

And So They Were Married

US : 1936 : dir. Elliott Nugent : [Columbia] : 74 min
 prod: B.P. Schulberg : scr: : Doris Anderson & Joseph Anthony : dir.ph.: Henry Freulich
Jackie Moran; Edith Fellows; Douglas Scott.....
 Melvyn Douglas; Mary Astor; Dorothy Stickney; Donald Meek

Ref:	Pages	Sources	Stills	Words	Ω	□	≠	Z	⊗	Copy on VHS	Last Viewed
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You've got to hand it to them: Mary Astor and Melvyn Douglas form their own family beat combo..
Source: They Had Faces Then

Leonard Maltin's Movie and Video Guide 1996 review:

"Predictable but amusing little comedy with good co-stars. **½"

Speelfilm Encyclopedie review - identical to above

Halliwell's Film Guide review:

"A widow and a widower try to get married despite the ill-feeling of their children. Predictable romantic farce."

Movies on TV & Videocassette 1988-89 review:

"Divorcée falls for a wealthy widower, but their children try to break up the romance. Amusing comedy-drama. ***"



Seconds away, round two...

Source: Those Endearing Young Charms

Those Endearing Young Charms caption:

"Mary Astor and Edith [Fellows] star as a divorcee and ten-year old daughter who meet a widower (Melvyn Douglas) and his ten-year old son (Jackie Moran) while on vacation at a mountain lodge. "

[no listing in "The Critics' Film Guide", "The Good Film and Video Guide", "A Pictorial History of the Talkies", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "That Was Hollywood - the 1930's", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

They Had Faces Then entry on Edith Fellows:

"Edith Fellows proved - as had Bonita Granville and Jane Withers - that brats have more fun. And they're easier to take among movie children. Edith, a competent child actress - finally had her chance to shine in "**SHE MARRIED HER BOSS**". Therein, Claudette Colbert found that her troubles were just beginning after her marriage. Principal trouble was the boss' daughter, a holy terror.

Edith Fellows played her role so realistically that there was applause when she finally got her come-uppance.

Young Edith was obstreperous too, in "**PENNIES FROM HEAVEN**" with Bing Crosby - although that plot eventually skirted bathos. But then she was a crippled girl in a sob story, "**CITY STREETS**", and finally was playing "Little Mother" in that abysmal movie series "**FIVE LITTLE PEPPERS**". "

The Moving Picture Boy entry on Jackie Moran:

"His father was a successful lawyer (a state prosecutor, in fact) and his mother had musical leanings. Jackie, the younger of two boys, had a fine voice that won him solo status in the local church choir, and a handsome face that won him advertising jobs for Coca-Cola and the like. With the promise of a screen test extracted from a timely meeting with Mary Pickford, his family moved to Los Angeles: he had his screen test, and it led to nothing.

Behind the smiling, stalwart exterior, Jackie had a sensitive nature that found all the show-biz ingratiating distasteful and embarrassing. He was also a terrible worrier, and with good reason. After a stage performance at last won him - in "**VALIANT IS THE WORD FOR**

CARRIE", one of the world's most gruesome titles - a film part which brought success, his father gave up the law and became his rather incompetent manager.

Now Jackie had to support the family, and it made his life a nightmare, as he told Richard Lamparski. (Whose *"Whatever Happened To... ?"* books are essential reading for their interviews with former film actors.) He was a too-civilised Huck in the 1937 **"TOM SAWYER"**, and valiant was the word for his attempt to bring conviction to **"MICHAEL O'HALLORAN"**, as the saintly newsboy.

In 1939 Jackie had more fun as Buster Crabbe's space sidekick in the ineffable **"BUCK ROGERS"** serial, besides **"EVERYBODY'S HOBBY"**, **"MEET DOCTOR CHRISTIAN"**, **"THE SPIRIT OF CULVER"** and a miniscule appearance in **"GONE WITH THE WIND"**. His 1940 credits were **"ANNE OF WINDY POPLARS"**, **"THE HAUNTED HOUSE"** and **"TOMBOY"**.

In the late 1940s, after about twenty more parts, Jack Moran, with undisguised relief, quit the scene. Over the next three decades he ran a liquor business, wrote scripts for the scandalous Russ Meyer, sold newspapers and did medical work. He was a man without illusions."

No further information currently available. Not to be confused with the 1944 film of the same title (originally **"JOHNNY DOESN'T LIVE HERE ANYMORE"**). The cinema would revisit this territory many times, whether for light comedy, broad farce, or melodrama - see for example **"BATTLE OF THE VILLA FIORITA"**, **"COUNT YOUR BLESSINGS"**, **"FLOOD TIDE"** and **"HOUSEBOAT"** – and, with divorce rates spiralling and single-parent families becoming commonplace, children's interference in their parent's connubial arrangements have given grist to soap-writers everywhere. Of course, parents have been interfering in their children's connubial arrangements since the dawn of human history, so it does seem fair retribution.

Jackie Moran was 13. His other early films included **"ANY MAN'S WIFE"** ('36), **"BAREFOOT BOY"** ('38), **"MAD ABOUT MUSIC"** ('38) and **"MOTHER CAREY'S CHICKENS"** ('38). Perhaps his low-key presence as Huck Finn in the definitive Selznick **"ADVENTURES OF TOM SAWYER"** goes some way to explaining why the studio did not follow up that box office success with the second Twain classic. Edith Fellows was also 13, and seen elsewhere in **"RIDERS OF DEATH VALLEY"** ('32), **"JANE EYRE"** ('34) and **"GIRLS' TOWN"** ('42).

See subject index under **COMEDY, CORPORAL PUNISHMENT, MATCHMAKERS / MATCHBREAKERS** and possibly **BRATS / SPOILT CHILDREN**.