

Blood and Sand

US : 1941 : dir. Rouben Mamoulian : 20th Century Fox : 124 min
 prod: Darryl F Zanuck, Robert T Kane : scr: Jo Swerling
 dir.ph.: Ernest Palmer & Ray Rennahan

*Rex Downing; Ann Todd; Cora Sue Collins; Cullen Johnson; Larry Harris; Ted Frye;
 Schuyler Standish.....*

Tyrone Power; Linda Darnell; Rita Hayworth; Nazimova; Anthony Quinn; J. Carrol Naish;
 John Carradine; Lynn Bari; Laird Cregar; Vicente Gomez; William Montague; George Reeves

Ref:	Pages	Sources	Stills	Words	Ω	□	≠	Z	☺	Copy on VHS	Last Viewed
5022	6	15	7	2,418	-	-	-	-	-	No	Unseen

Love flamed in the shadow of death!



No animal magnetism? Tyrone Power

Source: 50 Years of the Movies

Leonard Maltin's Movie and Video Guide
 1996 review:

"Pastel remake of Valentino's silent film about naïve bullfighter who ignores true-love Darnell for temptress Hayworth. Slow-paced romance, uplifted by Nazimova's knowing performance as Power's mother and beautiful colour production, which earned cinematographers Ernest Palmer and Ray Rennahan Oscars. ***"

Speelfilm Encyclopedie review - identical to above

Halliwell's Film Guide review

"Rather boring remake, fine to look at but dramatically deadly. From the novel by Vicente Blasco Ibañez. *"

The Good Film and Video Guide review:

"Ibañez's novel of a poor boy who becomes Spain's most famous toreador had been filmed with Valentino, and this more sobre version fails with its later ingredients of redemption and regeneration. Tyrone Power (the hero), Linda Darnell (his wife) and Rita Hayworth (the

rich lady with whom he tangles) all look stunning in colour; for acting, there are Laird Cregar, Nazimova and J. Carrol Naish. * ”

Movies on TV and Videocassette 1988-89
review:

“Rouben Mamoulian concentrates more on colour and spectacle than drama in this remake of the Ibáñez chestnut. Power is always a bit ridiculous doing Latins, but the colour is something to see, having been photographed by Ernest Palmer and Ray Rennahan. *** ”

Rating the Movies (1990) review:

“If only for auld lang syne, this romantic chestnut is worth a look. Power stars as the lady-killer toreador whose meteoric success in the bullring leads him to prefer society girl Hayworth over sweetheart Darnell. Though Power lacks the animal magnetism Valentino brought to the 1922 silent film of the Vicente Blasco Ibanez scorchers, this version offers lush colour. In fact, as directed by pictorialist Rouben Mamoulian, the film is a series of ravishing compositions, visually dynamic but dramatically inert. Cast includes.. Spanish guitarist Vicente Gomez. **½ ”

The Sunday Times Guide to Movies on Television review:

“Superb colour and careful, loving direction by Rouben Mamoulian lifted this bullfight story out of the sensational into a higher bracket. Despite inadequate casting, he made even Tyrone Power, Linda Darnell, Rita Hayworth and Anthony Quinn seem impressive, and the bullfighting shots are delicately yet excitingly filmed. 33 ”

The Time Out Film Guide review:

“One of the great colour films (with Mamoulian taking the inspiration for his lush visuals from Spanish masters like Goya, Velasquez and El Greco), this is melodramatic romance of the first order. The story is hardly a stunner, taken from Ibáñez and telling of a young man’s rags-to-riches rise as a matador, only to fall under the spell of Hayworth’s aristocratic temptress, who lures him away from virginal childhood sweetheart Darnell. What makes the film so

enjoyable is the sheer elegance of the execution, with Mamoulian’s sense of rhythm, the rich Technicolor and Richard Day’s sets conjuring up an imaginary Spain of the heart, poignant location of love in the shadows and death in



the afternoon.”

Source: A Pictorial History of the Talkies

TV Times Film & Video Guide 1995 review:

“Tyrone Power followed in the fancy footwork of Rudolph Valentino with this lavish remake of the silent star’s 1922 classic saga of a matador’s rise from rags to riches to retribution and won himself quite a few critical ears and tails in the process. For it, he was reunited with Linda Darnell (in the last of their four films together) and director Rouben Mamoulian, who had put Power through his paces in **“THE MASK OF ZORRO”**. The role of the second female lead was turned down by Carole Landis who refused to dye her hair red. Maria Montez and Lynn Bari were considered and rejected,

although Bari ended up in the film as Power's sister.



