice of credit also for the direction of the film and the staging and direction of the musical numbers, chores which he shared with

Stanley Donen.

Kelly probably could have handled the top dancing spot alone, but M-G-M was in a generous mood when they made "Singin' in the Rain." They put in Donald O'Connor. He steals the show from Gene Kelly, all but, and how can he help it? He's got the dancingest kind of legs, the fastest feet and, in addition, he's got both rhythm and comedy in veins. Man, what a dancer! And what a clown. He sings, too, and the combination clicks in a number, "Make 'Em Laugh," which he sings while he knocks himself out dancing up walls, through them and all over an obstacle-strewn studio set.

Hollywood Laughs at Self

"Singin' in the Rain" is a picture of Hollywood taking a good look at itself and laughing fit to burst. That's a rare mood for the production center, and if its merriment spills over into slapstick now and then, that only adds to the fun. The real theme is the changeover from the silent films to the talkies, in 1927, and the studio romance which is involved, amusing as it is, takes second place to the hilarious problems that confronted the industry 25 years ago. Jean Hagen proves herself a fine comedienne as a blond screen star of the era who believes her studio publicity, thinks she is irresistible to Kelly, a screen hero, and almost wrecks "Monumental Pictures" when Kelly shows his preference for newcomer Debbie

Reynolds, Jean's impossible voice is her downfall when the talkies take hold.

Picking out the best bits in a done only in the order of personal preference. The picture takes the form of a series of skits, all so well hung together that the film seems like a continuous narrative. I like Kelly best when he is doing an impromptu dance on the sidewalk at night, in a downpour, to his own singing accompaniment of "Singin' in the Rain." A sketch which has the silent stars trying to learn diction, in prepara tion for the talkies, is another rollicking bit. A third is a fashion show, with models in high style—and screamingly funny—outfits for 1927. "Broadway Ballet" is a striking production number, with Kelly and a stage full of girls.

Well-Chosen Songs

Debbie Reynolds as the potential star, who can sing and dance, takes the spotlight several times to display her talents. Millard Mitchell is just what a film producer of the era should be and Douglas Fowley caricatures an old-time director with side-splitting results. Cyd Charisse, as a guest star, is Kelly's partner in a fine dreamlike ballet number on a misty beach.

The songs are particularly well chosen for the mood and period of the picture and, besides the title, include such ever-appealing tunes as "Would You," "You Were Meant for Me" and "You Are My Lucky

Arthur Freed, who gave us us "Singin' in the Rain." His trademark is all over this one,

On Music Hall Stage

Personalities featured in the Music Hall stage presentation include Gertrude Lockway as soloist for the Easter pageant, Edward Ruhl, the D'Andrea Dancers, Bela Kremo and Patricia Drylie, with the Music Choral Ensemble, Symphony Orchestra, the Corps de Ballet and the Rockettes,



Brooklyn (N.Y.) Eagle 3/28/52

New York Times, 3/28/52

'Singin' in the Rain,' Starring Gene Kelly, Ushers In Spring at the Music Hall

SINGIN' IN THE RAIN, screen play and story by Adolph Green and Betty Comden; directed by Gene Kelly and Stanley Donen; produced by Arthur Freed. At the Radio City Music Hall.

Don Lockwood	Gene Kelly
Cosmo Brown	
Kathy Beiden	.Debbie Reynolds
Lina Lamont	Jean Hagen
R. F. Simpson	Millard Mitchell
Guest Artist	Cya Charitie
Roscoe Dexter	Donetas Forter
Dora Bailey	Madra Blake
Date Dame,	

By BOSLEY CROWTHER

Spring came with a fresh and cheerful splatter to the Music Hall yesterday with the arrival of Metro's new musical, "Singin' in the Rain," along with the Glory-of-Easter pageant and a vernal revue on the stage. Compounded generously of music, dance, color, spectacle and a riotous abundance of Gene Kelly, Jean Hagen and Donald O'Connor on the screen, all elements in this rainbow program are carefuly contrived and guaranteed to lift the dolors of winter and put you in a buttercup mood.

Take as a token of the picture its title, "Singin" in the Rain," which has no more to do with its story than it has to do with performing dogs. Of all things, this song-and-dance contrivance is an impudent, offhand comedy about the outlandish making of movies back in the sheik-and-flapper days when they were bridging the perilous chasm from silent to talking films. And its plot, if that's what you'd call it, concerns a silent film Star who is linked with a slutvoiced leading lady while wooing a thrushy new young thing.

