This is a cumulated issue. It includes all reviews since the beginning of Vol. 3. No further reference to Vol. 3, Issues Nos. 1-13 is necessary.

MOTION PICTURE REVIEW DIGEST


Published by THE H. W. WILSON COMPANY, 950-972 University Avenue, New York City

Pictures Reviewed in This Issue
(arranged alphabetically)

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To Our Subscribers

Last January (with the approval of our subscribers) we made some experimental changes in the plan of publication of the Motion Picture Review Digest. These changes were briefly: (1) In place of the old cumulative system of single weekly issues and monthly and quarterly cumulations, we went on a schedule of progressive weekly cumulations with final monthly numbers; eliminating the quarterly cumulation. (2) In place of the cover index of titles of pictures reviewed, we instituted a complete index of all recent pictures in the main alphabet, by means of "see" references; the theory was that the user would consult the main alphabet for any recent picture, locating there either the reviews desired or a direct reference to the issue in which such reviews would be found.

Although both of these changes seemed, in theory, to be improvements, we began to receive complaints from subscribers that in actual use they were less practical than the old methods. Accordingly, after a three-month trial period, we have taken another vote of a representative cross-section of subscribers in a dozen states. The votes have now been counted and show a substantial majority in favor of returning to the old method of cumulation (single weekly issues with monthly and quarterly cumulations); and an even larger majority in favor of eliminating the "see" references and returning to the cover indexes of titles.

Accordingly, with this issue, we return to the old methods. This is a quarterly cumulation, with cover index.

* * *

We are still, however, anxious to improve the Motion Picture Review Digest in any way that will work for the greatest good of the greatest number of subscribers. In this connection two possibilities for improvement occur to us at the present time.

1. The exact period to be covered by the permanent cumulations continues to be a troublesome question. Sometime ago subscribers told us very definitely that they did not need an annual cumulation; that pictures are out of date and forgotten by the time they are a year old. On the other hand, the recent vote shows that, in the opinion of most subscribers, a single month is too short a time for a final cumulation. What, then, is the best period? Is it a quarterly period, or would permanent cumulations every two months be sufficient? (Quarterly cumulations mean four permanent numbers to the year; bi-monthly cumulations would mean six permanent numbers to the year.) Write and tell us what you think.

2. Although the "see" references have now been eliminated by a definite vote of the subscribers, the "see also" references still remain (where part of the reviews of a given picture appear in one issue and part in one or more previous issues). In such cases, would it be valuable to subscribers to summarize after the "see also" references the pluses and minuses received in the previous reviews? This might, in some cases, save the user from turning back to the earlier issues. We shall appreciate your thought and comment on this point.

Sincerely yours,

THE H. W. WILSON COMPANY
How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min
F 11 '38
Cast: Walter Huston, James Stewart,
Gene Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine
Director: Clarence Brown
Music director: Herbert Stothart
Screen writer: Bradbury Poole
Based on the novel Benefits Forgot by
Honore’ Morrow. Backgrounded by a village on
the Ohio river in the days before the Civil War,
this tells the story of a bitter hatred between
a young man and his father, a stern and
exacting country pastor and of the sacrifi-
ce of a mother for that son. After he be-
comes a successful surgeon during the war,
President Lincoln teaches him his filial duty
to his mother, now widowed.

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency F 17 '38
“It is a beautifully done slice of American
life, not geared up to modern pace but truth-
ful and moving. Mature.”
Wkly Guide F 12 '38

Newspaper and Magazine Reviews
“Truly a great picture. A human document
which dignifies the medium recording it... Its
very simplicity, its honesty, its completeness,
sends surging through it an emotional strain
which makes ‘Of Human Hearts’ one of the
great things the screen has done.”
Under
no circumstances miss seeing “Of Human
Hearts.”
+ + Hollywood Spec p5 F 12 '38
“Metro-Goldwyn-Mayer has wrought a strong
and fine drama... Only the ending is out of
joint, disassociated from all that has gone be-
fore. Could that have been altered, Metro
might have claimed an incontestable niche for
one of 1938’s ‘best ten.’ Even as it stands it
is an eloquent, brilliantly performed and fas-
cinating document. To cast, writers and to
Director Clarence Brown go our compliments,
tinged only by our regret about the last act.”
F. S. Nugent
+ + N Y Times p23 F 18 '38

Trade Paper Reviews
“Penetrating drama of Mother love, this has
definite mass appeal, should garner plenty
word of mouth praise from women patrons...”
Preview audience reaction was very good. Es-
imate: good program drama.”
+ + Phila Exhibitor p83 F 15 '38
“It is an elaborate production, painstakingly
made, containing reproductions of architecture,
costumes and manners of the period it depicts.
As such, it is an interesting contribution to
the screen’s library of Americana. Long on
narrative and short on romance, the boxoffice
reaction is likely to dampen the enthusiasm
of those who believe the film possesses any
wide public appeal... Chief cause for dis-
appointment with the film is its slow pace, and
the defeatist mood of the story.”
+ + Variety p14 F 9 '38

Starting at the beginning, the title of this picture is Of Human Hearts. The pro-
ducing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depend-
ing on whether or not it has been cut after projection room showing. It was released
on February 11, 1938.

The list of principal players, the director, music director and screen writer will
require no explanation.
Next comes a brief note describing the picture, its nature, plot and the novel
upon which it is based. These notes are written by our staff.
Following the descriptive note, the excerpts from reviews begin. Following each
review the source is given, with date of issue and number of the page on which the
review appears.
It will be noticed that plus and minus signs sometimes precede the sources. These
indicate the degree of favor or disfavor of the review as a whole (not just of the
quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; — Fair; —— Mediocre; —— Poor; ——— Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a
definite critical opinion.

In interpreting these signs, it will be well to remember that their precise signifi-
cance will vary somewhat according to the source. In general there are three types of
sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audi-
ence suitability ratings by special reviewing organizations (women’s clubs, religious
groups and the like); (2) general newspapers and magazines; and (3) trade papers.
The purpose of the audience suitability ratings by the special reviewing organiza-
tions is chiefly to pass on questions of morality and propriety and to report on suit-
ability for children of various ages. The purpose of the reviews in general magazines
and newspapers is to inform the adult patron of artistic and entertainment qualities.
The purpose of the trade paper reviews is to inform the exhibitor of probable com-
mercial value.
Publications from which Digests of Reviews are made

**Audience Evaluation Publications**

- Am Legion Auxiliary—American Legion Auxiliary. See Fox W Coast Bul
- Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul
- Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District). See Fox W Coast Bul
- National Society Daughters of the American Revolution. See Fox W Coast Bul

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin, Mrs Win A. Burke, 359 W Bronson Av, Los Angeles

See Fox W Coast Bul

Motion Pict & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 23 W 44th St, New York

Motion Pict R—Motion Picture Reviews. $1. Women's University Club, 943 S Hoover St, Los Angeles.


See Fox W Coast Bul


Nat Soc of New England Women—National Society of New England Women. See Fox W Coast Bul

Parents' M—Parents' Magazine. $2. The Parents' Institute, Inc, 9 E 40th St, New York

Photoplay Studies—Photoplay Studies; Official Organ of the Photoplay Appreciation Movement. 15c per copy. Educational and Recreational Guides, Inc, Room 1418 1501 Broadway, New York.

Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women. See Fox W Coast Bul


Women's Uniy Club, Los Angeles—Women's University Club, Los Angeles. See Fox W Coast Bul

**Newspapers and Magazines**

- Boston Transcript—Boston Evening Transcript. $2.50. (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston.
- Christian Science Monitor—Christian Science Monitor. $9. Christian Science Republic, 1 Norway St, Boston
- Commonweal—Commonweal. $5. Calvert Publishing Corp, 386 4th Av, New York
- Cue—Cue. $2. Cue Publishing Co, Inc, 6 E 39th St, New York
- Film Wdly—Film Weekly. 3d per copy, Mallett House, 31 Bow St, London W C 2
- Lit Digest—Literary Digest. $4. Literary Digest, Inc, 233 Fourth Av, New York
- New Yorker—New Yorker. $5. F-R Publishing Corp, 25 W 43rd St, New York
- Stage—Stage. $3. Stage Publishing Co, Inc, 50 E 42nd St, New York
- Time—Time. $5. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

**Trade Papers**

- Canadian Moving Pict Digest—Canadian Moving Picture Digest. $2. Canadian Moving Picture Digest Co, Ltd, 259 Spadina Av, Toronto, 2
- Film Curb—Film Curb, $3. Film Curb Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York
- Film Daily—Film Daily. $10. The Film Daily, 1501 Broadway, New York.
- Phila Exhibitor—Philadelphia Exhibitor. $2. Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia
- Variety— Variety. $6. Variety Inc, 154 W 46th St, New York
Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers’ names and their addresses will be found in the Directory of Producers at the end of monthly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the monthly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women’s organizations use “mature” or “adults” when films are unsuited for children; “family” when suitable for all the members of a family; “young people” when suitable for adolescents from 14 to 18 years of age; “children” for those under 14.

Key to Abbreviations

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ACCIDENTS WILL HAPPEN. Warner 60min Ap 23 '38
Cast: Ronald Reagan, Gloria Blondell, Addi-
ton Richards, Hugh O'Connell, Dick Pur-
cell
Director: William Clemens
Original story: George Bricker
Screen writer: George Bricker. Anthony
Coldewey, Morton Grant
This is an expose film of the fake accident
racket in which various schemes are hatched by
dishonest individuals to collect insurance for
planned accidents.

Audience Suitability Ratings
"A social drama of timely interest. Definite-
ly constructive social values. Mature-family." Am Legion Auxiliary
"Adequately acted and directed but rather
unpleasant as to subject matter, and of limited
appeal. Adults." Calif Cong of Par &
Teachers
"A program picture with adequate direction and
acting. Dishonesty of wife unpleasant and
not constructive. Mature." Calif Fed of Busi-
ness & Professional Women's Clubs
"Mediocre. Adults." DAR
"Stimulating and thought-provoking enter-
tainment for mature audiences." Gen Fed of
Women's Clubs (W Coast)
"Although the racketeers are caught in this
story the material is of questionable ethical
value. Adults." Nat Council of Jewish Women
"Fast moving, interesting social drama, well
acted and informative with a well-constructed
climax. Adults." Nat Soc of New England
Women
"Mature." S Calif Council of Fed Church
Women
Fox W Coast Bui Mr 5 '38
"Adults." Nat Legion of Decency Mr 10 '38
"Family." Wkly Guide Mr 19 '38
Trade Paper Reviews
+ — Motion Pict Daily p4 F 23 '38
"This typical B product is destined for dual
support service. Estimate: weak offering; for
lower dual bracket.
— Phila Exhibitor p91 Mr 1 '38
"For a dual biller, film should coast along
but in the metropolitan areas it won't cause any
stir. However, it is a well enough done
programmer."
+ — Variety (Hollywood) p3 F 17 '38

ADVENTURE'S END. Universal 60-
63½min D 12 '37
Cast: John Wayne, Diana Gibson, Moroni
Oisen, Montagu Love
Director: Arthur Lubin
Screen writer: Ben G. Kohn
John Wayne plays a pearl seeker in the
South Seas who is driven away from lucrative
beds by the natives. He signs on a whaler
and is at once married off to the captain's
daughter because the captain is ill and wants
his daughter out of the clutches of a villainous
first mate with whom she is infatuated. To-
gether the bride and groom face the perils of
mutiny and other dangers. In the end she
accepts him as her husband. Based on the
short story of the same title by Ben Ames
Williams.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"Too much drinking and objectionable dance-
hall sequence make this suitable for adults
only. Acting: fair; entertainment: disappoint-
ing; social value: none; direction: poor." Am Legion Auxiliary
"There are some good characterizations, and
production qualities are adequate. Mature-
family." Phila Exhibitor
"Mediocre. Inexpertly produced, but whole-
some. Mature-family." DAR
"Harmless and mildly entertaining, but poorly
produced. Family." Gen Fed of Women's Clubs (W Coast)
"[It is] a dull, stilted melodrama. Audience
suitability: family; entertainment value: com-
monplace; artistic and technical values: spotty,
with some good photography of pearl and
whaling; social value: hackneyed." Nat Council of Jewish Women
"The story is rather haltingly told but the
exciting capture of a whale and stirring scenes
of threatened mutiny provide plenty of thrills.
Mature." Nat Soc of New England Women
"An adequate cast, well directed. Family." S Calif Council of Fed Church
Women
Fox W Coast Bui D 15 '37
"The plot is rather far-fetched and some of the
acting is below par but the tang of the sea
and the lure of a treasure hunt will keep many
persons sitting through even a second rate pic-
ture. Adolescents, 12-18: passable. Children,
8-12: no, too exciting." — + Motion Pict R p5 Ja '38
"A & Y: fair; C: possible."
+ — Parents' M p32 F '38
Newspaper and Magazine Reviews
"Unless the Central Theatre is aiming to
disourage trade, as it seems very little reason
for this title at its current feature, Adventure's
End." This [is a] pale reflection of several
recent Hollywood sea epics." B. C.
+ — N Y Times p28 D 20 '37

ADVENTURES OF CHICO. Woodard
56-60min F 25 '38
Directors: Stacy Woodard. Horace Woodard
Music: Dr Edward Kelenyi
Documentary film, more than a year in the
making, was photographed in Central Mexico.
Little Chico is a Mexicanpeon who has no
younger who is led to being
friends of all the animals about him. The high point
of the adventures is a battle between a rattle-
snake and a pet bird during which the snake is
killed.
ADVENTURES OF CHICO—Continued

**Audience Suitability Ratings**

"A lively, judicious cutting should improve this product. It was John Moshimer's fault for the subject matter, with considerable repetition. Family."

- Am Legion Auxiliary

"Instructive and educational. Unusual in type, cleverly presented and excellently photographed. Family." Calif Cong of Par & Teachers.

"Exceptional. The beauty of the picture impresses one like narrative poetry. Audiences will love it. Family." Gen Fed of Business & Professional Women's Clubs


"Interesting and educational. The action is slow and sometimes dull. Family." Nat Council of Jewish Women

"Combat between road runner and rattle-snake is truly lovely photographic study. Family." Nat Soc of New England Women

"This picture should appeal to adults and children; perhaps the fight between the bird and the roadrunner would provide entertainment for young children. The whole is not only informative but highly entertaining and should find a school use family. Family." S Calif Council of Fed Church Women

"General patroonage." Nat Legion of Decency Mr 17 '38

**Newspaper and Magazine Reviews**

"Reminiscent of the breathlessly beautiful 'Sequoia' of four years ago. 'The Adventures of Chico' is a superbly photographed, interesting, and exciting narrative." Jesse Zunser

+ + Cue p39 Mr 5 '38

"[It] will not be easy to forget. Barren of superfluous properties, leisurely in its pace, and believable at no moment, to diagnose the fact that its activities have been arranged, it asks only that we hear what it has to say about Mexico in the language available to it; and asks with such innocence and sincerity that we can do no less than listen. . . . Chico and the others are the heart of the picture. And the picture is somewhere near the heart, I should guess, of photography." Mark Van Doren

+ + Nation p310 Mr 12 '38

"It is one of the most charming animal pictures, partly because its conception is essentially simple. A lot of it is posed, of course, and some of the thrills are Frank Bucky. But the telephoto studies of the two snookum bears are more fascinating. The guttering cayenne death struggle between bird and snake is more wearing to nerve and muscle, than many a million a worth of the screen drama or comedy that we have seen. " Otis Ferguson

+ + New Repub p15 Mr 23 '38

"The Adventures of Chico' should go on your 'must list' if the Mexican plateau beckons you, if you care for the study of animal life or beautiful photography, but most of all for the close and imaginative relationship of a ten-year-old boy with Nature. . . . Not alone for the photogaphs of the animals, and their behavior, is the film unusual, but for the complete, almost uncanny blending of animal life with that of the child." Marguerite Tazelaar

+ + N Y Herald Tribune p7 F 28 '38

"Stacy Woodard and his brother Horace should receive a special award of some kind for 'The Adventures of Chico,' a tender, unaffected and charming picture. . . . Other cameramen dreamt and made such a film; Mr. Woodard—the last Bohemian—has made it. And if it is not the best animal picture ever made, it is one we ought to go to look for its equal." B. R. C.