Source: *The Films of 20th Century Fox*

The part finally went to Rita Hayworth who made a fine, sensuous job of it and came near to stealing the picture from Power with a steamy (for the time) tango with Anthony Quinn. Mamoulian's sumptuous direction was attractively complemented by the Oscar-winning cinematography of Ernest Palmer and Ray Rennahan, and the Academy Award-nominated art direction by Richard Day, Joseph L Wright and Thomas Little. ***"

Variety Movie Guide 1993 review:

"**"BLOOD AND SAND"** (from the novel by Blasco Vicente Ibanez) is associated in the memories of theatre-goers as a hot and decidedly sexy piece of merchandise, chiefly because of Valentino's silent version two decades ago. The revival follows the original as a straight drama of the bullfight ring.

Especially effective are the bullfight arena sequences, which disclose exceptional camera angles and intercutting of shots of crowds at arenas in Mexico City with studio shots.

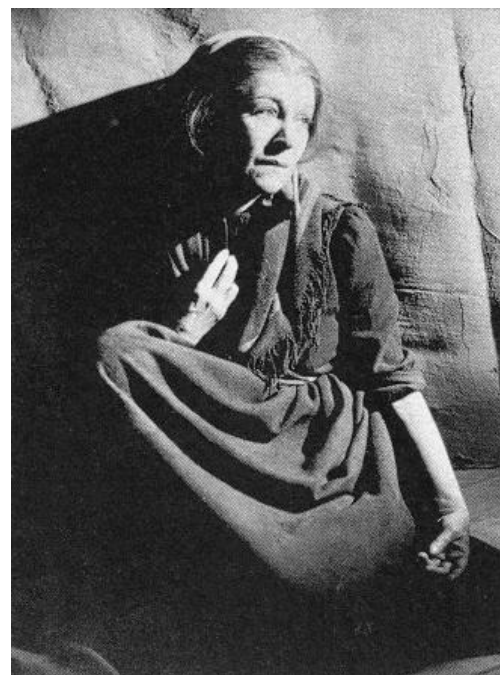
Tyrone Power is a peon kid in Seville, son of a bullfighter killed in the ring, decidedly illiterate, and with a passion for bullfighting. He has an adolescent love for Linda Darnell, and finally runs off to Madrid with a bunch of his pals.

Ten years later, as a minor league matador, he returns to Seville, marries Darnell, and goes on to become the most famous and widely acclaimed matador of the time. Surrounded by leeches, Power is continually in debt, but happy with his wife until fascinated by sexy Rita Hayworth, socialite flame.

Power delivers a persuasive performance as Ibanez's hero while Darnell is pretty and naïve as the young wife. Hayworth is excellent as the vamp and catches major attention on a par with Nazimova, who gives a corking performance as Power's mother. Academy Award 1941: Best Colour Cinematography "

Video Movie Guide 1993 review:

"The "Moment of Truth" is not always just before the matador places his sword, as Tyrone Power learns in this classic story of a poor boy who rises to fame in the bullring. Linda Darnell loves him, Rita Hayworth leads him on, in this colourful remake of a 1922 Valentino starrer. *** "



Nazimova in pensive mood

Source: *A Pictorial History of the Talkies*

The Virgin Film Guide review:

"Lavish, tragic mural that owes its pizzazz to Mamoulian's use of colour and composition: **"BLOOD AND SAND"** is like watching the great Spanish Masters do animation. Remake of the great Valentino triumph seems a little flat, mainly because Power lacks the magnetism and danger of his predecessor.

Students of sex symbolism should have fun comparing Darnell and Hayworth, although both ladies are still a light year away from possessing the full extent of their erotic powers. Hayworth, who won Donna Sol over Maria Montez and because Carole Landis refused to dye her hair red, became a contender for pin-up queen as a result of the film. As usual, she lacks the fatality of the greatest seductresses and looks unhappy, but all flaws go out the window when the lady starts to flamenco.