If anyone can tell us what all of the nonsense that goes on has to do with the title of the picture, we will buy him a new spring hat. But that doesn't make any difference, for the nonsense is generally good and at times it reaches the level of first-class satiric burlesque. Adolph Green and Betty Comden may have tossed off the script with their left hands, but occasionally they come through with powerful and hilarious round-house rights.



Gene Kelly in "Singin' In The Rain."

Take, for instance, the scene in which Miss Hagen as the gutter-snipe silent queen is making her first acquaintance with the hidden microphone. No funnier lampoon of film-making has yet swum within our ken than this brief but side-splitting revelation of the battle with the machine. And some of the musical numbers that kid the old musical clichés, such as fashion parades and pin-wheel chorus groups, are as mischievous as they come.

Also we'll say for the authors and for Mr. Kelly and Stanley Donen, who directed the show: they had the courage to kid Louella Parsons with a devastating take-off by Madge Blake. Under the protocol of Hollywood, this is lese majesty!

However, the pattern of the picture is such that a lot of room is made for singing and dancing in the liveliest Kelly-cum-all style. And it is in these elegant phases that the spirit is lightest and most gay. Mr. Kelly who plays the silent film star up from burlesque and vaudeville, runs away, of course, with the dancing—and, as a matter of fact, with most of the songs.

His dance and duet with Debbie Reynolds to "You Were Meant For Me" is a sweet lump of Technicolored sugar, and his galloping through "Broadway Ballet" is a lot of eye-filling acrobatics against a mammoth production splurge. This is a combination of the oldies, "Broadway Rhythm" and "Broadway Melody," with Cyd Charisse stepping out of nowhere to do a lovely dream dance with Mr. K. But by far his most captivating number is done to the title songa beautifully soggy tap dance performed in the splashing rain.

Donald O'Connor, as Mr. Kelly's sidekick, also has a jolly romp in a battering and bruising slapstick number entitled "Make Me Laugh" and joins with the star in making "Moses" a lively thing. Miss Rey-

nolds sings "Would You" nicely, Miss Hagen is an excellent farceuse and Millard Mitchell and Douglas Fowley are good in producer and director roles.

It is notable that most of the old music is equipped with lyrics by Arthur Freed, who is now a big Metro producer and happened—how did you guess it?—to have produced this film. Maybe that's why the title is "Singin' in the Rain."

In addition to the Glory-of-Easter pageant the stage show at the Music Hall includes Patricia Drylie, ballerina; the Andrea Dancers, Edward Ruhl, Bela Kremo, the Corps de Ballet, Glee Club, and Rockettes.





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GENE KELLY DONALD O'CONNOR DEBBIE REYNOLDS

WITH

JEAN HAGEN · MILLARD MITCHELL
and CYD CHARISSE

Story and Screen Play by BETTY COMDEN and ADOLPH GREEN

Lymes by ARTHUR FREED Music by NACIO HERB BROWN

GENE KELLY and STANLEY DONEN

Produced by ARTHUR FREED . AN M.G.M PICTURE

Song hits available in M-G-M Records Album

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United Ar

Detroit News, 4/10/52



in which Jane discards her crutches and sings a medicy of songs to a throng of sola deers bound for home.

Love," "Get Happy," "Blue Pictures like "With a Song in Moon," "Embraceable You," "It's My Heart" don't happen every of sola Good Day" and "Til Walk day. It is richly rewarding endiers bound for home.

TOM MONTGOMERY AT THE ORGAN
Playing DISNEY EASTER SONGFEST
Hear Candidates For Snow White ... Safurday: Maureen Homeyer, 12 - Jean Johnson, 15 at 1:05 P.M.

Mean-Man McNally Wants It That Way

Steve's Deep-Dyed Villainy Pays Off, and He Will Have No Part of Reform

By HAROLD HEFFERNAN

of the Helipson Berran.

HOLLYWODD, April 11.—Personalities on parade:
"I want to be the most hated man in Hollywood," was the startling statement made recently by Stephen McNally, "When I am, then I'll be completely happy."

The meanle-minded actor first came to the film capital with

the reputation of being a nice guy. He had done stage work around New York, establishing himself as a happy, affable leading man. In the Broadway version of "Johnny Belinda" critics spoke about him as a master in the art of spreading sweetness and light.

Then, for his first film role, Warner Bros, cast him imme diately in the screen version of the play-not in his original role

diately in the screen version of the but as a heavy.

"The switch put me completely off guard," recalled McNally.
"But I decided If they wanted me to be a menace; I'd give them the best characterization this side of a grave robber. I went into that picture with a burning determination to make people hate me. When I started reading the fan letters that poured in, it suddenly dawned on me I could probably make a much better living out of being a stinker. Now I'm convinced of it."