+ + N Y Times p9 F 26 '38

"Special: 'The Adventures of Chico,' about a boy and the animals and birds of Central Mexi-co, here the killing fight between father and a paisano. . . . Stacy Woodard (chief cameraman of 'The River') and his brother have turned out a nice thing for the young."

+ + New Yorker p62 Mr 5 '38

"This [is an] appealing and interestingly presented adventure, a peon boy's friendship with the wild animals of Northern Mexico's plateau."

+ + Newsweek p21 Mr 7 '38

**Trade Paper Reviews**

"Here is rare film achievement, wholly unlike anything we have seen in this or any other year. It is a challenge to showmen who have faith in commercializing a picture entirely devoid of commercial considerations. It is a personalization of human and their zest for being alive. Family."

+ + Boxoffice p23 Mr 5 '38

"The picture, while rather slow-moving, has a great deal of charm, helped by really excellent photography. It is an ideal subject for juvenile audiences and in spots where something different is appreciated. A much-out-of-the-ordinary attraction which had best be screened before booking."

+ + Film Curb p12 Mr 19 '38

+ + Motion Pict Daily p6 N 26 '37

"Aside from the average theatre-going public, a high class would be placed in the picture by scientists, organizations interested in preservation, study of animal life. Estimate: generally educational, especially for conservationists, followers of the different."

+ + Phila Exhibitor p65 F 15 '38

"This is a truly unique subject film with beautiful photography. Whatever a picture of this type, which is far off the beaten track, can catch on commercially is more likely to depend on exploitation than merit. It has a flavor which is thoroughly charming. There is undoubtedly a large audience which will like it, and it should, in addition to being satisfactory to adults, have a strong juvenile draw."

+ + Variety p14 F 23 '38

**ADVENTURES OF MARCO POLO.**

Goldwyn-United artists 100min Mr 4 '38

**Cast:** Gary Cooper, Sigrid Gurie, Basil Rathbone, George Barbier, Binnie Barnes, Ernest Truex, Alan Hale, H. B. Warner

**Director:** Archie Mayo

**Music:** Hugo Friedhofer

**Music director:** Alfred Newman

**Original story:** N. A. Pogson

**Screen writer:** Robert E. Sherwood

**Film:** A new platinum process.

This is a spectacle film with scenes laid in medieval Europe and China. Gary Cooper portrays the young Marco Polo with great promise. It makes the perilous journey from Venice to Pekin after surviving shipwreck, desert storms and mountain avalanches. He is admitted to the court of the fabulous Kubilai Khan and falls in love with the Khan's daughter. He encounters villainy and undergoes torture but in the end he wins the princess and a trade agreement for his country, Italy.

**Audience Suitability Ratings**

"Excellent. Sophisticated, tongue-in-cheek treatment. Intended for adults rather than to inform. Adults." DAR

+ + Fox W Coast Bul F 19 '38

"Delightful, modernized presentation of historical characters, making no claim to authenticity of story. . . . A tale of high adventure and over-long. A story that never takes itself seriously except, perhaps, in some brief, gruesome torture sequences. Adult." Calif Cong of Par & Teachers

+ + "A spectacular offering, highly entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"The subtle, sophisticated humor of the dialogues, warm characterization of the various nationalities, and the action, all combine to make this tale of long ago. Perhaps it is the ancient setting, perhaps the triteness of the love elements, perhaps the quaintness with its little humor sketches, that fails to lend itself to the tongue-in-cheek comedy tempo. Adults." Nat Council of Jewish Women

"The film is novel entertainment, unexpectedly spectacular and the audience. Adolescents, 12-16: sophisticated; children, 8-12: no." —+ Motion Pic R p34 Mr 38

"General patronage." Nat Legion of Decency Mr 17 '38

"Family outstanding." + Wkly Film Guide 5 '38

Newspaper and Magazine Reviews

"Samuel Goldwyn evidently was more concerned with a play for entertainment than with history, and so did not present that glamarous figure of the thirteenth century seriously, or even realistically... It is light-hearted amusement of a sort." — P. Cunningham. "Commonwealth" p581 Mr 18 '38

"Another Samuel Goldwyn production, which being translated in terms of his past performances, means another cinematic masterpiece has come to the screen. Seldom have I been impressed so strongly with the outstanding merits of a play. Nobly does the action glide along in an easy, logical flow, but such a role as this for Cukor, seems a definite progression. Put 'Marco Polo' on the list of pictures which you cannot afford to miss. It is interesting to find one without even a little flaw, without too loud delivery of lines, without too obvious acting, without something a reviewer can snap at an old man's teeth he has." —+ Hollywood Spect p17 F 19 '38

"Like many people, this is not as good as it should be. Gary Cooper... for all his ingratiating charm, becomes only boyish and aproximately the villain with the parade. Cukor, as his enemy, is such a villain as you seldom meet this side of a nightmare. The whole production is easy and expensive but the net result is about as exotic as a baked apple. "(3 stars) Ruth Waterbury. Liberty p30 Ap 2 '38

"'Marco Polo' is a fantastic bit of candy and something went wrong. To make the rousing adventure its subject suggests, they should have junked most of the elaborate background and made a better picture. Patia Ferguson + New Repub p165 Mr 16 '38

"Unfortunately, Robert E. Sherwood's fictional account of the thirteenth-century salesman's adventures is not supported by its actors' talents nor its producer's infinite capacity for taking pains and spending money. Directed by Archie Mayo, it is Cukor's best film. Mr. Cukor, playing opposite Ralph Bubas, is still another Samuel Goldwyn smash hit, which through as much plot as for his task as a small boy's for his homework, lank, ingenious actor, Gary Cooper dons Marco's 13th-Century ramament. —+ Time p37 Mr 7 '38

Trade Paper Reviews

"An unusual combination of sweeping spectacle, historical background, touching romance, action, comedy, and melodrama. (Single screen.)" —+ Motion Picture p15 F 15 '38

"Good names for the marquise, the screen début of Robert Walker, and the Orientalistic elaborate production should put this one in the important money. Picture contains all the elements." ++ Phila Exhibitor p91 Mr 1 '38

"With Cooper's top rating in the international star lists, The Adventures of Marco Polo' is pointed to big box office returns justifying this spectacular production of days. It is Goldwyn's most ambitious endeavor, and said to be the costliest. It deserves and will get enthusiastic attention. The picture is big and an excellent vehicle for Cooper. That should mean substantial receipts." ++ Variety (Hollywood) p3 F 16 '38

Robert E. Sherwood wrote the screen play with engaging playfulness as the entertaining side—not necessarily even remotely the historical side—of a captivating, half legendary, half actual traveler. The picture is first and last a sweeping, exciting comedy melodrama, done in the best Hollywood spectacle tradition. The picture carries the promise of important money. + Variety (Hollywood) p3 F 12 '38

ADVENTURES OF TOM SAWYER. Selznick-United artists 90-93min F 11 '38

Cast: Tommy Kelly, Jackie Moran, Ann Gillis, Gay Bozler, Walter Brennan, Vic tory Jory. Director: Norman Taurog. Music: Louis Forbes. Screenplay by Frank V. A. Weaver. Based on the novel of the same title by Mark Twain. Filmed in Technicolor. The classic story outlines life in a small Missouri town of another period. Like some screen adaptations of well-loved episodes as the fence painting scene, Tom in this film stands at a murder trial, the supposed drowning of Tom, Huck and Joe and their appearance at the church where they are being baptized. This is a third filmed version of the story. A Guide to the discussion of the Technicolor photoplay version of Adventures of Tom Sawyer, prepared by Mr. Albert Abbot, is obtainable from Educational and Recreational Guides, Inc., Room 1419, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"Excellent. Highly entertaining for old and young. The short-cake sliceat ending mars." — Request tickets for program. Family, "DAF." + Fox W Coast Bul F 19 '38

"Production is of the best and the whole is enacted with sincerity and realism Family. Adults & 14-18; excellent; 5-14: some sequences tense." Calif Cong of Par & Teachers

"Many may find this interpretation of Mark Twain's beloved story does not have the delightful human qualities of the original, but is rather a fantastic tale of an unusual boy with normal boyish faults. All will agree the cavern scenes are too terrifying for children and unpleasant for adults." Calif Fed of Business & Professional Women's Clubs

"Interest is held from the showing of the credits to the final closing scenes. The cave scenes may be tense for very young children but all other scenes of the film respond to this vivid presentation of the immortal story of boyhood and its adventures. Family." Gen Fed of Women's Clubs (W Coast)

"The universal appeal of this Mark Twain classic even in its most amazing qualities. The annoying but harmless pranks of Tom are not objectionable, but since the film is designed with much care to avoid the grave danger in the cave scenes proving too full of horror and suspense, and should by all means should be shown to boys as well as girls (terrifying sequence)." Nat Council of Jewish Women

"Very human social comedy blended with wholesome paths. Good acting, amusing situations. Terrifying scenes in the cave and
ADVENTURES OF TOM SAWYER—Continued

heavy closeups until the film for the juvenile audiences who should enjoy it, and [they] should definitely be cut. Mature."

Nat Soc of New York

"Excellent family picture." S Calif Council of Fed Church Women

"Children who have liked the book will enjoy the picture because it has few deviations from it, and because it portrays life as they should believe it to be—happy, exciting, amusing, and—above all—self-revealing. Children, S-12: excellent, but exciting for some." + + Motion Pict R p5 Mr '38

"General praise." Nat Legion of Decency F '24 '38

"A & Y: excellent; C: exciting but good." + + Parents' M p35 Ap '38

"Family: Juvenile: Outstanding." + + Wdy Guide F '19 '38

Newspaper and Magazine Reviews

"The cave, designed by William Cameron Menzies, is the best thing of its kind this reviewer has seen on the screen. Norman Taurog, whose direction of children is something the Academy has too long overlooked, is likewise responsible for the picture's fidelity to Mark Twain's masterpiece. Family." + + Christian Science Monitor p15 Mr 12 '38

"Lacking some of the subtle and delicate treatment of the first film 'Tom Sawyer,' Mr. Selznick's colorful version is, nevertheless, still a thoroughly enjoyable picture. It is visually beautiful, humorously handled, and includes many of the same archaeological and historical highlights of the book... Norman Taurog has done an admirable job. It is excellent taste. A choice of America's classic folk-tales." Jesse Zunser + + Cue p30 F '26 '38

"We need not worry about the children. They will love it. It is big, just like the novel, but it depends. David Selznick must be praised for his good intentions. It is to his credit that he opened a page of true American literature and brought it to us in animated visual form... My Tom Sawyer today, whatever he may have been when I closed the book, is not the boy I saw last night on the screen." + + Exhibitor p12 F '27 '38

"Producer David O. Selznick must possess a private enchantment, for by some magic all films coming out of his studio, though made fresh and警方 have such universal appeal. It is true, a universal quality and a true significance." (3 1/2 stars) Ruth Waterbury + + Exhibitor p12 Mr 26 '38

"'Adventures of Tom Sawyer' is too kidsy for my taste. It was perhaps bound to be, since the attempt is to please the adult—what it depends. Dave Selznick must be praised for his good intentions. It is to his credit that he opened a page of true American literature and brought it to us in animated visual form... My Tom Sawyer today, whatever he may have been when I closed the book, is not the boy I saw last night on the screen." + + Exhibitor p12 F '27 '38

"David O. Selznick's colored-candy version of the Adventures of Tom Sawyer should make Mark Twain's name live in his generation like a trout in a creel... The infancy of color photography provides the exact comment: that painted sky, that kiddy machine, That Kodachrome, that roadshow-opera version of kipsysh toss and tatters... In turn the picture is a treasure and a folly and I s0 believe that there would be no need to mention it at all if it were not for the finger it points... It is still in the tradition of one of the stories nearest to the popular heart, the people want a chocolate-marshmallow sundae, with nuts and wafers and a cherry on top, and Hollywood can fill the bill, just like a treat, just like a treat..." New Repub p102 Mr 2 '38

"It is a lavish and exciting entertainment, produced with all the polish and elaboration of any Hollywood film. But the humor and the entertainment value are virtually assured. Most of them should find the adventures of the title eminently satisfactory, although some may feel that much of the spirit of the novel has been sacrificed to showmanship... As far as the boys and girls are concerned, it seems to me that the film has several passages calculated to scare children out of their wits, while even to us oldsters, a century from now, the world of the early 20th century is likely to seem remote." Howard Barnes + + N Y Herald Tribune p15 F '18 '38

"Our quarrel with 'The Adventures of Tom Sawyer' is essentially with its comedy (of all things) which seems to come from the works of Samuel Clemens. Why should the comedy descend to the cheap and obvious sphere of tomatoes, fresh cake icing, whitewash, etc? Simply by exercising a discriminating choice of subject matter the film has still managed one of the better pictures of the year." B. R. C. + + N Y Times p23 F '18 '38

"Tommy Kelly and Ann Gillis bear upon their slim shoulders the weight of the latest film of Mark Twain's story. They perform with a freshness that has nothing whatever to do with the expert behavior of the usual actors from stage nurseries, are funny and teary and frightened, and altogether a little too obvious and sure of their saintly assurance. And once again the screen demonstrates that such memorable scenes as the whitewashing of the fence, the midnight murder in a graveyard, and Tom, Huck, and Joe's brief career as homesick pirates have lost nothing of their power to move, not even in Hollywood." + + Newsweek p31 F '25 '38

"(It is) a slick-dandy, too-well-tailored dressing up of one of Mark Twain's 'Tom Mark Twain's hero is alive and well. Hollywood pretty prettiness needs more than anything else to have its face & hands rubbed in good Mississippi mud. Technicolore color and cinema trickery can dim the essential vigor of 'Tom Sawyer.' + + Time p33 F '26 '38

Trade Paper Reviews

"Few pictures have ever been made with so many ingredients of winning the hearts, acclaim and support of all ages and classes. Mark Twain would be very proud of this magnificent Technicolor version of his immortal and beloved story of boyhood. It will be a boxoffice bombshell and a magnificently produced picture of American boyhood." + + Boxoffice p25 F '19 '38

(NonENA]"(It is) a vivid, realistic and engaging pictureization of Mark Twain's immortal story—a film which should find ready acceptance in every city, town and hamlet in this country. Growing-ups and youngsters alike will thrill to the story of a splendidly pictured scenery of American boyhood." + + Film Curb p8 F '26 '38

"This picturization of Mark Twain's classic has been given sympathetic, tender treatment and should be a winner at every box office. It is a triumph for all concerned in its making, with new laurels for Norman Taurog, who has always been distinguished for his handling of young performers. + + Film Daily p8 F '15 '38

"Here is an excellent screen version of the Mark Twain classic that should find ready favor with old, young... This is the peak in entertainment for the entire family. Audience reaction has been splendid." + + Phila Exhibitor p19 Mr 1 '38

"Adventures of Tom Sawyer" is another Selznick-International box-office clean-up, an attraction which is calculated to magnify for extended runs, repeat bookings and heavy mainline take. Mark Twain's classic of American boyhood is combined with a story that has powers of social values accruing from two generations of worldwide readership. The result is outstanding success is assured." + + Variety p15 F '16 '38

"It will find warm response in every human heart around the world, stir every imagination, delight every critical appraiser and will be
MOTION PICTURE REVIEW DIGEST

AFFAIRS OF MAUPASSANT. Gallic films 80-94min F 11 '38
Cast: Lili Darvas, Hans Jaray, Szoke Szakall, Attila Hörbiger
Director: Henry Koster
Lyrics: Fritz Rotter
Music: Paul Abraham
Screen writer: Felix Joachimson
German dialogue film with English subtitles made in Vienna. Based on the Diary of Marie Bashkirtseff. It is the tale of an ill-fated romance between the famous French writer and Marie Bashkirtseff, the artist. Although she loves him, when she hears from her physician that she cannot survive a chronic ailment, she refuses to see de Maupassant. On her death bed, she relents and explains her behaviour.

