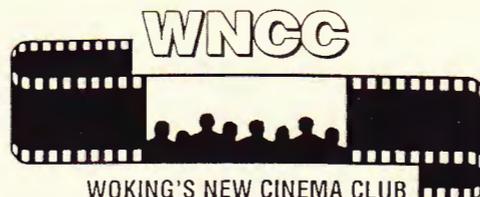


In conjunction with Working Carnival - Bob Hope, Bing Crosby & Dorothy Lamour in:



Producer	Paul Jones
Script	Frank Butler Don Hartman
Photography	William C Mellor
Editor	Irene Morra
Art Direction	Hans Dreier Robert Usher

Cast	Bing Crosby Bob Hope Dorothy Lamour Anthony Quinn Vladimir Sokolof Dona Drake Monte Blue Yvonne De Carlo
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THE ROAD TO MOROCCO [U], USA, 1942.

Directed by David Butler.

When I was a boy we only had time for three kinds of film: war pictures, cowboy films and comedies. Amongst the comedies the "Road" films rated highly and within them the "Road to Morocco" was highest of all, in our scale of judgement

"Road to Morocco", which appeared in 1942, was the third of the seven "Road" films which were produced between 1940 and 1962, and generally acknowledged to be the best. It was preceded by "Road to Singapore" and "Road to Zanzibar" and followed by "Road to Utopia", "Road to Rio", "Road to Bali" and finally "Road to Hong Kong".

The early 1940's were not a classic period for comedy - there were other preoccupations at the time - but the "Road" films were the shining exception. "Road to Singapore" had been a modest studio made romantic comedy starring three of Paramount's contract players: Bing Crosby, Bob Hope and Dorothy Lamour. They worked so well together, with successful ad libbing and an easy style, that the formula, needless to say, was repeated. Crosby, Hope and Lamour appeared in all seven films which got successively more crazy with every gag, old and new, in the book. Anything could happen and did from in jokes about Paramount to talking camels. The only certainty was that Bob Hope wouldn't get the girl.

From the onset of the credits, with Crosby and Hope perched on camels singing the title song, with its well remembered line "Like Webster's Dictionary we're Morocco bound", to its zany climax, "Road to Morocco" is a joyous frolic. The plot is predictable but consistently funny. Crosby and Hope are ship wrecked stowaways cast ashore on the coast of North Africa. As is invariably the case they were broke and to relieve their, or rather his, plight Crosby sells Hope into slavery. Later and after a dream sequence in which Hope's Aunt Lucy, played by Hope, pleads his case, Crosby chastised and contrite decides to launch a search and rescue mission. However, Hope had been fortunate with his captor the pagan Princess Shalmar, played by Dorothy Lamour. Hope had endeared himself to the Princess and her bevy of beautiful handmaidens to such an extent that he had become the palace favourite.

But Lamour's affection for Bob Hope is not all that it seems. She is betrothed to a Desert Prince, Anthony Quinn, and a fortune teller had predicted that her first marriage would be short and dismal while her second long and glorious. Hence the interest in Hope who is seen as the fall guy as the first husband to fulfil the fortune teller's prediction. Enter Crosby, looking for Hope, and all the scheming and plans fall apart. Lamour promptly falls in love with Crosby, Hope settles for one of the handmaidens (Dona Drake) and all four flee from the wrath of the jilted Quinn.

"Road to Morocco" has some marvellously funny scenes and the film is replete with wonderful one liners, particularly from Hope. Crosby, in wooing Lamour, gets to sing one of his most enduring ballads "Moonlight Becomes You". While Lamour occupies her usual pivotal role in the romantic efforts of Bob and Bing.

Much of the box office appeal and success of the "Road" films is surely attributable to the feeling of sheer fun that Hope, Crosby and Lamour convey to the audience. The spontaneity was the underlying reason for the cast's unrestrained and, it is said genuine, enjoyment. And some of the funnier scenes occurred when the script was ignored in favour of Hope's and Crosby's improvisations.



Real name Leslie Hope
Born Eltham, England, 29 May 1903



Real name Harry Lillis Crosby
Born Tacoma, Washington, 2 May 1904
Died 1977

I am not sure what a younger generation would make of Bob Hope. For me he was, along with Danny Kaye, the most dynamic performer I have ever seen on a stage. At the London Palladium in the early 1950's he had the place in uproar and the large auditorium reverberating with laughter. The jokes in themselves were not particularly funny but as Frank Carson would say "its the way he tells 'em". His timing was immaculate. Hope's forte was as a comic coward, a role, not confined to the "Road" series, which he repeated in many of his films. Bing Crosby was equally prolific in the number of films he made. But his fame was built originally, of course, on his success as a crooner. Only later did he become a comedian, romantic lead and straight actor. A career pattern to be followed later by Frank Sinatra. Finally, was Dorothy Lamour, described as a good humoured American leading lady of the thirties and forties - a rare breed one would guess. Apart from her role in the "Road" films, Dorothy Lamour came to be associated with the sarong, which she filled very agreeably.

