

'Ghost Shim,' 'Seventh Victim' Thrill

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BY GRACE KINGSLEY

Two super-chillers decorate the screen at the Hawaii yesterday. They are "The Ghost Ship," in which Richard Dix most terrifyingly disports himself in a madman role, and "The Seventh Victim," through which Tom Conway stalks his way forbiddingly.

Psychological Approach

The screen content of "The Seventh Victim" is a little greater than that of "The Ghost Ship," but the latter beats the former in its psychological spine-tickling. And just why, by the way, "The Seventh Victim" is so named is something this reviewer couldn't figure.

The story revolves around the search of an orphan girl in a boarding school for her older sis-

ter, who has supported her, but who suddenly disappears. The unfolding of the tale reveals the lost one has joined a devil-worship society. Probably hard-bolled mystery fans will be disappointed that none of the horrific rites are disclosed, but there are enough other chills and thrills to make up. Indeed, loud screams greeted several creepy sequences.

Just for Power

Richard Dix, as might be expected, gives a real characterization of the sea captain with a lust-for-power complex, who gradually goes mad. This characterization indeed raises "The Ghost Ship" several degrees above the ordinary, especially since an interesting diagnosis of his disorder is indicated.

The story boasts an excellent

situation when the third officer of the ship, engagingly played by Russell Wade, having charged the captain with murder and been discredited, is shanghaied and taken back aboard in order that the captain may revenge himself.

Only one woman, Edith Barrett, a clever actress, appears in the picture, and that but briefly. Edmund Glover as the radioman and an actor playing a mute boy give outstanding performances.

Producer Chosen

Arthur Hornblow will handle the production reins on "Richard Harding Davis," which will be the screen version of Fairfax Downey's biography of the war correspondent and playwright.