Audience Suitability Ratings

"Adulta." Nat Legion of Decency F 24 '38

Newspaper and Magazine Reviews

"That the story unfolds rather slowly may be due to Koster's feeling that it should be told in the leisurely tempo of a Victorian tragic romance. But whatever the reason, the emotional hold of the picture on its audiences suffers through it. Nevertheless, moments of moving intensity." Jesse Zunser.

"It has a misleading title, a handsome production and more than a little good acting and direction. . . It is rich in costumes, backgrounds and extras—so rich that the effect is frequently cluttered. . . As a whole, the film has little moving and significant drama. If you are not particularly interested in the characters or the period, you are likely to find it dull. Howard Earnest.

— N Y Herald Tribune p6 F 12 '38

"[It is] an economically photographed picture with a mature Marie Bashkirtseff and a somewhat dolly-faced Guy de Maupassant. John Mosher.

New Yorker p72 F 12 '38
Time p56 F 21 '38

Trade Paper Reviews

"Much of the effectiveness of this Austrian production is squandered by the film, however, in achieving that emotional intensity in telling the story. German audiences should, however, find considerable in the picture that is appealing. Family." + — Boxoffice p21 Mr 5 '38

"A handsome production endowed with a capable cast and clever direction, this new Austrian film should please the foreign fans. The costumes and settings are authentic and effective."

— Film Daily p8 F 17 '38 +

— Motion Pict Daily p3 F 14 '38

"This is a duller-than-dull film. With Darvas overacting she makes her part a burlesque instead of genuine tragedy. Jaray, as the hub of the story, de Maupassant, is weak. The film is poor. . . This may be bally for the literate, rest of the art crowd to whom the foreign label is a stamp of more or less art, but has saleable angles for the women."

— Phila Exhibitor p92 Mr 1 '38

"Picture has good acting in the main and is agreeable enough as entertainment. It should have at least a moderate box office appeal here. The name, de Maupassant, associated in magazine advertising with risque stuff, may help the draw, though there's nothing in the film in any way off-color." + — Variety p15 F 9 '38

ALL AMERICAN SWEETHEART. Columbia 60min N 30 '37
Cast: Patricia Farr, Scott Colton, Gene Morgan, Jimmie Rodgers
Director: Lambert Hillyer
Original story: Robert E. Kent
Screen writers: Grace Neville. Fred Niblo, Jr. Michael L. Simmons
Scott Colton, student in college, loves his books better than athletics. His sweetheart, knowing that he is a star oarsman, forces him to take part in the big race which he helps win although he rows with two broken ribs and col- lapses just as the line is crossed.

Audience Suitability Ratings

"A: stupid; Y: perhaps; C: no." — Christian Century p81 Mr 16 '38

"Offering little by way of entertainment, this production makes use of a highly unethical situation in that a college president accedes to a girl's request and discharges the hero in the hope of forcing him to accept a place on the crew. The cast is hackneyed and dull. Adults. E Coast Preview Committee.

Fox W Coast Bui Ja 8 '38

"General patronage." — Nat Legion of Decency D 30 '37

Trade Paper Reviews

"Ragged yarn of rah-rah college racing mixes romance, jazz and racketeering." Film Daily p9 F 24 '38 +

— Motion Pict Daily p2 D 20 '37

"Estimate: best for twin bills, bottom half." + — Phia Exhibitor p53 D 15 '37

"Title on this film is misleading, viewing the season, and most people will get the idea it's another football picture. Setting, however, is a college crew. Film will be about as popular generally as crew racing, which will mean an attendance dearth in the unwatered hinterlands." + — Variety p6 D 8 '37

"Utterly devoid of any entertainment qualities in any of its phases. Ophelia's 'All American Sweetheart' practically hits rock bottom as a film offering. Picture suffers in all departments except the technical divisions, and a light weight cast moves through footage that is nothing less than completely boring." — Variety (Hollywood) p8 D 15 '37

ARSENE LUPIN RETURNS. MGM 81-86min F 25 '38
Director: George Fitzmaurice
Music: Franz Waxman
Screen writers: James Kevin McGuinness. Howard Emmett Rogers. George Marmon Coxe
Based on the character created by Maurice Leblanc. A mystery story.

Audience Suitability Ratings

"Good. Mature." D.A.R.

— Fox W Coast Bui F 5 '38

"Well cast but with spotty and stately direction. Feh. Nat Legion Auxiliary."

— "One of the best of its kind. Adults." Calif Cong of Par & Teachers


"Good production values and clever characterizations. I can see this expert cast give this interesting mystery story high entertainment for all who enjoy the genre; others, audiences." Gen Fed of Women's Clubs (W Coast)

"This dull, involved mystery melodrama wastes the talents of its capable cast. Un- natural dialogue, and ponderous editing of a loosely knit, badly constructed scene play. Adults." Nat Council of Jewish Women
ARSENE LUPIN RETURNS—Continued

"Mature." Nat Soc of New England Women

"Entertaining for those who enjoy mystery pictures. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 12 '38

"Unfortunately, the authors made the story so involved toward the end that the audience is inclined to go home still wondering who stole the jewels. The picture is for the top side. Why, however, the flawless acting makes this an interesting film of its kind. Adolescents, 12-16: yes; children 8-12: decidedly mature and plot too involved." + Motion Pict R p55 Mr '38

"General patronage." Nat Legion of Decency F 24 '38

"Mature." Wkly Guide F 19 '38

Newspaper and Magazine Reviews

"A better detective mystery." + Film Wkly p23 F 19 '38

"Not often do we have one as socially proper and criminally as this one. The thrilling, done so quickly and far from cheaply, there being a total absence of shadows of sliding forms and clutching hands, weird, bloodcurdling scenes are at top speed. Midnight, and door knobs softly turning. I can remember no other story of the sort having been told as intellectually by a less acceptable sort of its kind as that of Arsenic Lupin Returns." + Hollywood Spec p9 Ja 29 '38

"What with the script and the casting of the department, Melvyn Douglas's Lupin is considerably less and considerably more than M. Leblanc might have desired. Time has worked on this one or two years as a combination who-dun-it and who-got-the-jools enterprise, it is fairer than most in its presentation of clashing moods, significant ones and—more fortunate than most in its cast." F. S. Nugent + N Y Times p21 Mr 9 '38

Trade Paper Reviews

"Sophisticated cops-and-robbers yarn, more lavishly produced than is ordinarily the case in pictures of this classification. Metrop's rendition of Maurice Leblanc's widely-known fictional character to the screen, and the acting of popular fans inasmuch as it specializes in dialogue rather than action... The picture's weakness—lack of a good, attributable to direction rather than production, story or cast. Family." + Boxoffice p18a Ja 29 '38

"There is a superfluity of dialogue throughout, and in spite of it it is sparkling and splendidly delivered... A first-rate cast in a smartly-dialogued mystery film." + Film Curb p8 Mr 19 '38

"The manner in which the tale is presented makes an interesting breezy piece of entertainment which all audiences should like. Throughout it is handled with a lot of class." + Film Daily p8 Ja 25 '38

"Made to order for the mystery fans, this should garner good returns at the box office. It has both as well as mass appeal, is intelligently produced, directed. Audience reaction was very good." + Phila Exhibitor p75 F 1 '38

"It is a first class mystery-jewel theft combination providing Melvyn Douglas, Virginia Bruce and Warren William chance for a good showing. Picture is a top side of the marquee, missing A classification. Quality still is good, but picture still being okay." + Variety p14 F 23 '38

"The picture is made to appeal to the class addicts of crime puzzlers and will satisfy these demands among others as well as the more doltish whodunit fans farther down the line. It has the label of box office prosperity." + Variety (Hollywood) p3 Ja 21 '38

BAD MAN OF BRIMSTONE, MGM 82-93min D 31 '37

Cast: Wallace Beery, Virginia Bruce, Dennis O'Keefe, Joseph Calleia, Lewis Stone, Guy Kibbee, Bruce Cabot

Director: J. Walter Ruben
Music: Dr William Axt
Original story: J. Walter Ruben. Maurice Condon
Screen writers: Cyril Hume, Richard Malbaum

The tale has to do with an old-time "bad man" who dominates a western town at the close of the Civil War. His son, thinking his father dead, arrives in town as a prize fighter and falls in love with a local girl. He becomes a tax collector and is in some danger of disposal when he tries to collect from the unsuspecting元素 in the town. The old man afraid for his son, sends him to law school and the youngster returns and cleans up the town.

Audience Suitability Ratings

"A: depends on taste; Y: doubtful value; C: no." Christian Century p94 Ja 19 '38

"A western drama with suspense, humor and pathos, but not a very articulate story of the western theme. Adult." Am Legion Auxiliary

"An epochal story of the West, with important and, good direction, beautiful scenery, fine photography, and constructive social values. Family. Exciting for nervous children." Calif. Cong. of Far & Teachers


"An interesting and lively production. Though fundamentally trite, the plot and continuity of the story are above all else and young people." E Coast Preview Committee

"An excellent Western, highly entertaining for all family." Gen Fed of Woman's Clubs (W Coast)

"Much gun-play and drinking make it questionable entertainment for children. Mature." Nat Council of Jewish Women

"An entertaining story. While the hero is a bad man and admits it, yet he is fine enough to fight for decency and uphold a code of honor which his son represents. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 15 '38

"Enjoyment is a matter of taste. Adolescents, 12-16: no value; children, 5-12: destructive." Motion Pict R p9 F '38

"General patronage." Nat Legion of Decency Ja 6 '38

"A, Y & C: good." + Parents' M p30 Mr '38


Newspaper and Magazine Reviews

"As might be surmised, this is a sturdy Western type of yarn with frequent glimpses of old-time saloons, shootings galore, flashes of sheriffs, jingling of money and the hoof-beats of fast horses and clinking of whisky glasses. All the scenes are set forth in sepia tinting which, picturesque, but sometimes not as pleasing to the eye as the ordinary film photography. But a quiet thrill." + Boston Transcript p9 F 19 '38

"Adults and young people." Christian Science Monitor p15 F 26 '38

"For this elaborate production, 'The Bad Man of Brimstone' is a glorified Western... It looks like a lot—but whereas the usual Western packs 55
minutes full of swift action. 'Bad Man' limps along, as if the actor is talking itself into a mild coma.' Jesse Junser + Cue p35 F 5 '38
+ It has everything essential to the making of a first-class piece of entertainment, but it comes to the screen as one of the most tire-some of the tunes ever listened to. A western picture should be told chiefly by the camera, with dialogue reduced to a minimum. - Lines are often repeated, roared down shots of the several gun fights are, by comparison, blessed lulls in the din, soft obligatos which grab at your coat. - Hollywood Spec p10 Ja 8 '38
+ This is old-fashioned Western stuff, done as Hollywood can do it best, but as dated as the League of Nations. - Wallace Beery is Trigger Bill—and not more believable than you could expect from a role completely phony. (2 stars) Beverly Hills Liberty p11 F 26 '38
+ It is a glorified horse opera [with...a glittering Class A finish...All of Metro-Goldwyn-Mayer's efforts to dress up a stock cinematic frame have done little more than retard the pace of the film and give it a pretentious front.' - Howard Barnes + N Y Herald Tribune p9 F 4 '38
+ [It is] a lively and engaging show, given to gunplay, horseplay and a free play for sentiment. - Man of Urmish, a pretty neat job all around—in performance, script and production... - E. Nugent + N Y Times p17 F 4 '38
+ [It is] the latest antidote to effete experience, and aside from technical advances, it is almost a study in lenses and such things, because a more mature talent on the part of performers, the movie jolts along much in the mood of early cinema thrillers.' - John Mosher + New Yorker p60 F 5 '38
+ Frankly a Western; good horses and bad men, fistfights and six-shooters for the 'horse opera' fans; a film that seems expensive and is. - a dash of male Stella Dallas—for sentimentalists.' + Newsweek p25 Ja 31 '38
+ A convenient coincidence, very rough approximations of western drawls, and top-heavy writing cut your enjoyment of the action to the minimum. - Send the children.' - Katharine Best + Stage p58 Mr 3 '38
+ Bad Man of Brimstone,' old-fashioned Western, elaborately cast, is not expensive to produce, neither better nor worse than scores like it, has the speed, dusty swagger, standardized holsters and standardized the dullness is often redeemed by Wallace Beery.' + Time p38 Ja 10 '38
Trade Report Reviews
+ Film Curb p56 F 12 '38
+ 'Swell Western packed with drama and ac- tion—entertainment for any audience.' + Film Daily p7 Ja 18 '38
+ Motion Pict Daily p4 Ja 4 '38
+ Metro has turned out a big, glorified Western in 'Man of Urmish,' with some pretty neat acting, good direction, well photographed. - A worthy part for Wallace Beery. - Estimate: high rat- ing Western even wining. + Phila Exhibitor p16 Ja 1 '38
'Bad Man of Brimstone' is a box office sleeper, and it's up to the exhibitor not to be caught napping. Picture has not had the ad- vance ballyhoo many a less worthy feature has received, but it will make an indelible im- pression at the box office. - ufp
+ Variety p19 Ja 19 '38
+ It has all the sure-fire elements of the actual court case plus the semblance of historic importance, plus the rich comedy content of the good-bad man setup...It is primarily a western picture, but may be counted on to earn its way on almost any program. + Variety (Hollywood) p3 D 31 '37
BAD MAN OF HARLEM. See Harlem on the prairie

BALLAD OF COSSACK GOLOTA. Am- kino 83min F 26 '38
Cast: Vitya Selzenof, K. Nassonov, N. Sokolov. Lena Shekhman. Kostia Tirtov Director: Igor Savtchenko Screen writer: A. Gaidar Russian dialogue film with English subtitles. This film portrays an incident during the early days of civil war in the Ukraine when the Soviet regime first took hold. Told in the ad- ventures of three children who aid the Reds and are made mascots to a troop of Bolshevik cavalry.

Audience Suitability Ratings
'A: good of kind: Y & C: no.' + Christian Century p87 Mr 2 '38
Newspaper and Magazine Reviews
+ Three engaging youngsters in 'The Ballad of Cossack Golota' constitute three good reasons why you should visit the Cameo. The new Soviet film is not important or significant, as these adventures do not usually applied to Soviet films, but it is persuasively performed by its boy protagonists. - Howard Barnes + N Y Herald Tribune p13 Mr 1 '38
+ [It was] made with the cooperation of the special child division of the movie industry established in Moscow about two years ago. The three 'kids' who had its cast are a credit to whatever school turned them out and to the Russian picture world as a whole. Their interesting and frequently amusing activities are woven through a minor incident. - H. T. S. + N Y Times p19 F 28 '38
Trade Report Reviews
+ Here is an appealing kid picture that has much to recommend it, although a minor Russian effort. Blessed with the presence of three youngsters who contribute winning performances, the film deals with the adventures of a small Ukrainian village. - Famil.
+ Film Daily p6 Mr 2 '38
+ Film has more than usual general appeal and if exploited in proper fashion should fare better than its more propagated predecessors...Some talent is crowded into this quickly paced film.' + Variety p14 Mr 9 '38

BARONESS AND THE BUTLER. 20th century-Fox 75-80min F 16 '38
Based on the play, The Lady Has a Heart, by Ladislaus Buszak. This is a light frothy comedy concerned completely with the relationship between a titled Hungarian woman, a daughter of the foreign minister, and the family butler who is elected to the parliament as a peoples' representative.
BARONESS AND THE BUTLER—Cont.

Audience Suitability Ratings

"A & Y: very good: C: mature."