FIRST PAY-OFF

Because of his dirty, low-down portrayal in that film, McNally was signed by Uni-



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bellerelt ... sa much to delight your eyes Exciting romance, drams and courage

estelate late a um ef entertais. Reat that you will

AT THE JANE FROMAN STORT

WITH A **SONG IN** MY HEART

TECHNICOLOR

BEAL BATTLE STABTS

IN A LONG and varied career,
Gilbert Roland has had more ups
and downs perhaps than any
other atar. But, for what he
one of the most modest and rethopes is the last time, Roland has
finally fought his way out of his
own little depression—and it
hasn't been easy.
The handsome Latin spent two
years overseas as an Army intel
ligence officer and, like a lot of
others, found the fighting really
began when he returned to Hollywood.

"Things were tough," he said. "I couldn't get a Job. It wasn't a matter of money so much, but an actor must act or he's unhappy. Amigo, I was really unhappy."

really unhappy."

Roland, known to all and sundry as "Amigo." and who calls everyone else "Amigo." finally got a few roles but they were minor. Things began to break better when he landed a top spot in "The Bullighter and the Lady" and then snagged one of the title roles in "My Six Convicts." Now, currently starring in "The Miracle of Our Lady of Fatima," at Warner Bros. Roland is on top of the heap again.

BORN SOUTH OF BORDER

BORN SOUTH OF BORDER BORN IN MEXICO, the family moved to El Paso, Texas, when he was still a young and skinny kid. It was there he saw his first movie, sitting in the theater all day and half the night until he was thrown out.

"In a then I wanted to be

"Up to then I wanted to be a builfighter," he recalled. "After seeing that picture I knew I had to be an actor."

Roland eventually came to the FISHER RIVIERA WOODS CINDERELLA

Please See Movie Directory Page 35 For Program

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Fine Musical Inspired by Jane Froman

A SONG IN MT REART." Pro-in Technicolor by Zin Century-Directed by Walter Lang Screen by Lamary Trotti. At the Fox

By AL WEITSCHAT

THE STORY OF Jane Froman, the courageous singer who fought her way back to the Imelight after a near-fatal plane crash, provides the theme for this Technicolor musical, one of the most enjoyable ever produced by 20th Century-Fox.

the play—not in his original role

y versal-international to play the
contemptible gauletter in
e "Regue's Regiment." This
e "Regue's Regiment." This
e movie established him as an
of out-and-out rotter. McNally
has been at that studio ever
since—always cast as a sort of
hyper villain. His current role
in "The Black Castle," a thrilly
yer-diller in which he gives
boris Karioff some stiff compoif tition, leads him to believe he
is rapidly reaching his goal.

"It's a part where I can really
ict myself go," said Steve cheer
fully. "I slap women around
physically, drive them insane
poison some of my best friends
and order a couple of young lovers buried alive."

REAL BATTLE STABTS

IN A LONG and varied career,
Gilbert Roland has had more ups
other star. But, for what he
hopes is the last time, Roland has
finally fought his way out of his
fown little depression—and It
hasn't been easy.

The lma Ritter and Susan Hayward in a scene from "With
a Song in My Heart," Technicolor musical drama based on
writing and direction, but its
greatest asset is Susan Hayward,
whose acting lends eignificance
and onviction to the experiences
in Jane Froman is denoted to see an expert the Hayward identity is
percal and started his caand conviction to the experiences
and oding sty diamet box.

Lex CELLENT ACTING also
comes from David Wayne as the
their daughters, Jamie, five, and
their daughters, beald, "The said,
"Anigo," he said, "let's not
kild ourselves, It's great to be
a large."

An outstanding bit its contribute of a varian



Miss Forman's appealing voice is heard in 26 tunes. They in

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Detroit News, 4/11/52



Detroit Free Press, 4/12/52



STAR GAZING

Talkies' Pioneering Kidded in Musical

BY HELEN BOWER

WHOEVER HAD the idea for "Singin' in the Rain" thought up something really original for the Technicolor musical at the United Artists Theater.

Starring Gene Kelly, Donald O'Connor and Debbie Reynolds this gay and happy entertainment kids the old silent movies and the studio headaches created by the advent of talking pictures.

Arthur Freed, who last month won the Thalberg Award Hollywood's prize of prizes-must have been largely responsible. He is the picture's producer and was also author of the title song's lyrics to music by Nacio Herb Brown.