The critical notices for "Road to Morocco" varied. The New York Times enjoyed the film but Howard Barnes in the Herald Tribune denounced it as a Paramount contribution to decadence! He referred to its vulgarity, suggested that it would be a huge hit - which it was, and predicted wrongly that it would be the last of the series in " this particular type of Hollywood nonsense". Variety said that "Road to Morocco" was "a bubbly spontaneous entertainment without a semblance of sanity". While Kine Weekly

wrote that "it would be difficult to find a screen pantomime with better wartime credentials" whatever that might mean. But the final critical comment must rest with the camel in the film which described it as "The screwiest picture I've ever been in".

Unfortunately, I shall be on holiday so shall not be able to renew acquaintance yet again with "Road to Morocco". I hope you enjoy it and I hope also that you get a good print and not the one that led Bob Hope to comment:

"The other night I saw a Road picture so cut to make room for forty-five commercials that Bing and I weren't even in it."

Neville Ledsome

CHAIRMAN'S WELCOME

I trust you all had a very pleasant summer, and welcome you to the first film in our 19th season.

Today's screening is in conjunction with Woking Carnival, whose theme is "Going Places". I trust that the weather will be kind this Saturday when the procession of floats and other events takes place.

When I received my copy of the brochure for this season, I found that I was excited at the variety and choice made. There are several films that I have not previously seen and some that I am looking to see once again. I trust you will agree that it is a most promising schedule.

Sadly our Treasurer, Dorothy Kendrick passed away in August. Our condolences are again extended to her family.

As a result we are in desperate need of a volunteer for the Treasurer's position. If any member is willing to undertake this role please see either Ian Sowerby or myself.

One fact regarding Woking's New Cinema Club of which I am aware most members are keen on is the fact that we are a CLUB, and actively foster a friendly atmosphere. The Club is run by a team of volunteers who undertake a variety of roles from cake making through being the projectionist to writing the notes for each film.

Without volunteers we cannot keep running and I urge anyone who can spare time to fulfil the Treasurer's role to come forward for the benefit of the whole Club. The role is not onerous and the sums involved are not large!

Today's film is generally regarded in the plethora of film handbooks as being one of the best in the "Road" series. I trust you will enjoy the screening and look forward to seeing you again at our next feature, "Mrs Brown", in a fortnight.

IAIN McGLASHAN
CHAIRMAN

The BFFS Autumn Viewing Session and AGM this year is to be held in Sheffield from 9th to 11th October (Friday evening to Sunday afternoon). At the time of writing, the programme of films had not been fixed, but further information is available from WNCC Hon. Secretary, Barbara Millington, including details of accommodation packages. Bookings should be made via Barbara before travelling to Sheffield.

According to the **British Film Institute**, (from whom we hire about 50% of our films), the top three most frequently hired 16mm titles in their library last year were: 1. 'Brassed Off'; 2. 'Secrets and Lies'; 3. 'Ridicule', each of which have featured in WNCC Seasons. (*And I thought that we were unique - ed.*)

STRAIGHT TO THE POINT

■ RECENT pictures of the Blairs and Clintons together reminded me of the old Road films with Bob Hope and Bing Crosby. But I wasn't quite sure whether Cherie or Hillary was playing the old Dorothy Lamour role.

M. SYKES,
Fareham, Hants

Daily Mail

High Hope for a home

IT'S a humble terrace home in a London suburb and it needs full-scale modernisation. Yet the house on the right has a history. It was here, in 1903, that Hollywood star Bob Hope (inset) was born, and a plaque from the British Film Institute marks the fact.

The house, at Craighton Road, Eltham, South-East London, has three bedrooms but no central heating — and, worse, no bathroom. Local agent Harrison Ingram has put a price tag of £86,000 on this piece of entertainment history.



REACTIONS: The Final Story For 1997/98.

1. BRASSED OFF.....	8.14%	[51 votes]
2. PYGMALION.....	8.09%	[32 votes]
3. SHINE.....	8.03%	[43 votes]
4. SECRETS & LIES.....	7.88%	[40 votes]
5. RICHARD III.....	7.76%	[33 votes]
6. SCHOOL FOR SCOUNDRELS.....	7.54%	[24 votes]
7. FARGO.....	7.51%	[37 votes]
8. COPYCAT.....	7.50%	[30 votes]
9. STAGECOACH.....	7.44%	[39 votes]
10. THE PROMISE.....	7.25%	[44 votes]
11. CARRINGTON.....	6.73%	[49 votes]
12. SMOKE.....	6.71%	[35 votes]
13. LETTER FROM AN UNKNOWN WOMAN...	6.41%	[22 votes]
14. SCENT OF GREEN PAPAYA.....	6.34%	[29 votes]
15. THE LAST DETAIL.....	6.15%	[41 votes]
16. VERONIKA VOSS.....	5.03%	[32 votes]

24th September
MRS. BROWN [PG]

A grieving widow in 1861, Queen Victoria is joined on the Isle of Wight by her Highland pony and its handler, John Brown. He quickly antagonises her family and courtiers by his plain speaking and abrupt manner, but he does begin to coax the Queen out of her cocoon of widowhood. This is the well-told story of an unusual relationship with fine performances from Dame Judi Dench and Billy Connolly.

“Not for nothing is Judi Dench regarded as the finest actress of her generation”

— EVENING STANDARD



JUDI DENCH BILLY CONNOLLY

MRS. BROWN PG

Programme ends at 10.20 pm (approx)

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