- Christian Century p319 Mr 9 '38
- Excellent. Mature." DAR p535 F 19 '38
- Adults." Am Legion Auxiliary

"Smart, sophisticated comedy with clever story, amusing situations and apt dialogue. Adults." Catholic School Teachers

"Annabella's French accent is at times unintelligible, but she is piquant and impressive in her role. Adult." Catholic Fed of Business & Professional Women's Clubs

"A brilliant continental farce, artistically produced and highly entertaining. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Highly entertaining continental comedy, intelligently directed, clever dialogue, interesting foreign setting. Mature." Nat Council of Jewish Women

"Diverting, sophisticated, social comedy with a political slant, nicely staged, ably acted and directed. Adults." Nat Soc of New England Women

"In spite of questionable ethics [it] is not only intelligent, but highly amusing providing good entertainment for adults." S Calif Council of Fed Women's Clubs

"The whole cast is well chosen and competent, and the picture is further enhanced by Annabella's charming performance. Adolescents, 12-16: too sophisticated; children, 8-12: no interest." - Motion Picture P 15 Mr '38

"Objectionable in part."

Nat Legion of Decency F 24 '38
- "A: good sophisticated comedy; Y: mature; C: no."
- Parents' M p38 Ap '38
- "Mature. An amusing farce."
- Wky Guide F '38

Newspaper and Magazine Reviews

"Films of this sort were very popular a few years ago, when Hollywood was more influenced by the German film-makers than it is today. Adults and young people." - Christian Science Monitor p15 Mr 19 '38

"It's an amusing and fantastic Hungarian cream puff. ... As the butler, William Powell is his usual amusing, whimsical, urbane self; as the chauffeur, Annabella is of course, completely charming and decorative." - Jesse Zusner, Cue p4 F 19 '38

"Taking advantage of the opportunity to exploit her, Century cast its French importation, Annabella, opposite William Powell, and throws this otherwise pleasant picture somewhat out of tune. ... Annabella reads her lines in a broad French accent which at times thicken to the point of being too thick to follow. I did not understand at least one-third of what she said." - Hollywood Spec p8 F 19 '38

"William Powell's charm helps to counterbalance the chilling debut of Annabella, unwise imported to play the Barones; and brings the film into the very pleasant, most unimportant class." (3 stars) Ruth Waterbury Liberty p53 Mr 26 '38

"The beautiful Annabella is quite unintelligible in 'The Baronesse and the Butler,' and William Powell, urbane, to be sure, doesn't manage really to make the political comedy of Budapest life entirely a vital business." - John Mosher
- New Yorker p65 F 26 '38

"Another comedy of polite but dullish doings in Budapest. ... Misscas as a haughty lady of high importance, the French actress makes a disappointing Hollywood debut." - Newsweek p4 F 28 '38

"[It] whips up a froth of excitement out of the situation but has an abiding political theory as well as a desire for the boss's daughter. Based on a wishy-washy comedy of Hungarian intrigue." - TIME p64 F 28 '38

Trade Paper Reviews

"Subtle and satirical farce comedy of European society and politics which is perfect for the sophisticated but cannot manage to make the mass support necessary to make it a big money picture. The feature gets away to a slow start but catches speed. Family. Mature." - Boxoffice p25 F 19 '38

"Adult audiences in general, and William Powell's enthusiastic fans in particular, will be entertained by this sophisticated farce, comedy despite a certain lack of pace and an almost complete dependence on dialogue in securing laughs." - Film Curb p8 F 26 '38

"[It] presents the French comedienne, Annabella, as a clever American socialite in spite of the case of Simone Simon, her language difficulties are a hindrance to her otherwise charming acting. Time—and pictures—will eliminate this, and meanwhile she's a decorative addition to Hollywood's luminaries. The film is sophisticated comedy, rich in continental flavor. The slim story holds interest to the end by smart dialogue and clever twists." - Film Daily p8 F 15 '38

"This is a high drawing room comedy with magnificent settings, apparently high budget, suave comedy. Estimate: high ranking class comedy, with strong women's angle." - Motion Picture Pict Daily p4 F 11 '38

"Annabella has been one of the ranking European stars. Her first Hollywood production ... is something less than a triumph. Her faltering French accent of the first 30 minutes is too great a handicap to be overcome even by a flawless script. Film therefore falls below top A rating at the box office." - Variety p15 F 16 '38

"[It] will win acclaim as a bill topper in metropolitan centers as well as in the outposts. ... There is comedy a-plenty, but not so much that it crowds out some intense moments of both dramatic and romantic; the latter in just the proper quantities to make the picture a savory dish." - Variety (Hollywood) p3 F 10 '38

BEG, BORROW OR STEAL. MGM 70min D 3 '37


Director: William A. Wellman

Original story: William C. White

Screen writers: Leonard Lee. Harry Ruskin. Marion Parsonnet

"Fifteen long years have passed since Morgan walked off with his wife and baby daughter. ... He engages in petty and grand larceny for a living and from his take he sends them $100 each and every month. When he gets the news the girl is to marry some nice young man in Iowa, he writes a letter inviting all hands to have the ceremony take place in his chateau in France. Of course, he hasn't any chateau, but he figures they will accept his invitation." - Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"This is a sparkling comedy of a joyous group of gentlemanly crooks. ... This picture, while not especially recommended for children, probably would do them no harm. It is, however, more suited to adult audiences, dealing as it does with adult problems and situations. Family." - Am Legion Auxiliary

"The story development is uneven, but the lines were written and there is much comedy. Mature." - Calif Cong of Par & Teachers

"An excellent cast of clever comedians, adroit direction and spontaneous dialogue bring this picture above average for light entertainment. ... Much of this dialogue is both amusing and well-balanced by the shadiest of the father posing as titled guests. Ethics a bit confused for younger children. Very good comedy. Mature." - Fed of Business & Professional Women's Clubs
"Good. Amusing, light comedy. Mature." DAR

"It is as delightful as it is improbable. Familiar. Nat Council of Jewish Women"

"A series of absurd happenings winnows out some genuine values from a precarious situation, and a surprise ending clears up several misunderstandings. Ethics are a bit mixed but this makes a fair program film for mature and sensible audiences." Nat Soc of New England Women

"A captivating social satire with an interesting cast and unusually attractive settings, providing an original twist on family entertainment." S Calif Council of Fed Church Women

Fox W Coast Bul D 11 '37

"Top notch humor and an expert cast. Adults and young people."

+ Motion Pic & Family p2 D 15 '37

"This is a most amusing comedy. A tale which is entertaining, punctuated by good repartee, and made effective by capable acting and clever stage effects. Adolescents, 12-16; yes; children, 8-12: too mature."

+ Motion Pic R p9 Ja '38

"A, Y and C: good comedy."

+ Parents' M p32 F '38

Newspaper and Magazine Reviews

"Beg, Borrow or Steal!" deserves a more glamorous title. A reason for its success is that in its cast is that artful comedian, Frank Morgan, who has a part that fits him as well as does his morning coat." Mordaunt Hall + Boston Transcript p6 '37

"Beg, Borrow or Steal!" grows sluggish with boy-and-girl business, but is occasionally lively with the rougeries of the middle-aged." John Moher + New Yorker p117 D 18 '37

"The dialogue is witty and the characters better rounded than usual in this type of program-filler." + Time p31 D 20 '37

Trade Paper Reviews

"It is the 'Lady for a Day' situation sufficiently disguised to make the picture appealing to fans of the well established comedy names. Pre-view audience expressed good reaction."

+ Phila Exhibitor p35 D 15 '37

BELOVED BRAT. Warner 60min F 5 '38

Cast: Dolores Costello, Bonita Granville, Donald Crips, Natalie Moorhead, Emmett Vogan

Director: Arthur Lubin

Original story: Jean Negulesco

Screen writer: Lawrence Kimble

Bonita Granville portrays an apparently incorrigible child whose rebellious feelings against the world are gradually changed by the skilled care of the head of a girls' school. The child's parents learn that they have been at fault because they have neglected her to pursue their pleasures.

Audience Suitability Ratings

"A better-than-average social drama. Family." Am Legion Auxiliary

"Entertaining, constructive and thought-provoking with an old plot saved from banality by clever direction and the refreshing interpretation of the talented young artist. Mature." Calif Cong of Par & Teachers

"Over-direction and acting, and over-drawn situations involving an emotional, undisciplined little girl make this unconvincing and unpleas- ant. Slow-moving and an obvious preachment, lacking subtlety. This is an exaggerated version of the little girl syndrome. Not recommended." Calif Fed of Business & Professional Women's Clubs

"Mediocre, illogical story. Mature." DAR

"A well proceeded, thought-provoking presentation of psychologic reactions. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women


"Interesting and compelling. Mature." S Calif Cong of Fed Church Women

Fox W Coast Bul Mr 5 '38

"General patronage."

Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"Bryan Foy has been turning out A quality B budget pictures until it is getting to be a habit. " "Fare Brat" is another of that long line of successes." Robert Joseph + Hollywood Spec p10 F 19 '38

Trade Paper Reviews

"Characterized by excellent dramatic handling of a good theme—the incorrigible child—this film not only has plenty of entertainment punch but carries a well-told moral tale as well. Its tremendous interest to the family trade will insure profitable runs everywhere. Family."

+ Boxoffice p23 F 19 '38

— + Motion Pic Daily p8 Ja 21 '38

"This emerges as an interesting but light-weight story of a problem child with a little too much preachment for complete enjoyment. Since it has definite appeal to families, chil- dren, however, it should do well in neighborhood theatres, provide good dual support in metropolitan areas. Audience reaction was fair."

+ — Phila Exhibitor p91 Mr 1 '38

"Warner Bros. have done a creditable job in finding Miss Costello material in the field of child guidance. . . Miss Granville is far ahead of the field in garnering the major acting honors. Social forces must be taken a back by the cinematic treatment of their problems . . . but the War- ners have served a worthy purpose, nevertheless, in propagandizing a dire situation though it might have delved more deeply."

+ Variety p15 Ja 12 '38

"Picture is a pushover for the family trade and will hold its own on any bill. The old story is given a fresh touch and a few comic departures that save it from becoming too preachy."

+ Variety (Hollywood) p3 F 10 '38

BERGSFALSK. See People of Bergs- lagen

BIG BROADCAST OF 1938. Paramount 88min Mr 4 '38

Cast: W. C. Fields, Martha Raye, Dorothy Lee, Shirley Ross, Lon lower, Bob Hope, Ren Blue, Rufe Davis, Tito Guizar, Kirsten Flagstar

Director: Mitchell Leisen

Original story: Frederick Hazlitt Brennan

Screen writers: Howard Lindsay, Russell Crouse, Walter DeLeon. Francis Martin. Ken Englund

Songs: Leo Robin. Ralph Rainger. Jack Rock

A musical and dancing extravaganza in which two trans-Atlanticliners race across the Atlantic. One of the ships is owned by W. C. Fields who stops en route for a game of golf. The passengers supply the entertainment specialties.

Audience Suitability Ratings

"A: depends on taste; Y & C: mostly amusing."

Christian Century p319 Mr 9 '38

"Poor taste in wisecracks and over-emphasis on drinking spill an otherwise enjoyable face. Adults."

Am Legion Auxiliary

"The picture is splotchy, much of it boring and disappointing, and some bits objectionable. Social values are not constructive. Adults." Calif Cong of Par & Teachers

"Attractively staged musical extravaganza with the repetitious, slapstick comedy of W. C. Fields and the antics of Martha Raye adding to the boisterous hilarity. Social values not constructed. " Calif Fed of Business & Professional Women's Clubs
BIG BROADCAST of 1938—Continued

"Good. W. C. Fields at his funniest; and Kirsten Flagstad's superb voice highlight of music. The picture is a delightful off-color line should be deleted). Broad comedy by Mark Raye & C. Daly."

"There's lovely music, some clever dancing and amusing bits but all-too-much boring and questionable comedy. The beautiful rendition of the Kirsten Flagstad and a very lovely dance sequence are the only highlights. Adults." Gen Fed of Women's Clubs (W Coast)

"And constructed with a hodge-podge with an inconsequential thread of story. Ridiculous, overdramed comedy and some vulgarity. Although much of mediocrity is the brief but thrilling singing of Kirsten Flagstad, and the expert interpretation by Bob Hope and Shirley Ross of a song hit. Mature." Nat Council of Jewish Women

"Overloaded, elaborately staged musical extra- ter with a large cast—presenting enter- tainment ranging from exquisite and exalted to absurd, cheap and vulgar. Frivolous treatment of divorce, and much drinking. Adults." Nat Soc of New England Women

"A musical tragedy with a weak romance cavelry beauty or appeal. The humor is coarse and silly and falls flat. Drinking, scant attire, and low form of social life completely ruin this picture. Waste of time. Mature." S Calif Council of Fed Church Women

"Here is a case where instead of improving a picture, the few outstanding specialty bits only make the film appear that much more trite. Most worthwhile bits are the aria sung by Kirsten Flagstad and one beautiful Waltz sequence. Both are out of place in a reviewer which abounds in low comedy. None of the well-known entertainers measured up to expectations. 1938 seems not to be a good year for 'The Big Broadcast.' Adolescents: poor; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul F 19 '38

"Objectible in part."

Nat Legion of Decency F 24 '38

A. Y. & C. good.

+ Parents' M p88 Ap '38

"An amusing and lavish production. There are some good song bits and the dancing is excellent. Family."

+ Wkly Guide F 12 '38

Newspaper and Magazine Reviews

"W. C. Fields does his best to keep this over- sized picture on the make. Unfortunately, there is too much soft ground and not enough Mr. Fields. The funniest scenes are those involving golf, tennis, and guides a giant ship among icebergs.

+ Christian Science Monitor p15 F 19 '38

"A diverting, clever musical comedy. W. C. Fields, after a year's illness, gets back into harness just in time to save 'The Big Broad- cast of 1938' from slipping into filmusical mediocrity. As long as Fields is waging in and out of the picture (which, fortunately, is most of the time) it succeeds in being lively, funny, and frequently hilariously comical."

Jesse Zunz

+ Curtain p40 Mr 12 '38

"W. C. Fields sets a pace that the others can't maintain in Paramount's annual revue. A few of the numbers are fun, but quite entertaining, as these shows go."

+ Film Wkly p23 Mr 5 '38

"It is a small bit of entertainment... A big, glittering mounting has been given the picture and there is some tuneful music in it, but on the whole it lacks indisputable quality a picture of the sort must possess if it is to be entertaining—cleverness. It is just a hodge- podge of unrelated incidents, inept comedy and an undeveloped romance."

Hollywood Spec p8 F 19 '38

"It is a colorful grab bag. But with much of it, we don't know you'll ever fail to capture some prize of amusement from it... This documentary is a pleasant enough sense you want a purely pleasant, zany hour and a half you'll have fun here." (3 stars) Ruth Waterbury

Liberty p29 Ap 2 '38

"Without the great W. C. Fields 'The Big Broadcast of 1938' would be a rather hopeless Jumble of bits and specialties. With him, it takes on such comic magnificence that I advise you to make it. It is disconcert- ing to find such perfect artistry set off by a tedious and cluttered variety show. As far as I am concerned, there's no need of fields to make up for the dismal stretches." Howard Barnes

N Y Herald Tribune p15 Mr 10 '38

"The hodge-podge revue is all loose ends and tatters, not too good at its best and down- right bad at its worst. And, by demonstrating that not even William Claude Fields is in- variably comic, it has shattered our fondest illusion."

N Y Daily News p12 Mr 10 '38

+ N Y Times p16 Mr 10 '38

"Smack in the middle of this movie which is otherwise all those things we know as show and comical and fast, Kirsten Flagstad sings an aria from 'Die Walküre' and the shock of it may scare some of the customers straight out of their dungarees. Mr. Fields is very much about, and delightful he is. He may seem a little vague at times, with the vague- ness of the mature and the disillusioned, but it is an agreeable vagueness." John Mosher

+ New York Herald Tribune p94 Mr 10 '38

"A trans-Atlantic race between two future lifelines provides all the plot necessary to mold hit tunes and point of view into lively, smartly staged entertainment."

+ Newsweek p29 F 21 '38

"Ship-Shape when Great Man Fields is on deck, it lists badly whenever he goes below."

+ Time p64 F 23 '38

Trade Paper Reviews

"Lavish extravaganza with a wide variety of entertainment sections, but not a single mea- sure of boxoffice returns, albeit the feature does not attain the high standards set by its predecessors in the 'Big Family.'"