With one exception the same team wrote all the songs for the production. "You Were Meant for Me," "Fit As a Fiddle" and "You Are My Lucky Star" are among the older hits to their credit.

For individual performance the dancing and clowning by O'Connor are nothing short of spectacular. He does a terrific slapstick solo in "Make 'Em Laugh" and has several intricate dance duets with Kelly.

Kelly's new interest in arty sequence with Cyd Charisse which along.

follows another tricky number with Miss Charisse as a slinky siren of the '20s.

Reminiscent of Kelly's "T've Got Rhythm" number from "An American in Paris" is his sloshy "Singin' in the Rain" solo down a street. He has a lot of fun kicking chereography shows up in a dream in the puddles until a cop comes

> EVERYTHING that was ridiculous in the styles and behavior of the '20s is shown up in the opening premiere of "The Duelling Cavalier," a silent costume picture of the "Monsieur Beaucaire" period.

Don Lockwood (Kelly) and Line Lamont (Jean Hagen) are the heart-throbs of the silent fans. They make an entrance at Grauman's Chinese Theater as thousands cheer.

Studio publicity has built them up as a great romantic duo. Lina goes for this, but Don is less than interested.

Miss Hagen's role is valid enough. But she is so much like an impersonation of Judy Holliday impersonating a dumb blond that she throws the picture's time sense out of gear. She is a toomodern note in a series of dated sequences, though none of this is Miss Hagen's fault.

LINA'S HIGH-PITCHED nasal tones are poison for the talkies. Don's long-time pal, Cosmo Brown (O'Connor), and Kathy Selden (Miss Reynolds) save the Lockwood-Lamont picture by turning it into a musical with Kathy singing for Lina. In fairness it must be noted that Kathy's voice is also a little on the nasal side.

Still kidding herself that Don loves her, Lina makes things tough for Kathy. At the premiere of the renamed musical, "The Dancing Cavalier," Don, Cosmo and R. F. Simpson (Millard Mitchell) as the studio chief, let Lina show herself up as a tinpan voice.

This assures romance for Don and Kathy with a happy future in sound pictures ahead of them.

Those frightful fashions of the '20s have a lot to do with making "Singin' in the Rain" amusing. They have been worked into a good many production numbers full of color and movement, including Kelly's long and complicated "Broadway Melody Ballet."

The film is alive with color,

action and melody.

Detroit News, 4/12/52

MGM Again Rings Bell With Musical

By AL WEITSCHAT

HAVING COPPED AN OSCAR with "An American in Paris," the MGM studio shows no signs of slackening its pace in "Singin' In the Rain." Here is a lively, lavish technicolor musical in Roscoe Dexter..... which Hollywood spoots itself, thus endowing the show with much more sparkling comedy than is usually found in songand-dance entertainments.

Gene Kelly again looms large as director, actor, singer and dancer. Sharing honors with him is Donald O'Connor, the bright boy borrowed from Universal-International, whose performance here is the best of his career. There's a hand, too, for Debbie Reynolds, the halfpint cutie with a pert person-

ed Artists Theater. Cosmo Brown Donald O'Connor Kathy Selden Debbie Reynolds Guest

ality who also knows how to sing and dance.

The background is hectic Hollywood of the 1920's, when sound erupted and many voiceless wonders got lost in the shuffle. The desperate rush for the talking bandwagon produces many a laugh and good reasons for diverting production numbers.

KELLY AS DON LOCKWOOD, and Jean Hagen as Lina Lamont, play a hot romantic team of the silents. Lina is a victim of the the designers of the day worked revolution, a blond with a body with blinkers, like a dream and a voice like a nightmare, and the plot involves bright, brisk show strictly on frantic efforts by the studio to the sunny side of the street.

"SINGIN" IN THE RAIN." Produced salvage her career by dubbing in Technicolor by MGM. Directed by Gene Kelly. Screen play by Adolph in the expert voice of Miss Rey-Green and Betty Comden. At the Unitnolds, an obscure performer with whom Kelly is in love.

> The complications, romantic and otherwise, move merrily through an abundance of singing and dancing. Cyd Charisse is called in to appear with Kelly in two ballet numbers with intriguingly original touches. The outstanding solo is O'Connor's, an hilarious turn in which O'Connor practically destroys himself to a tune called "Make 'Em Laugh."

Miss Hagen's portrayal of the dumb-bell, done with a telling Judy Holiday flair, is a stout prop for the comedy.

THERE ARE LAUGHS EVEN in the fashions, which suggest

"Singin' In the Rain" is a

Ann Arbor News, 5/1/52



Ann Arbor News, 5/2/52

