

Ginger

US : 1935 : dir. Lewis Seiler : 20th Century Fox : ? min
 prod: : scr: : dir.ph.:
Jane Withers; Jackie Searl
 O.P. Heggie

Ref:	Pages	Sources	Stills	Words	Ω 8 ∞ M ∞	Copy on VHS	Last Viewed
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Withers – caught in the act *Source: NFT Bulletin*

NFT Bulletin – July 1979 – Review:

“This film brought delectably together the favourite tough girl and sneaky boy of the 1930s. This time, though, miss Withers – the brute of **“BRIGHT EYES”** – plays a sympathetic part as the protector of a broken-down Shakespearean ham (O.P. Heggie). He lands up in jail, while she is looked after by a woman novelist with a prissy son (Searl). The children’s impact on one another is unexpected and uproarious. Withers’ impersonation of Garbo should not be missed.”

Those Endearing Young Charms note:

“Jane, upon landing in juvenile court, is befriended by a wealthy woman who uses her in order to obtain first-hand material for a book entitled *“Are Children Human?”*...”

They Had Faces Then – Super-Stars, Stars and Starlets of the 1930s entry:

“Jane Withers started as the female equivalent of Jackie Searle, that mean kid, and as long as she was persecuting Shirley Temple and demanding a machine gun for Christmas, she was a joy. With black button eyes . . . black straight Dutch bob . . . black disposition, she provided considerable contrast to Little Miss Sunshine.

But she got too popular too quickly – not as popular as Shirley, of course, but enough that they had to find “vehicles” for her. And since star vehicles don’t go to brats, she became almost a low-grade Shirley in a series of B-minus movies. Her first few starring movies – **“GINGER”**, Tarkington’s **“GENTLE JULIA”**, **“PADDY O’DAY”** – were entertaining and Jane remained something of a rascal, although they never let her go much beyond making mischief.

But her movie stories became more and more hackneyed and her characters variations of the perennial Miss Fixit. Too, she grew up quickly – being quite a big girl before her parts grew up to her. Almost any Jane Withers picture would be worth seeing for moments she would contribute but, by the later ones, the moments were farther and farther apart.”

“She was born in Atlanta Georgia, April 12 1926, daughter of Walter Withers, an employee of a rubber manufacturing company, and a stage-struck mother, Lavinia Ruth Elble. Mrs Withers put her two-year old Jane in Atlanta’s Boston Academy to study tap, ballet and character dancing. Jane landed a regular spot on a radio show, “Aunt Sally’s Kiddie Review”, and later the child had her own show, billed as “Dixie’s Dainty Dewdrop”, doing

imitations of W.C. Fields, Greta Garbo, ZaSu Pitts and Maurice Chevalier.

All this inspired her mother to take Jane to Hollywood in 1932, and her first job there was a \$7.50 a day bit part in "**HANDLE WITH CARE**". After she menaced Shirley Temple in "**BRIGHT EYES**", her salary jumped to \$150 a week in 1934. By 1937, she was sixth among the box-office champs, earning \$2500 a week.

In 1947 (having been out of movies for four years), she married William Moss Junior, a Texas oil millionaire and part-time film producer. They were divorced in 1953, with three children, Wendy, William and Randy. In 1955 she married Ken Errair, an insurance broker and once member of the singing Four Freshmen, and had two sons, Kenneth and Kendall, before her husband died in a plane

crash in 1968. Today, Jane is chiefly known as Josephine, the Lady Plumber, on Comet TV commercials – a run that began in 1963."

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Films of 20th Century Fox", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Since it's absent from "*The Films of 20th Century Fox*", one of the sources above may be mistaken in attributing it to that studio, although Withers was clearly under contract to Fox at the time.

See subject index under **BOY MEETS GIRL, COMEDY, DOGS** and **TRIALS / COURTOOMS**.