+ Boxoffice p23 F 19 '38

"With an imposing and diversified array of talent, this should be some of the funniest movie of the year. This for the reason this picture is certain to do smash business in both first runs and neighborhood shows whether it will com- pletely satisfy patrons is debatable."

+ Film Curb p13 F 19 '38

"With plenty to sell, here's a show that should sell good money at all box-offices."

+ Film Daily p12 F 17 '38

+ Motion Picture Daily p4 F 3 '38

"While not as big as last year's 'Broadcast,' this contains enough big names to attract atten- tion... good fun for the mass, should make a good playbill."

+ Phi Exhibitor p39 Mr 1 '38

"With the rejuvenated W. C. Fields at his inimitable level, a string of old timers, Flagstad, 'Big Broadcast of 1938' is a stimulant for late winter box offices. It abounds in the kind of tunes that fit every radio receiving set. It is pictorially original and alluring, upholding the showmanship traditions of Paramount's an- nual parade of radio and screen talent."

+ Variety p14 F 9 '38

"Some of the offerings are highly amusing, diverting, tuneful; some are little more than time passers, though each is gauged to some type of audience response. Comedy generally is conscientious, forced, and some routines hold too long." Variety p3 F '38

BIRTH OF A BABY, Special pictures 72min


Screen writers: Burke Symmon. Arthur Jar- rett

Filmed by the American Committee on Ma- ternal Welfare and related agencies. Censorship difficulties have prevented the film from being shown so far in any state except Minnesota. A young couple portray the leading
characters who are about to become parents. The birth of a child is shown—a scene never before shown to general audiences. The purpose of the film is educational and proposes to lessen the perils of childbirth.

Newspaper and Magazine Reviews

"Considerable interest has been aroused in locally screening of the private delivery of a new full-length 'educational' film, titled 'The Birth of a Baby.' This is a quite extraordinary film."—Frisco Zeuner

Cue p23 Mr 26 '38

"Maternal mortality is higher in the United States than in any other civilized country. 'The Birth of a Baby' was filmed by the American Committee on Maternal Welfare, Inc., a non-profit scientific body that embraces a distinguished roster of medical and educational organizations—in the hope that its educative impact might help lesson delivery deaths."—Newswave p26 Mr 21 '38

Trade Paper Reviews

"Sociologically and medically of great value. 'The Birth of a Baby' has commercial merit also. It is informative, educational. Its showing except under restricted auspices, such as to medical schools, hospital organizations, maternity welfare outfits and the like, might be stymied by censorship boards or others... Highlight is the actual delivery of a baby girl which may not have been necessary in order to get over the educational value and importance of the message, but the phase is intensely interesting. It can be easily edited out where censors object. This is not in the class of so-called sex films, for which reason, where the picture is played commercially, it should be advertised in a dignified manner."—Variety p14 Mr 9 '38

BLACK DOLL. Universal 60min Ja 30 '38
Director: Otis Garrett
Music director: Charles Previn
Screen writer: Harold Buckley
Based on the novel of the same title by William Eady Hayes. A mystery story.

Audience Suitability Ratings

"A: mediocre; Y: hardly; C: no."—Christian Century p531 Mr 16 '38

"Comedy overdone. Negative social values. Adults."—Auditors, Auxiliary

"Commonplace murder mystery, with confused action, spotty direction, and questionable social values. Adults."—Calif Cong of Par & Teachers

"Confused, implausible murder-mystery. Inane comedy substituted for dramatic situations. Adult."—Calif Fed of Business & Professional Women's Clubs

"Mediocre. A preposterous melodrama. Adults."—DAR

"A fairly interesting picture though somewhat hampered by slow comedy. Adults."—Gen Fed of Women's Clubs (W Coast)

"Adults."—Nat Council of Jewish Women

"Ridiculous, jumbled, horror murder mystery with an over-involved plot and forced comedy. Below average as standard of film entertainment. Adults."—Nat Soc of New England Women

"The amusing and hopelessly muddled efforts of the screenwriters bears comparison to the light treatment of the whole, tend to make the murders a side issue. Mature."—Calif Council of Fed Church Women

Fox W Coast Bul Ja 29 '38

"Direction is unstable, and even the time-honored story of rain and lightning fail to produce a mysterious atmosphere in a second-rate murder melodrama. In spite of the over-involved plot, and the fact that it is clearly not to be distinguished itself. Adolescents, 12-16: unpleasant and mediocre; children, 8-12: too gruesome."—Motion Pict R p6 Mr '38

"Adults."—Nat Legion of Decency Ja 27 '38

Newspaper and Magazine Reviews

"Pedestrian mystery comedy which plods through the usual situations. Adults and young people."—Christian Science Monitor p15 Ja 22 '38

"The Black Doll" starts off as a humdinger of a mystery and keeps the pace through its first uncanny murder up to the entrance of flatfoot Edgar Kennedy. Then the film takes on the usual dime-store melodrama charge with Kennard doing slow burns all over the place. The comedian spoiled the picture for me because he was so completely out of place in it."—Robert Joseph

"Hollywood Spec p12 Ja 29 '38

"[It] belongs to the general run of films of this type, with neither original treatment nor striking script to set it apart... While 'The Black Doll' belongs to the series of Club thrillers, it fails to distinguish itself from the vast collection of commonplace screen mysteries."—N Y Herald Tribune p9 F 8 '38

"N Y Times p10 F 7 '38

Trade Paper Reviews

"A better-than-average mystery yarn maintaining the same standard of film entertainment set by previous Crime Club pictures, this is a sure shot to be played across the board for good notice. Adults."—Boxoffice p19 Ja 23 '38

"A fair mystery in which comedy predominates—hardly enough to duals."—Film Curb p10 F 26 '38

"A combination of suspenseful mystery, and comedy that furnishes a lot of laughs makes this an enjoyable murder picture of the regular program variety. The piece is handled in a light vein throughout and therefore too much importance cannot be given to the fact that the character of the hook sheriff, which Edgar Kennedy plays is overdrawn."—Film Daily p8 Ja 25 '38

"Just another mystery, this is somewhat different because the one most suggested turns out to be the guilty person. Estimate: mild program; best for teen billing."—Phil Exhibitor p78 F 1 '38

"Tedium of solving an average murder mystery is here greatly relieved by the comedy of Edgar Kennedy as a small-town sheriff. It isn't the plot, aroused suspicions, suspense or the solution that makes this film a pretty good bet. It's the laughs that do it more than anything else."—Variety p14 F 9 '38

"It is just another lightly handled murder mystery story. Adults won't enjoy this type of offering and are intrigued by the solutions of the mystery in this type of story should be sufficiently satisfied."—Variety (Hollywood) p3 Ja 19 '38

BLONDES AT WORK. Warner 60min F 5 '38
Cast: Glenda Farrell. Barton MacLane. Tom Kennedy
Director: Frank McDonald
Screen writer: Albert DeMond
Fourth in the Torchy Blane series. Glenda Farrell as the sob sister on a newspaper scoops her rival newspapermen on the murder case of a rich playboy merchant.

Audience Suitability Ratings

"A: perhaps; Y: fair of kind; C: no."—Christian Century p55 F 25 '38

"General patronage."—Nat Legion of Decency F 24 '38

"A pleasant variation of the Torchy Blane series, with a mysterious murder and an accompanying comic mystery—an entertaining blend of comedy and melodrama. Family."—Wyk Guide F 19 '38
BLONDES AT WORK—Continued

**Newspaper and Magazine Reviews**

“There have been many able girl newspaper reporters in screen stories but none quite as alert as Torchy Plane. Preston MacLean gives a natural performance as Steve. The outcome, well, performance, however, is that of Miss Farrell who has an uncommonly clever conception of mingling comedy, drama and romance on one stage,” Boston Transcript p5 Mr 5 ’38

“It’s all quite implausible but that does not deter Torchy, nor impair our enjoyment. Adults and young people.”

**Christian Science Monitor** p17 Mr 5 ’38

**Trade Paper Reviews**

“The plot is well paced, and keeps dishing up surprises and twists right to the climax. Glenda has plenty of laugh lines, and a lot of comedy business mixed in with her smart reporting work.”

**Film Daily** p7 Mr 10 ’38

“Audience reaction was good. Estimate: entertaining; top dualler.”

**Herald Tribune** p75 F 1 ’38

“Warrers’ fortunes in the sub-sister series will bring no tears to the till. It fills the bill for the dual aspect which it was conceived. As the not too light half of twinners, latest Torchy Blaner maintains standard and is sure to make more fans.”

**Variety** p17 Mr 16 ’38

“This picture will be a welcome addition to double billers everywhere, with a good mystery angle, fast moving chit-chats, the pother repertorial background the back country and newfoundland love. Show is one of the best of the four produced in the series featuring Glenda Farrell.”

**Variety** (Hollywood) p3 Ja 11 ’38

BLUEBEARD’S EIGHTH WIFE. Paramount 80-85min Mr 25 ’38


**Director:** Ernst Lubitsch.

**Screen writer:** Charles Brackett. Billy Wilder.

Based on a play of same title by Alfred Savoir. Previously filmed as a silent starring Gloria Swanson. The locale is the French Riviera.”

**Audience Suitability Ratings**

“Objectionable in part.”

**Hollywood Exhibitor Guide** Mr 19 ’38

“Highly amusing story... Clever dialogue and many fine touches that Lubitsch is noted for.”

**Newspaper and Magazine Reviews**

“In Bluebeard’s Eighth Wife,” the famous “Lubitsch touch” is again evident. The story... lends itself brightly to farce comedy... No epic, this, but smooth, amusing, cheerful entertainment.”

Jesse Zunser.

**N Y Daily News** p24 ’38

“It is a lucky thing for Bluebeard’s Eighth Wife” that it has Claudette Colbert and Gary Cooper in the starring roles. Without their vasty persuasive performing, it would be farce in name only. A thin idea has been spun thinner still to farce comedy. Without their farce in name only. A thin idea has been spun thinner still to farce comedy. Without their

**Howard Barnes**

**N Y Herald Tribune** p16 Mr 24 ’38

“Although it’s not a bad comedy by our current day’s standards, this Bluebeard in a strait-jacket which proves they’re always getting the wrong man: the one they should have grabbed was the chap who proposed to Cooper at the end.”

P. S. Nucet.

**New York Times** p21 Mr 24 ’38

“The picture dates a bit and seems in this epoch of wild and loony films somewhat in the style of more formal fare, with all that cautious, heavy, fast cutting. Miss Colbert and Mr. Cooper themselves are buoyant, look their best, and have their bright lines and the occasional aspens of high spirits, which include tussles and a spanking.”

John Mosher.

**Variety** p80 Mr 26 ’38

“Many of the capers aren’t as funny as they might have been if time and over usage hadn’t dulled their zest, but the film’s talented stars, aided by Edward Everett Horton, David Niven and Herman Bing manage to make it lively and generally amusing. Sophisticated humor spiced with the famous Lubitsch ‘touches’ contrasts refreshingly with the story’s rowdier moments.”

**Newsweek** p25 Mr 28 ’38

“Arly written, amusingly scored, sprinkled with reliable supporting talent. Bluebeard’s Eighth Wife” has more deftness than heft, loses speed in the late round.”

**Variety** p16 Mr 28 ’38

**Trade Paper Reviews**

“Grand box office sweetener that will goal ‘em everywhere... You can take this without any qualms no matter what kind of a theater operation you are handling, for it has that universal appeal that will knock the cash customer in a delighted heap with its cleverness, its comedy and tantalizing romance. Lubitsch has outdone himself.”

**Motion Picture Daily** p4 Mr 18 ’38

**Motion Picture Daily** p4 Mr 14 ’38

“Claudette Colbert and Gary Cooper will carry Bluebeard’s Eighth Wife” over the hurdles... It’s a light and sometimes bright entertainment, but gets a bit tiresome, despite its comparatively moderate running time of 85 minutes. The scripting is ofttimes bright dialectically, but illogical and fragile dramatically.”

**Variety** p16 Mr 22 ’38

“The picture has the money brand, on the score of elegant production and merit as comedy drama, aside from its ranking marque names. Lubitsch demonstrates his commercial as well as artistic prowess in shaping the offering with cunning regard for the possibilities that the same time catering to the caviar palate.”

**Variety** (Hollywood) p3 Mr 17 ’38

BORDER WOLVES. Universal 56min F 25 ’38

**Cast:** Bob Baker, Constance Moore. Fuzzy Knight. Dickie Jones.

**Director:** Joseph H. Lewis.

**Screen writer:** Norton S. Parker.

A western melodrama.

**Audience Suitability Ratings**

“There is an admirable consistancy of plot, the direction is fair, the acting good and the riding expert.”

**E Coast Preview Committee**

**Fox W Coast** BUL F 26 ’38

“General patronage.”

**Nat Legion of Decency** F 24 ’38

**Trade Paper Reviews**

“No matter how you catalogue this, it doesn’t have the stuff to arouse more than a mild interest. As a Western its approach is timid and its technique is designed to provide suspense never gets much beyond the conversation stage.”

**Variety**

**N Y Daily News** p16 F 24 ’38

“Routine Western with bullets and ballads okay for the neighborhood action fans.”

**Film Daily** p16 F 24 ’38
“Standard Western, this again demonstrates that Baker can do everything except fight. The show lacks the socko moments, via the fistic route, but it has four songs, hard riding, shooting, nice scenery, etc.”

— Phila Exhibitor p91 Mr 1 ’38

“This fable of the lone prairie forcibly illustrates what happens when production machinery, dialogue and direction are at fault. ‘Border Wolves’ is weakest Baker entry, in months, but passable in dual location.”

+ Variety p25 Mr 2 ’38

BOURN TO BE WILD. Republic 66min F 16 ’38

Cast: Ralph Byrd, Doris Weston, Ward Bond, Robert Emmett Keane

Director: Joe Kane

Music director: Alberto Colombo

Screen writer: Nathaniel West

Adventure story replete with flat fights, gunplay and trucks of dynamite. Byrd and Bond portray two devil-may-care truck men.

Trade Paper Reviews

“While rather slow in getting under way, this programmer builds steadily to an exciting climax. . . Average action programmer—well suited to double bills.”

+ Film Daily p12 Mr 5 ’38

“Programmer has enough action to be O.K. in neighborhoods despite story defects.”

+ Film Daily p8 F 18 ’38

“Dialogue is keyed distressingly simple, with consequent appeal to the lower classes. For this category, it is a rousing, human story. Estimate: mass stuff for neighborhoods, rural spots.”

— Variety p14 F 28 ’38

“Considering its low production cost, film is fairly diverting entertainment, and should find a spot on lesser double bills. Story is rather nebulous.”

— Variety p14 F 28 ’38

BOURN TO THE WEST. Paramount 50min D 10 ’37

Cast: John Wayne, Marsha Hunt, Johnnie Mack Brown, Syd Saylor, Monte Blue

Director: Charles Barton

Music director: Boris Morros

Screen writers: Stuart Anthony, Robert Yost

Based on the novel of the same title by Zane Grey. A western melodrama.

Audience Suitability Ratings


— Legion Auxiliary

“A commonplace Western marked by good photography and beautiful scenery, but with unconvincing acting and questionable social values. Adults.”

— Calif Cong of Par & Teachers

“Rating: average Western. Family.”

— Calif Fed of Business & Professional Women’s Clubs

“Mediocre: Worth while, though trite. Mature.”

— M.P.R.

“Coming events cast their shadows before all through the screening of this Zane Grey story, but in both its dialogue and the acting ability of the cast it is a Western above the average. Family.”

— E Coast Preview Committee

“Mediocre western melodrama. Family.”

— Nat Council of Jewish Women

“Average, acceptable, clean, well photographed Western. Mature.”

— Nat Soc of New England Women

“Some gambling and drinking. Family.”

— Calif Council of Fed Church Women

BOSS OF LONELY VALLEY. Universal 60min N 14 ’37

Cast: Buck Jones, Muriel Evans, Harvey Colton, Walter Miller

Director: Ray Taylor

Screen writer: Frances Guilhan

Based on the novel of the same title by Forrest Brown. A western melodrama.