The best performances are delivered by the compelling Nazimova and young Anthony Quinn. Ernest Palmer and Ray Rennahan won Oscars for the lush cinematography. **** "

The Films of 20th Century Fox: A Pictorial History comment:

"Rudolph Valentino had scored one of his biggest successes with **"BLOOD AND SAND"** in 1922 and the same story served as a Tyrone Power vehicle a generation later. The Power version is a romantic classic, telling the story of a talented but naïve young bullfighter who is led astray by adulation and particularly by the attentions of a beautiful society lady (Rita Hayworth), causing him to slight the girl (Linda Darnell) who has always loved him. She stands by him to the inevitable end, when he is gored in the ring.

The film, thanks to the direction of Rouben Mamoulian, is a masterly depiction of the elegance and the brutality of bullfighting. It is also one of the greatest examples of Technicolor film-making, with Mamoulian and his photographers using colour to accent dramatic effect and to approximate the moods of certain Spanish paintings."

Cast list courtesy of **Winchester's Screen Encyclopedia** (1948):

TYRONE POWER.....Juan
LINDA DARNELL.....Carmen Espinosa
RITA HAYWORTH.....Doña Sol
NAZIMOVA.....Señora Augustias
ANTHONY QUINN.....Manolo de Palma
J. CARROLL NAISH.....Garabato
JOHN CARRADINE.....Nacional
LYNN BARI.....Encarnacion
LAIRD CREGAR.....Natalio Curro
VICENTE GOMEZ.....Guitarist
WILLIAM MONTAGUE.....Antonio Lopez
GEORGE REEVES....Captain Pierre Lauren
PEDRO DE CORDOBA....Don Jose Alvarez
FORTUNIO BONANOVA....Pedro Espinosa
VICTOR KILIAN.....Priest
MICHAEL MORRIS.....La Pulga
CHARLES STEVENS.....Pablo Gomez
ANN TODD.....Carmen as a child
CORA SUE COLLINS
.....Encarnacion as a child
RUSSELL HICKS.....Marquis
MAURICE CASS.....El Milquetoast
REX DOWNING.....Juan as a child
JOHN WALLACE.....Francisco
JACQUELINE DALVA.....Gachi
CULLEN JOHNSON.....Manolo as a child
LARRY HARRIS.....Pablo as a child
TED FRYE.....La Pulga as a child
SCHUYLER STANDISH
.....Sebastian as a child



Source: *Rating the Movies*

50 Years of the Movies notes:

"Rita Hayworth, born Margarita Cansino and cousin of Ginger Rogers, earned her early living as a dancer. She got to Hollywood in 1935 and appeared under her given name mostly in "B" pictures until 1937, when she was re-christened. But it wasn't until **"ONLY ANGELS HAVE WINGS"** (39) that she started making waves. She was still known as an actress rather than dancer when the big break came with **"STRAWBERRY BLOND"** (41) and she sizzled opposite Tyrone Power in **"BLOOD AND SAND"** in the same year...

...Tyrone Power... was the studio's swash-buckling answer to Errol Flynn but lacked the latter's *joie de vivre* and spring-heeled athleticism."

[no listing in "The Critics' Film Guide"]



"Cut the bull" says Rita Hayworth, so he does...
Source: *Speelfilm Encyclopedie*

The Moving Picture Boy entry on Rex Downing:

"Looking like a tougher Freddie Bartholomew, Rex Downing is now most often seen as the boy Heathcliff in **"WUTHERING HEIGHTS"**. He doesn't have the looks of Olivier, but he has some of the fire, and makes a fine wildcat in the opening scenes.

He made a few appearances with "Our Gang" early in his career, but only in a secondary capacity. His younger brother Barry also acted, sometimes in the same films.

Rex was in a few later films, such as **"BLOOD AND SAND"** (41), **"THE MAYOR OF 44TH STREET"** (42), **"GAS HOUSE KIDS"** (46), **"THE GANGSTER"** (47), **"CALL NORTH-**

SIDE 777" (47) and **"HE WALKED BY NIGHT"** (48)."

Those Endearing Young Charms entry on Cora Sue Collins:

“ Born: April 19, 1927.
Place of birth: Beckley, West Virginia.
Brown hair and brown eyes.
Excelled in tap and ballet dancing.