Audience Suitability Ratings

“General patronage.”

— Nat Legion of Decency O 7 ’37

Newspaper and Magazine Reviews

N Y Times p23 D 20 ’37

Trade Paper Reviews

“One of the staples prepared for an established market, this will meet none-too-exacting requirements. It’s a Buck Jones with all the trimmings, including the ever dependable Silver, the horse. Family.”

+ Boxoffice p27 Ja 1 ’37

“Buck Jones and Silver gallop through this one at a furious rate of speed, with enough fast action to satisfy the most blood-thirsty of the Western fans. There are gun fights, fast and fights riding, coupled with a neatly done romance and a pleasing little romance.”

+ Film Daily p8 D 22 ’37

— Motion Pict Daily p7 D 24 ’37

“Estimate: good Jones action Western.”

— Pict Exhibitor p48 D 24 ’37

“Lacking in cohesion, poorly directed and acted, this latest of the Buck Jones horse oprys is sub-standard. Youngsters, at show caught, cheered lustily when their gun-toting two-fisted Jones hero strode on the scene, but thereafter there was little to cheer about.”

— Variety p24 D 22 ’37

BOY OF THE STREETS. Monogram 75min D 8 ’37

Cast: Jackie Cooper, Maureen O’Connor, Kathleen Burke, Marjorie Main

Director: William Nigh

Original story: Rowland Brown

Screen writers: Gilson Brown, Scott Darling

“Fable is that of the city youngster who has his own gang of pals and who would like to grow up as a ward leader or in any spot where he did not have to work. There’s some allure to the riches-and-rags angle but that’s smartly glossed over briefly to follow the lad’s fight to find himself.”

— Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

“A: fair; Y: perhaps; C: unwholesome.”

+ Christian Century p150 F 9 ’38
BOY OF THE STREETS—Continued

"While 'Dead End' may have been the inspiration for this picture, 'Boy of the Streets' is not a weak copy and will have greater public appeal because it is not so bitter nor so hopelessly pessimistic in its finale. It is human and sentimental, but it is not distinct from good entertainment as well. No millenium is painted but a hope is suggested that a bright and wholesome future can result from the slums."

The story idea is a significant one and although at times it lacks conviction, it moves at a satisfying pace and carries a strong measure of suspense and interest. Adults and young people.

E Coast Preview Committee

Fox W Coast Bui D 11 '37

"Good. Thought-provoking, but sentimental. Convincing, of purpose: to open America to the urgency of improving tenement conditions. Mature."

The story idea is a significant one and although at times it lacks conviction, it moves at a satisfying pace and carries a strong measure of suspense and interest. Adults and young people.

E Coast Preview Committee

Fox W Coast Bui Ja 1 '38

"Socially minded people will want to see this picture." Mr. Leddy

- Motion Pict & Family p6 Ja 15 '38

"General patronage."

Nat Legion of Decency D 23 '37

Newspaper and Magazine Reviews

"[IC] is a minor 'Dead End,' but it is not without merit, especially when Mr. Cooper or Marjorie Main, as his mother, is on the screen. . . It is essentially sordid, despite attempts at humor and sentiment. Adults and mature young people."

Christian Science Monitor p18 D 31 '37

"You will find points of similarity between 'Boy of the Streets' and other pictures of its type. But this film has been written . . . with a similar sincerity and naive sentimentality which is, for the most part, quite disarming and reasonably entertaining." Jesse Zunser

+ Comedy p22 38

"One of those little surprise pictures, a 'Dead End' with a rainbow end. . . Cooper's performance is an excellent one. Recommended for children." (2½ stars) Beverly Hills Liberty p35 Ja 1 '38

"Jackie Cooper, now sixteen, has matured into an actor of genuine talent and makes this film of tenement house life worth seeing. 'Boy of the Streets' may draw comparison with 'Dead End.' Less significant and gripping, far more superficial, it none the less presents a side of the story that is not given in the other picture missed."

+ Lift Digest p34 D 25 '37

"If some of the situations are banal, you have forgotten them presently, because Mr. Cooper has in him that rare talent which can make his character impregnable. . . . He has only a few lines, but the significance and the humor is there."

+ Clan Digest p42 38

"It has the authentic flavor of alley-ways, the honest ring of modes and manners in the gatherings. Young Cooper, for the most part unsentimentally, it follows the device of amassing the ring of young toughs. . . . The best scenes are glimpses of the battle between the slums and the range, typifying the conflict between the two great forces of life, and the range, inject occasional spasms of vitality into the activity of the city. . . . It is a good and human appearance."

John Mosher

+ - N Y Times p17 Ja 24 '38

"The sketch in general is a rather usual conception dressed with a good spoonful of uplift, which is why you may not feel that the plot-writers haven't managed anything novel, but the tenement types, especially Marjorie Main, that make up the cast of the slums, and the range, inject occasional spasms of vitality into the activities of the city. . . . It is a good and human appearance."

John Mosher

+ - New Yorker p64 Ja 22 '38

"Despite an overdose of sentiment, this is a sympathetic, generally realistic drama of slum tenements and their inhabitants. Jackie Cooper turns in a convincing performance as an adolescent tough."

- Boxoffice p23 D 13 '37

"Boy of the Streets," an anguished story of the slums, has moments of real understanding, but their effectiveness is lost in a confused effort to tell a social injustice with a Larkin Bountiful, a few rolls of wall paper, and the U. S. Navy. Mr. Cooper's acting takes off from the same social springboard as 'Dead End's,' but misses its footing, comes a belly-whopper."

+ - Time p51 D 20 '37

Trade Paper Reviews

"This very human story, replete in down-to-earth human elements and heart throbs, is highly recommended material for all audiences and can be relied on for satisfactory returns. Family."

- Boxoffice p23 D 11 '37

"I was very agreeably surprised not only at the excellence of the direction and acting, but also at the general production, which is first class. So many independent efforts suffer from weak photography, poor sound, or other such details, but this is one that fell down in none of these departments." Jackie Cooper's performance is as good if not better than 'The Champ' and other pictures in which he scored. . . The picture has great appeal for all classes. It teaches a lesson and leans on those who still consider gangsters as their idols."

- Canadian Moving Pict Digest p6 Ja 15 '38

"High-ratings, this contains a theme that however well we know the facts, we must estimate: high-ranking independent, worth selling."

+ Phila Exhibitor p53 D 15 '38

BRINGING UP BABY. RKO 98-102min F 18 '38


Director: Howard Hawks

Screen writers: Dudley Nichols. Hagar Wilde

Based on the short story of the same title by Hagar Wilde. This slapstick comedy cast Cary Grant as a scholarly zoologist whose only interest is in pre-historic monsters. Miss Hepburn, playing a successful lawyer, has fallen in love with Grant and decides to marry him although he realises every blunderment. Following a jail sequence Grant promises that once he marries Miss Hepburn after she has lost a rare bone and allowed a baby leopard to wander over the Connecticut countryside.

Audience Suitability Ratings

"A: good of kind: Y & C: amusing."

- Commercial Council p31 Mr 16 '38

"Good. Mature." - DAR

- Fox W Coast Bui F 19 '38

"Family." Am Legion Auxiliary

"Hilarious and fast moving. Mature." Calif Cong of Par & Teachers production, which is first class. So many independent efforts suffer from weak photography, poor sound, or other such details, but this is one that fell down in none of these departments. Jackie Cooper's performance is as good if not better than 'The Champ' and other pictures in which he scored. . . The picture has great appeal for all classes. It teaches a lesson and leans on those who still consider gangsters as their idols.

+ - Motion Pict R p6 Mr 13 '38
“General patronage.”

**Nat Legion of Decency** F 17 '38

“This is one of those dizzy comedies where anything can happen, and everything does. Too silly to be funny.”

— Scholastic p23e Mr 5 '38

“A amusing farce. Fully of funny episodes and with clever dialogue. Family.”

+ Wkly Guide F 12 '38

**Newspaper and Magazine Reviews**

“Many will object to the animal sequences. Cary Grant hangs up another impressive com- edy stint and Katharine Hepburn is consider- able as the heroine in slapstick roles. The film suffers from lack of story and spotty direction. Adults and young people.”

+ Christian Science Monitor p15 Mr 12 '38

“Enter Katharine Hepburn in slapstick, the heart of the center of action that has neither rhyme nor reason, although it is highly palatable when taken strictly in the lighter mood... Society comedy has not given as much cause for hilarity in a long, long time.”

J. F. Connolly

+ + Commonweal p524 Mr 4 '38

“The latest Hollywood screwball comedy completely de-glamorizes Kate—turning her, pleasantly and riotously, into a whacky, topy-turvy, pinwheeling female Jigger- brain... Which is all to the good. The best thing that has spiraled out of the projectors in months.”

Jesse Zunser

+ + New Republic p165 Mr 16 '38

“Bringing Up Baby spins around furiously in one reel, giving off occasional slapstick fire- works, but just as frequently stunting. It is not without some of its collaborators that the show only offers intermittently—indeed, I mean in- termittent—amusement... (It) is mildly en- tertaining, with very hard funny complications and madcap fun, and they are so successful, and hilarious that it deserves a low rating in the overworked field of daffy farce.”

Howard Barnes

+ + N Y Herald Tribune p14 Mr 4 '38

“For the first five minutes of the Music Hall’s new show—we needed those five to orient ourselves—we were content to play the game called ‘the cliché expert goes to the movies’ and we are not at all proud to report that we scored 100 per cent. Of course, if you’ve never been to the movies, ‘Bringing Up Baby’ will be all new to you—a zany, madcap, madcap production of the goofy farce school, but who hasn’t been to the movies?”

F. S. Nugent

+ + New York Times p17 Mr 4 '38

“Little did I ever dream that in a Hepburn picture there would be such fibbertygibbetty farce as that of the lady whose skirt is ripped from her in a moment, but Miss Hepburn adds charm to the informal predicament, and never has seemed so good-natured. She and Cary Grant are to be lauded for their relief in various scenes both in New York and outlying rural districts.”

John Moorer

+ + New Yorker p61 Mr 5 '38

“(It is an) above-average contender for crackpot-comedy sweepstakes... Although the screen authors sometimes are too hard for laughs, Howard Hawks directing keeps a scriptful of scatterbrained situations moving full speed, and Miss Hepburn gives a fine performance in her first bout with farce.”

+ + Newsweek p32 P 7 '38

**Trade Paper Reviews**

“Almost overwhelmingly loaded with gags, ridiculously, but with considerable success. The film suffers from lack of story and spotty direction. Adults and young people.”

+ Film Daily 512 F 11 '38

+ + Motion Picture Daily p7 F 10 '38

“A wildly amusing comedy sequence which will have some family folks going out of the theatre saying that it is such a silly picture, this will, for most people, be a pleasant way to spend an hour and a half, but it is liable to raise belly laughs among the low neighborhoods, too. Excellent projection reaction.”

+ + Phila Exhibitor p84 F 15 '38

“Picture is moulded along same lines as ‘Awful Truth’ and is definite box office... ‘Bringing Up Baby’ is constructed for maximum of laughs. There is little rhyme or reason to most of the action, but it’s all highly palatable... Under Howard Hawks’ skillful pacing it is an hilarious farce.”

+ + Variety p15 F 16 '38

“It completely ignores anything smacking of sophistication. It doesn’t even pretend to be witty. It just dishes out plain, boisterous comedy of a brand calculated to hit the greatest number of customers in any theatre in the midriff. And it will hit them for plenty of box office. At the same time ‘Bringing Up Baby’ will be rated one of the distinctive enter- taining comedies of the year—true classification—the most frantic and whimsical of recent film funnies.”

+ + Variety (Hollywood) p8 F 10 '38

**BROTHERS OF THE WEST.** Victory 55min S 30 '37

**Cast:** Tom Tyler. Lois Wilde. Dorothy Short. Bob Terry

**Director:** Sam Katzman

A western melodrama.

**Audience Suitability Ratings**

“General patronage.”

**Nat Legion of Decency** O 28 '37

**Trade Paper Reviews**

“A Saturday juvenile audience admired Tom, his victories, quite loudly.”

+ + Phila Exhibitor p56 D 15 '37

**THE BUCCANEER.** Paramount 90-126min F 4 '38

**Cast:** Fredric March. Akim Tamiroff. Hugh Southern. Margot Grahame. Francisca Gaal

**Director:** Cecil B. DeMille

**Music:** George Antheil

**Music director:** Boris Morros

**Screen writers:** Jeanie MacPherson. Edwin Windsor

**Screen players:** Harold Lamb. G. W. B. Sullivan

Based on the novel Laffite the Pirate by Lyle Saxon. Backgrounded by the War of 1812

MOTION PICTURE REVIEW DIGEST

15
THE BUCCANEER—Continued
and early days of New Orleans, this tells the tale of the famous pirate and his villainous crew. In a semi-historical way it treats of the Louisiana Purchase. General Andrew Jackson's attempts to defeat the British, the battle of New Orleans and the ball which celebrated that victory.

A Guide to the discussion of the motion picture 'The Buccaneer,' prepared by Edwin S. Fulcomen is obtainable from Educational and Recreational Guides, Inc. Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A & F, excellent of kind; C: no."

"Another outstanding achievement must be credited to Cecil B. DeMille... High social and educational value. Family. Am Legion Auxiliary"

"An historical drama, with fine artistry, brilliant characterizations, commendable social values, and fine photography that is notable for its great depth and beauty. Mature-family." Calif Cong of Par & Teachers

"Outstanding. Social values commendable. Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature. Family." D AR

"The humor is masterly, there is constant action and although raw strength is depicted, a strong educational quality is achieved. Adults and young people." E Coast Preview Committee

"An intensely interesting, soul-stirring episode in our early American history. Family." Gen Fed of Women's Clubs (W Coast)

"A spectacle and breath-taking presentation. Family, on account of its historical setting," S Calif Council of Fed Church Women

"Fox W Coast Bul Ja 22 '38

"Based on the results of many months spent in research, it follows factually the historical happenings in the early days of New Orleans. History, as screen material, offers great pictorial possibilities and 'The Buccaneer' fully accomplishes its purpose of offering entertainment based on fact." Harold F. Heilman

"Motion Pict & Family" p6 F 15 '38

"It is exciting melodrama—too strong for audiences under 12. It would not under-standable unless duplicated which caused the United States to turn on the black-guards who had deceived them. As a feature, our youngest, 12-16: exciting but good; children, 8-12: no, too mature."

"Motion Pict R" p4 F 38

"General patronage."

Nat Legion of Decency Ja 13 '38

"A, Y & C: excellent."

"Parents" M p30 Mr 38

"Laflite the Pirate is a swashbuckling good story; Laflite the Patriot is a little-known, but authentic episode. 'The Buccaneer' is powerful proof that the two can be blended in a film of both educational and entertainment value. Its excellence as a picture as a whole is in the trademark, 'A Cecil B. DeMille Production.' " Margaret Hauser

"Scholastic" p75 F 12 '38

"A thrilling story. Well directed and excellently acted. Family."

"Wkly Guide" Ja 1 '38

Newspaper and Magazine Reviews

"Despite a little too much sensitive cloud waving, it is a vital and stirring film, with material that comes as a surprise for people to expect from such productions. Adults and young people."

"Christian Science Monitor" p17 F 5 '38

"Analysis of 'The Buccaneer' should be divided between its questionable historical veracity and its highly exciting colorations for entertainment. 'The Buccaneer' will be found remarkable for its decent restrained in the headlong pursuit of romance. Mr. DeMille has a rare talent for portraiture in a romantic romantic without resort to the questionable, never capitalizing on the broad opportunities for contemporary comedy which were abundantly manifest in the New Orleans of the early 1800's." J. F. Cunniff

"Commonweal" p14 F 4 '38

"The result is lusty, expansive, vastly interesting film entertainment. 'The Buccaneer' is a superb, exciting, historical and entertaining. It is only in the artificially injected romance that interudes that interest lags." Jesse Zusser

"Cue" p44 F 19 '38

"Although there's not quite as much spectacle as usual, it's still great stuff for boys." Film Wkly F 12 '38

"The year is young, but quite safely it may be predicted that this DeMille picture will be one of the outstanding productions of 1938, something the screen can be proud of for a long time."

"Hollywood Spec" p5 Ja 15 '38

"Cecil DeMille in his most flamboyant, lush and ornate mood... Decorative, dated, and frequently dull, but picturesquely and flashily." (3 stars) Beverly Hills Liberty p61 F 19 '38

"Cecil DeMille celebrates his twenty-fifth year of picture making with what this department considers his greatest film. 'The Buccaneer' of which Mr. DeMille has always been proud, and March's interpretation of Jean Lafitte, complete with black curls and a French accent, is one of the most surprising accomplishments of that star's long record." Lilt Digest p22 Ja 29 '38

"'The Buccaneer' is one of the handsomest of the DeMille spectacles and the producer-director has rescued from tedium by a super-spectacular finish." Howard Barnes

"New York Daily Tribune" p15 F 17 '38

"The best moments continue to be those of mass action—battles, cannonading, and such; the worst are those in which Mr. DeMille, who is no Borzage, turns a tender eye upon romance. So 'The Buccaneer,' discourting the underlying use of its producer, remains a run of comicille picture, which can be interpreted as meaning a spectacular, colorful, entirely without intellectual show. "Fredric March's Lafitte is hamstrung." F. S. Nugent

"N Y Times" p17 F 17 '38

"I fear I am very calm about Cecil B. DeMille and his career as vigorously characterized by Fredric March survive an expensive production and a dual love interest, there is more than a casual claim to historical authenticity." + Newweek p23 Ja 31 '38

"There are some fine battle scenes, and a splendid recreation of all the things that make 'The Buccaneer' an imposing motion picture. DeMille heroes plus March humor make a so-crowned spectacular." + Stage p10 F 10 '38

"History, up against Cecil B. DeMille, has usually come out second best. But through the flapping folds of intermittent Glory and Jolly Rogers, his cinema story of Jean Lafitte is a true record of enough through that the trademarked DeMille technique—oceans of upturned faces, far-flung spectacles—are there few to use. Instead there is a newer tendency to imply mass movement by significant segments." Time p44 Ja 17 '38
**Trade Paper Reviews**

“This swashbuckling saga will crowd "Wells Fargo" for top honors as the ranking entertainment and money picture on Paramount’s current program. Family.”

**Boxoffice** p19 Ja 15 ’38

“We may say that it was made for entertainment only as we are paying DeMille the highest compliment, for here is surging, swashbuckling, colorful, romantic adventure that is cunningly contrived to give the crowd as well as the intelligent upper strata an hour and one-half of excitement and suspense that never goes too serious and at the same time gets the patriotic fervor of those parlorf scenes.”

**+ Boxoffice** p19 Ja 15 ’38

**Motion Picture Daily** p2 Ja 8 ’38

“This is a big picture, big in production values, in selling opportunities, in every department. Paramount has a picture that will make a lot of money. Cecil DeMille has directed a show—box office all the way.”

**+ Boxoffice** p60 Ja 15 ’38

“[It] is a cinch for big boxoffice returns around the world, particularly in the Anglo-American cinema. DeMille sweeps the spectacular on the screen, including not a little of the American flag stuff, which is strikingly fitting on the occasion, and yet at the same time the British sensitivities have been preserved.”

**+ Variety** p14 Ja 12 ’38

“Thoroughly DeMillian in approach and treatment, ‘The Buccaneer’ is a swarming, towering, and fascinating swashbuckling picture. Liberally interpreted as to the historic facts, its grim aspects graced with an amazing amount of comedy and galvanizing spectacle... it is shaped to the mass taste and is earmarked for smashing business.”

**+ Variety** (Hollywood) p8 Ja 8 ’38

**BULLDOG DRUMMOND’S PERIL.** Paramount 62-66min Mr 18 ’38


**Audience Suitability Ratings**

“General patisserie.”

NAT LEGION OF DECENCY Mr 17 ’38

“Entertaining for those who like detective stories. Family.”

E. W. L. Weekly Guide Mr 19 ’38

**Newspaper and Magazine Reviews**

“Adults and young people.”

Christian Science Monitor p15 Mr 19 ’38

Reviewed by Jesse Zunzer.

Cue p55 Mr 19 ’38

“It is a synthetic tale about synthetic diamonds... The best of the series sticks to a familiar pattern. The players seem to have few illusions about the silliness of the fable they are interpreting. If the actors do not take the production too seriously, neither does the director." Howard Barnes.

**+ N Y Herald Tribune** p8 Mr 19 ’38

“Now that you think of Professor Goodman’s diamond-making formula, you will have to admit that the Bulldog Drummond formula continues to enjoy a modest but periodical success.” B. R. C.

**+ N Y Times** p23 Mr 18 ’38

**Trade Paper Reviews**

“This picture is a new high in production excellence for the Drummond series and is entirely worthy of the widely read original from which it was adapted. Family.”

**Boxoffice** p13 Mr 19 ’38

“This should please mystery fans, as it has living and holds the suspense. It has been skillfully directed by James Hogan, who gained excellent performances from John Barrymore, John Howard and Louise Camp-

bell, who have become familiar figures in the ‘Bulldog Drummond’ series.”

**+ Film Daily** p7 Mr 15 ’38

**Motion Picture Daily** p12 ’38

“Lately in Paramount’s bread-and-butter series is out of the same mold—no better, no worse. Which means it’s a reasonably absorbing, reasonably amusing, reasonably successful whodunit that should hold up its modest end of the duals. Not quite as well as the exhibitors in this one, since the Drummond cycle is so well established. Also, ‘Peril’ is bolstered by fairly good guerri—strength for a B picture.”

**+ Variety** p16 Mr 23 ’38

“Familiar formula in between Bulldog Drummond’s three Scotland Yard continues in ‘Bulldog Drummond’s Peril.’ This latest of the new series, however, surpasses previous values in that it is better handled as to story and direction, while performances of the players are delivered in the usual satisfactory manner.”

**+ Variety (Hollywood)** p3 Mr 9 ’38

**BULLDOG DRUMMOND’S REVENG.** Paramount 55min Ja 7 ’38


SEE ALSO issue of December 27, 1937

**Audience Suitability Ratings**

“A: fair; Y: mature; C: no.”

**+ Parents’ M p52 F ’35

**Newspaper and Magazine Reviews**

“Rather exciting even when one is not quite sure what goes on. Adults and young people.”

**+ Christian Science Monitor** p15 Ja 29 ’38

“... the light farcical touch in the story’s direction and performance contrives to make it very jolly indeed.” Marguerite Tazlaar.

**+ N Y Herald Tribune** p8 D 18 ’37

**N Y Times** p33 D 17 ’37

“John Barrymore seems a little too incidental and casual in ‘Bulldog Drummond’s Revenge.’”

**New Yorker** p19 D 25 ’37

**Trade Paper Reviews**

“This latest of the Bulldog Drummond series is one of the best, and there is something happening every so minute, with no lagging interludes to slow up the interest.”

**+ Film Daily** p6 D 22 ’37

“It is a detective fiction in the ‘B’ brackets that will serve sufficiently enough in houses of less importance singly and, for others, on double bills... Dialog lacks strength and flash, leaving it to the action and suspense to maintain interest.”

**+ Variety** p17 D 22 ’37

**CALL THE MESQUITEERS.** Republic 55min F 21 ’38

**Cast:** Bob Livingston. Ray Corrigan. Max Terhune. Lynn Roberts.


A western melodrama.

**Newspaper and Magazine Reviews**

“It was dashed off by Republic with little care... The story is patched up, but not sufficiently, with long stretches of gun fire and the usual melodrama. Perhaps the youngsters will like it.” T. M. P.

**— N Y Times** p11 Mr 19 ’38
CALL THE MESQUITES — Continued

"Those modern knights of the road, the Three Mesquites, are still at it with a swashbuckling manner in their latest that's right in the exhibitor's alley. 'Family.'"

"The Three Mesquites, that popular trio of western heroes, have a lively and exciting vehicle.

+ Film Curb p10 Mr 19 '38

"Horse opera with racketeers and cowboys has lively action, but story's weak." + Film Daily p7 F 25 '38

"A pretty good Western, with much chasing, shooting, this should please the fans." + Variety p52 Mr 2 '38

"Well-made Western in the 'Three Mesquite' series which carries the heroic trio on another adventure that will please the fans following them. Western moves along at a moderate pace, involving the Mesquites in various situations which hold the interest, arouse suspense and create action."

+ Variety p25 Mr 2 '38

THE CANTOR'S SON. Eron 90min D 25 '37

Cast: Moliée Oysher, Florence Welas.
Judith Ababarlin, Michael Rosenberg
Director: Ilya Motyleff
Music: Alexander Olshanetsk
Original story: Louis Freiman
Yiddish dialogue film with English subtitles. This is the tale of a boy who runs away from his home in Europe, comes to the United States and rises from a cafe singer to cantor in a synagogue. He is helped to success by a cafe singer who gives him up when he falls in love with his childhood sweetheart during a European visit.

Newspaper and Magazine Reviews

"Persons acquainted with Yiddish, who enjoy being reminded of one-time familiar scenes, and others, not knowing the language but relying upon the English titles and interested in incidents foreign to their own lives, will have a good time," The New York Times. H. T. S.

+ N Y Times p11 D 27 '37

Trade Review Reviews

+ Motion Picture Daily p6 Ja 14 '38

"This is one of the trashiest stories put to the exploitation confused by exaggerated drama, Yiddish jazz, frantic comedy and cantor chant. But it's the stuff which particularly enough deserves a sure-fire slot in the Yiddish theatre. On that premise, this picture should assure excellent Yiddish patronage."

+ Variety p89 D 29 '37

CASSIDY OF BAR 20. Paramount 56min F 25 '38

Cast: William Boyd, Russell Hayden, Frank Darien, Nora Lane
Director: Lesley Selander
Screen writer: Norman Houston
Based on the novel Me an' Shorty by Clarence E. Mulford. A western melodrama in the Hopalong Cassidy series.

Audience Suitability Ratings

"Family." -- Young Viewer Committee

"Western melodrama with beautiful scenery, good production, expert riding and the usual thrills. 'Family.'" -- Film Daily (Hollywood) F 12 '38

"Family." -- Am Legion Auxiliary

"Western melodrama with beautiful scenery, good production, expert riding and the usual thrills. 'Family.'" -- Calif Fed of Business & Professionals Women's Clubs

"Family-mature." -- Calif Fed of Business & Professionals Women's Clubs

"Mediocre. Ethically sound, but too much shooting for little children. Mature." -- DAR

"Social values satisfactory. Entertaining for those who enjoy Westerns. All ages." -- Gen Fed of Women's Clubs (WCoast)

"Mediocre formula western melodrama. Family." -- Nat Council of Jewish Women


"Excellent for young, the family." -- S Calif Council of Fed Church Women

Fox W Coast Bull F 26 '38

"Adolescents: 12-16: possible; children, 8-12: no." + Motion Pict R p6 Mr '38

"General patronage." -- Nat Legion of Decency Mr 3 '38

"A, Y & C: good Western." + Parents' M p38 Ap '38

"Compared with other Westerns it is above the average. Family-Juvenile." + Wkly Guide Ja 22 '38

Newspaper and Magazine Reviews

"The audience, led, of course, by the ring-leaders, indulged in not a little snickering or laughter. There undoubtedly is some naive stuff in 'Cassidy of Bar 20,' naive even when the film is compared with other Westerns I have seen recently. And this, for there are many portions of the picture that are human and appealing, some of the scenes are well shot and the production values are good." Bert Harlen

+ Hollywood Spec F 12 '38

Trade Review Reviews

"Done in the best Hopalong Cassidy manner, this latest Harry Sherman production upholds the standards which have made the Cassidy series the class of the outdoor dramas. There's an added dash of action which will please the less sophisticated members of the Cassidy kid clan and a touch of romance has been written in for the older fans. Family." + Boxoffice p14 F 12 '38

"A satisfactory Western, though it seems that in trying to get some new twists into a tale of the open range, the qualities of bang-up action, excitement, and suspense were not given too much attention." + Film Daily p7 F 9 '38

"This falls way below previous standard of Hop-a-Long series, lacks the usual adult appeal, will find most favor with the youngsters. Preview audience reaction evidenced a kid-ding mood." + Phila Exhibitor p83 F 12 '38

"(l) does not measure up to the calibre of previous Cassidys. It nevertheless continues the outdoor entertainment sufficiently to satisfy those who like the theatre in which these productions show." + Variety (Hollywood) F 5 '38

CHANGE OF HEART. 20th century-Fox 65min Ja 14 '38

Cast: Gloria Stuart, Michael Whalen, Lyle Talbot, Delmar Watson
Director: James Tinling
Screen writers: Frances Hyland, Albert Ray
Michael Whalen, a young married man, over-worked and embittered, is disliked by all his associates. His unbearable jealousy forces his wife to leave him. Whalen decides to spend more time with his business and takes up golf. A young caddy reprimands him for his bad temper and teaches him how to live. In the end he is reconciled with his wife.

Audience Suitability Ratings

"Family. Highly entertaining." -- Am Legion Auxiliary

"An interesting story cleverly acted and attractively set, with notable direction. Family." - Calif Com of Par & Teachers

"Social values commendable. Family." -- Calif Fed of Business & Professional Women's Clubs

"Mediocre. Starting intriguingly, this comedy of marital difficulties drags on and on into tedious banality. Mature." -- DAR

"Delightful entertainment for all. Family. Mature." -- Gen Fed of Women's Clubs (WCoast)
Mildly diverting, wholesome social comedy. Family.

There is a notable lack of overdrawn situations in this melodrama. "S Calif Council of Federal Women Fox W Coast Bul Ja 15 38

Adolescents, 12-16: better suited to adults: children, 5-12: not recommended." Motion Pict R p4 F 38

General patronage. Nat Legion of Decency Ja 20 38

"Family. Wky Guide Ja 29 38

Newspaper and Magazine Reviews

"A cholic husband, a golf-playing wife, a good-natured playboy, a lad and his dog. Fit them together and you have a Grade B marital comedy. Adults and young people." + Christian Science Monitor p15 Ja 29 38

"Change of Heart" started out to be a nice little programmer that would please audiences anywhere and even hold up the better end of a double bill, when all of a sudden anti-climax began to pile up on anti-climax. An audience sign which floated across the Uptown Theater air when Michael and Gloria parted after deciding to reconcile and bringing the lawyer's briefs, was one of ennui and not one of dramatic relief. A picture can be counted as a failure when it has worn its audience tired of it and loses interest in the characters." Robert Joseph + Hollywood Spec p12 Ja 8 38

Trade Paper Reviews

"Another in 20th Century-Fox's parade of scoring programmer pictures, here is a human and humor-laden comedy of domestic quarrels and reconciliations sure to please all audiences. Family." + Boxoffice p10 Ja 5 38

"This one will go big with all the golf addicts, as well as those who like their love squabbles served with fun and excitement." + Film Daily p7 Mr 15 38

"Motion Pict Daily p4 Ja 4 38

"Average programmer this rates nothing better than second billing. . . Audience reaction was just fair." + Phila Exhibitor p70 Ja 15 38

"There is more originality, freshness of treatment and solid entertainment in this B film than in half the more expensive efforts from the Hollywood studios. A rather low shot on double bills in the best of houses where it will be discovered." + Variety p16 Ja 5 38

"An average programmer set for second billing on the double, 'Change of Heart' is just another programmer with nothing outstanding to offer except a few isolated moments of comedy dialogue." + Variety (Hollywood) p3 D 30 38

CHARLIE CHAN AT MONTE CARLO.