Cora Sue won a part in her first picture because the casting director felt that with her dirty hands and face she resembled a more normal child than did the remaining applicants. It all came about the day her mother received a phone call from a friend informing her that Universal Pictures was then carrying on screen tests for little girls Cora Sue's age. It was an opportunity not to be wasted. Mrs. Collins rushed to the studio with Cora Sue and it was not until their arrival did she notice her daughter's appearance. She was ready to concede defeat when Stanley Bergerman, the casting director, noticed her.

So what seemed to be an obvious mistake turned out to be a blessing in disguise when Mr. Bergerman chose Cora Sue for the part in **"THEY JUST HAD TO GET MARRIED"**.

Following "MARRIED", which she performed at the age of five, Cora Sue was seen in "STRANGE CASE OF CLARA DEANE" (5), "QUEEN CHRISTINA" (6), "MYST-ERIOUS RIDER" (6), "JENNIE GER-HARDT" (6), "THE TORCH SINGER" (6), "SIN OF NORA MORAN" (6), "TREA-SURE ISLAND" (7), "THE SCARLET LETTER" (7), "EVELYN PRENTICE" (7), "LITTLE MEN" (7), "BLACK MOON" (7)...

"ELINOR NORTON" (7), "THE WORLD ACCUSES" (7), "ANNA KARENINA" (8), "PUBLIC HERO, NUMBER ONE" (8), "HARMONY LANE" (8), "TWO SIN-NERS" (8), "THE DARK ANGEL" (8), "MAGNIFICENT OBSESSION" (8), "THE HARVESTER" (8), "THREE MARRIED MEN" (9), "THE ADVENTURES OF TOM SAWYER" (10), "STOP, LOOK AND LOVE" (12).

Today Cora Sue Collins is Mrs. Jim McKay of the fabulous Virginia City McKays and is the queen of the three-thousand-acre San Antonio Ranch between Carson City and Reno, Nevada."



"I suppose you know those tight britches will wreak havoc with your sperm count?"

Source: A Pictorial History of the Talkies

One of those titles, then, only relevant to this archive for a brief childhood prologue sketching out the key relationships of the future, as was the case in **"BEAU GESTE"**, **"ANGELS WITH DIRTY FACES"**, **"THE PUBLIC ENEMY"**, **"GREAT EXPECTATIONS"** and indeed **"WUTH-ERING HEIGHTS"**. Some of those childhood episodes were more substantial than others, of course. So since we've read more than enough now of "love in the shadows and death in the afternoon", let's turn our attention to the younger names in the cast.

Cullen Johnson, Larry Harris, Ted Frye and Schuyler Standish are not listed by Holmstrom (there are only so many boys one can squeeze into a book) but Rex Downing was 16. Aside from nine shorts with "Our Gang", his titles included **"GENERAL SPANKY"** (36), **"MICHAEL O'HALLORAN"** (37) and **"MANDRAKE THE MAGICIAN"** (39).

Fox was a studio that seemed to favour girl stars more than boys, which is only to say that their production schedule tended to offer more opportunities for girls to make their mark. Cora Sue Collins was 14, a veteran of prestige productions such as **"QUEEN CHRISTINA"** (33), **"ANNA KARENINA"** (35) and **"THE ADVENTURES OF TOM SAWYER"** (38, with Tommy Kelly and Ann Gillis). Ann Todd (real name Mayfield) was 9 here, seen in **"ZAZA"** (39), **"KING'S ROW"** (42), **"THE JOLSON STORY"** (46) and **"BOMBA AND THE LION HUNTERS"** (one of Johnny Sheffield's jungle programmers after he'd outgrown Weissmuller).

The only related title that springs to mind would be **"THE BRAVE ONE"** (56), in which Michel Ray strove valiantly to keep Gitano, the bull of his heart, from a violent and bloody death in the arena. **"THE GALLANT ONE"** (64) may be a remake of it, but information on that title is scarce. There is a scene in the Spanish bullfighting production **"TU SOLO"** in which a group of young would-be toreadors steal out at night to re-enact a bullfight in the nude – but that's another story.

See subject index (provisionally) under **ANIMALS**, **BOY MEETS GIRL** and [OSCAR WINNERS / AWARD WINNERS](#).