20th century-Fox 65min F 15 38


Director: Eugene Forde

Music director: Samuel Kaylin

Original story: Robert Ellis, Helen Logan

Screen writers: Charles Belden, Jerry Cady

Based on the Earl Derr Biggers character. A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A & Y: good of kind: C: no." + Christian Century p18 F 2 38

"A & Y: good of kind: C: fair." + Parents' M p32 F 38

"[It is] a good mystery tale. Family." + Wky Guide D 18 37

Newspaper and Magazine Reviews

"It is good Chan. Adults and young people." + Christian Science Monitor p13 F 12 38

"The Swedish-born Celestial master-mind catches the murderer with neatness and dispatch, in a net of witty Confuciannisms." Jesse Zunser + Cue p53 D 18 37

"The Swedish Warner Oland makes his 'attempt' of a Plato, more as the Chinese sleuth. . . Chan now has a No. 1 son, not as subtle-witted as his dad. And Charlie is still given to tossing off bits of humorous Celestial philosophy in quaint English." (2 stars) Beverly Hills Liberty p16 Ja 22 33

"Warner Oland, as Chan, is as smooth a Hawshaw as ever and his language is still the same mixture of pidgin English and sooth-sayings, but the Charlie Chan cycle shows unmistakable signs of wearing thin. This new offering in the series had little excitement and less suspense." Howard Barnes + N Y Herald Tribune p8 D 18 37

"[It] is interesting enough, with slight touches of humor and grace by the presence of a competent supporting cast." F. S. Nugent + N Y Times p18 D 18 37

"There is pidgin French as well as pidgin English, which may overdub our the piece." John Mosher + New Yorker p49 D 25 37

"Warner Oland [is] still cinema's most dependable human detective." + Time p22 D 37 37

THE CHARM OF LA BOHEME.

Interglia 18 38

Cast: Jan Kiepura, Marta Eggerth, Paul Kemp, Theo Lingen

Director: Geza Von Bolvary

Music director: Robert Stolz

German dialogue film made in Vienna with English subtitles. Based on the opera La Bohème by Giacomo Puccini. The tale describes the romance of a poor singer and the daughter of a cellist in the opera over whom the cloud of tuberculosis hangs heavy. When she gets an audition and as his success increases her health becomes more imperiled until the night when she actually becomes La Bohème and as she finishes Mimi's song she dies.

Audience Suitability Ratings

"Adults." + Nat Legion of Decency Mr 31 38

Newspaper and Magazine Reviews

"[It is] a pleasant, and occasionally deeply moving, modern version of Puccini's opera. . . A superior operatic picture." Jesse Zunser + Cue p32 Mr 26 38

"For followers of the magnetic-eyed Mr. Kiepura, there is no arias from 'Boheme' will no doubt prove satisfying, although the recording was not all it might have been. It is some reason the film seems old-fashioned, if not actually an old print. It has been directed and staged with an economy which does not result in any great joy for the spectator." Marguerite Tazeau + N Y Herald Tribune p8 Mr 19 38

"A tender, sorrowful, musically enchanting film is Vienna's 'The Charm of La Bohème.' . . . It has Puccini's opera at its heart and Jan Kiepura and Marta Eggerth to sing its loveliest arias, but, beyond that, it has strength of its own and the gift of weaving Puccini, singers, cast, all into a single, satisfying picture which must be called one of the most impressive of our cinema operas." F. S. Nugent + N Y Times p11 Mr 19 38
THE CHARM OF LA BOHEME—Cont.

"Marta Eggerth and Jan Klepura manage the arias without trouble and the movie has its nice musical moments. After a while, though—those nice-'La Boheme' juxtapositions for lulls with Sacrè-Cœur right outside the window all the time—wear on one."

— New Yorker p81 Mr 26 '38

CHECKERS. 20th-century-Fox 79min F 18 '38

Cast: Jane Withers, Stuart Erwin, Una Merkel. Marvin Stephens. Andrew Tombes
Director: H. Bruce Humberstone
Music director: Samuel Kaylin

Based on the play of the same title by Rita Johnson Young. Previously filmed by the same studio several times. "Jane is the niece of ne'er-do-well Stuart Erwin, who owns a race horse named Sky Hox con linestars. Erwin breaks a leg, but is brought back to racing form through new surgical treatment. That gives Sky a chance to be fit when the big race is run in the last reel. There is a romance between Erwin and Una Merkel." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: fairly good; Y: doubtful; C: no."
+ Christian Century p581 Mr 16 '38

"This is an entertaining little picture, easy to understand. The children will delight in the part played by Jane Withers... There will be those who object to horse racing and the gambling which is associated with the sport, but this is not over-emphasized here. Rather stress is laid on clean, upright living. Family."

Am Legion Auxiliary

"Plenty of action characterizes this comedy-romance and there is a fortunate absence of the usual smart-alec antics Hoy con liner star; however, the ethics are a bit confusing—an impression is won by tricks, a lie, and breaking of track rules." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A highly sentimentalized race track story expertly produced which will appeal only to youngsters and the uncrirical. Careless disregard for ethical values. Mature-family."

DAR

"Family." Nat Council of Jewish Women

"This [is an] improbable story which, for the most part, holds one's interest, despite its dubious ethics. Jane Withers, as usual, is over-directed and a bit rowdy. Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

FOX W COAST BUL D 11 '37

"The story, while not unusual, is well told and entertaining. Etiquette are another matter: the hero, aided and abetted by 'Checkers,' wins his lady by lying and deception, and at the finish, gambling reigns triumphant over agriculture. Adolescents, 12-18: not very good; children, 8-12: impossible."

+ — Motion Pict R p5 Ja '38

"General patronage."

Nat Legion of Decency D 23 '37


Newspaper and Magazine Reviews

"The plot has a race track background. This, besides being a questionable atmosphere for a child story, is used as excuse for one of those cruel scenes in which a running horse is tripped for the sake of a thrill. Adults."

— Christian Science Monitor p13 F 12 '38

Time p59 F 21 '38

Trade Paper Reviews

"Remake of this old favorite has been patterned to suit the talented Jane Withers. It appears somewhat out-of-date. "Preview audience reaction was very favorable."

+ Phila Exhibitor p55 D 15 '37

CITY GIRL. 20th-century-Fox 60min Mr 18 '38

Director: Alfred Werker
Music director: Samuel Kaylin
Screen writers: Frances Hyland. Robin Har- rington Ziffren

Phyllis Brooks, a young waitress, tired of her squallid home surroundings, finds a young attorney and becomes the sweetheart of a racketeer. The former sweetheart of the racketeer attempts to attack Phyllis who shoots and kills her. She goes on to a tragic ending and dies for her transgressions.

Audience Suitability Ratings

"A: mediocre; Y: & C: unwholesome."
+ Christian Century p581 Mr 16 '38

"Slightly better than average. A gangster picture with debatable social values. Consistent plot but spotty production values. Adult." Am Legion Auxiliary

"Sordid melodrama with tragic ending. Adults." Calif Cong of Par & Teachers

"Thought-provoking tragedy—well developed plot with maximum of detail and action. Well directed and acted for an program picture. Adult." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"Though justice is appealed by the apprehension of the gangster and the picture may provoke thought, it is depressing and harmful to impressionable minds. Entertaining if you enjoy the type. Adults." Gen Fed of Women's Clubs & Leagues

"Excellent cast, understanding direction, tense, absorbing story. Unsound ethics demonstrating that crime does not pay. Adults." Nat Council of Jewish Women

"Thoughtful, well-motivated and constructive. Adults." Nat Soc of New England Women

"Interestingly and dramatically presented. Mature." S Calif Council of Fed Church Women

FOX W COAST BUL Ja 8 '38

"Adolescents, 12-16: misleading; children, 8-12: Impossible."

— Motion Pict R p1 F 38

"Adults."

Nat Legion of Decency Ja 13 '38

Newspaper and Magazine Reviews

"A cheap, spurious affair without an element of honest drama. Adults."

— Christian Science Monitor p17 Mr 5 '38

"Scriptwriters... have written two stories instead of one... In my opinion the story would have fared better if one plot had been adhered to. Both stories, and there are two, are worthy of separate treatment by themselves... Producer Sol Wurtzel has made a good B picture which will please the audience... A mediocre tragic ending in which Phyllis dies in the arms of Robert Wilcox, the picture should please the people." Robert Joseph

+ — Hollywood Spec p7 Ja 1 '38

N Y Times p17 F 4 '38

Trade Paper Reviews

"Another entertaining and action-laden program. The drama of the gangsters and their molls escapes the rubber-stamp category through incorporating several new and timely twists. Family. Adults." Foxoffice p27 Ja 1 '38

"Well-made program melodrama which will prove interesting screen fare for adult patrons but is not suited to juvenile audiences despite the ending which shows that crime does not
Boxoffice Hollywood. It's. Newsweek Variety Variety Motion moral melodrama. In the national easiest. an heroine's always youngsters pay. Director Alfred Worker has maintained the interest from the start.

+ Film Daily p1 D 29 '37

"A first rate, fast moving B picture, this can stand on its own in many single feature spots. Nature of material is adult, with plenty of thrilling excitement."

+ Phila Exhibitor p3 Ja 1 '38

"This is a fairly well knit but conventional melodrama. It's another which points the moral that you can't win, but does so the easiest rather than the hard way, thus it isn't always convincing. the cast is fairly good, the pace satisfactory and the dialgogue passable. In the 'E' group and, suitable as the No. 2 feature for paired bills."

+ Variety p14 F 9 '38

"City Girl" is a courageous little melodrama so well made on limited budget that it stands up with class-A quality. Treated with exceptional sensitivity, writing, direction and performances, it has the tension, the suspense to give it complete conviction."

+ Variety (Hollywood) p3 D 23 '37

COLORADO KID. Republic 56min D 6 '37


Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: Charles Francis Royal

A western melodrama.

SEE ALSO issue of December 27, 1937

Trade Paper Reviews

"Not up to snuff, even as Westerns go, and marked by a lack of attention to production detail. There is enough action, however, to please the youngsters, and Bob Steele ought to satisfy youngsters at the houses where this is destined to be shown. Family."

+ Boxoffice p23 D 18 '37

"Story not above the average offers Steele in the usual role of hard-riding hero. Estimate: average Steele."

+ Exhibitor p514 D 15 '37

"This is sub-standard Western. Sterotyped and sans realism. Little to warrant even the youngsters attending this one."

+ Variety p15 Ja 12 '38

CONDEMNED WOMEN. RKO 77min

Mr 18 '38

Cast: Sally Eilers. Louis Hayward. Anne Shirley. Esther Dale

Director: Lew Landers

Screen writer: Lionel Houser

Sally Eilers portrays a girl who has been impressed for the first time by a man who falls in love with the prison psychologist when he befriends her. She suffers disillusionment when she is told that she will ruin his career, tries a jailbreak, is apprehended and ultimately wins the love of the psychologist.

Audience Suitability Ratings


DAR

"A tense, gripping, well-directed drama. Thought-provoking entertainment for all interested in social problems. Adults."


"An unpleasant picturization of crime and prison life with no comedy relief although exciting enough to hold interest. Negative."

"People who choose to see a picture entitled 'Condemned Women' may be startled to find that it is just what the title suggests. It is an unpleasant melodrama. However, the story is so so that even camp-seekers will probably be disappointed. If there was any constructive idea in the mind of the author, it did not materialize in the film. Adolescents & children: impossible. Adults."

Women's Univ Club, Los Angeles. "Adults.

Fox W Coast Bul Mr 12 '38

"Adults: Nat Legion of Decency Mr 19 '38

"Rather shallow in everything but drama, which is speedy and entertaining. Mature."

+ Wkly Guide Mr 5 '38

NEWSPAPER AND MAGAZINE REVIEWS

"It is sincere, straightforward, and makes you believe it is authentic. The director is good, the performances thoroughly satisfactory, the production complete."

+ Hollywood Spec p8 Mr 19 '38

"The story is often realistic and exciting, despite the plausibility."

+ Newsweek p26 Mr 28 '38

Trade Paper Reviews

"Exceeding the entertainment limitations usually reflected in lesser-budgeted pictures, this version of women convicts stands out as a gripping tale whose boldface possibilities will be welcomed by exhibitors. Adults."

+ Boxoffice p29 Mr 12 '38

"A stark but interesting story of prison life. Acting is entirely competent."

+ Film Curb p8 Mr 12 '38

"It seems that this one is too depressing to stack up as ideal entertainment in a world filled with cash customers already weighed down with their own troubles. For the thrill fans, the film will have its appeal with plenty of suspense, and a fair amount of excitement. But the idea of the girls in prison staging a battle between the leader and an inspection guard and the matrons also swinging firearms, strikes the spectator to say the least."

+ Film Daily p7 Mr 10 '38

"Motion Pic Daily p6 Mr 10 '38

"Made as run of the mill, this emerges with more than the usual values, the peak being the riot scene in a women's prison that should give it a strong, exploitable angle. . . Seen in a projection room, this looked like an exploitable programmer for mass areas, a top dueller generally."

+ Phila Exhibitor p98 Mr 15 '38

"The picture is of the doubtful kind. Perhaps the studio got all there was out of the kind of story that this is. The settings are not convincing and among them there isn't a residential background or street scene. . . It's the usual prison drama, except that the hardened women instead of men. Maybe that's a new twist, but it's not very palatable entertainment."

+ Variety p14 Mr 9 '38

"With such power and conviction in the playing and such vigor in the direction is this drama a worthy convicts example that jumps its B budget traces for legitimate A classification. Story ingredients are familiar in the male version, but translated into the female equivalents, give an impression of freshness and novelty which may be expected to hold through a long run. It is a film to plug up much better than average returns as exploitable material for the better programs."

+ Variety (Hollywood) p8 Mr 9 '38
CRASHING HOLLYWOOD. RKO 60 min Ja 7 '38

Cast: Lee Tracy, Joan Woodbury, Paul Guilfoyle, Lee Patrick

Director: Lew Landers

Screen writers: Paul Yawitz, Gladys Atwater

Based on the play of the same title by Paul Dickiey and Mann Page. Lee Tracy portrays a screen writer in Hollywood who collaborates with an ex-convict on a bank robbery story. When the film is exhibited it gives police new leads to work on and also brings gangsters to Hollywood who wish to stop further exposés.

Audience Suitability Ratings

"A: hardly; Y: perhaps; C: no." The Christian Century p313 Mr 9 '38

"Fair entertainment, direction and acting spotty, no social value. Adults." Am Legion Auxiliary

"Lack in smoothness of production, but with some good acting and excellent comedy moments. Good program picture. MATURE. Calif Cong of Par & Teachers

"Mediocre. Regrettable slapstick. MATURE." DAR

"An entertaining film. Adults and young people." E Coast Preview Committee

A rather well produced, well directed frolicsome comedy. Gen Fed of Women's Clubs (W Coast)

"MATURE." Nat Council of Jewish Women

"Highly improbable, uproarious, inconsistent satire. Average program film." Nat Soc of New England Women

"A social comedy with a crime element. Light entertainment. MATURE." S Calif Council of Fed Church Women

"This picture, obviously of the program variety, has no original situations and is particularly pat when ridiculing the methods of big studios. Adolescents: too frivolous an attitude toward crime; children: no." Women's Univ Club, Los Angeles

Fox W Coast Bul Ja 22 '38

"General patronage."

Nat Legion of Decency Ja 6 '38

"A. Y & C: fairly good farce."

"Parents' P m31 Mr '38

"Family. Lively and funny."

+ WKly Guide D 25 '37

CRIME OF DR. HALLET. Universal 65-68min Mr 11 '38

Cast: Ralph Bellamy, William Gargan, Josephine Hutchinson. Barbara Read. Nella Walker

Director: Sylvin Simon

Music director: Charles Previn

Original story: Lester Cole. Carl Dreher

Screen writers: Lester Cole. Brown Holmes

A tale of medical research in a Samatran jungle in which a doctor commits crime in order to carry on research into a tropical fever. He hopes to give the credit of discovery to a young congress who died while serving as a human guinea pig.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Mr 17 '38

"Mature. Lively and funny."

WKLY Guide Mr 5 '38

NEWSPAPER AND MAGAZINE REVIEWS

"Amusing farce melodrama which trips along briskly. Adults and young people."

Cinematograph Science Mon p15 Ja 8 '38

"Satire is difficult to do in motion pictures, an essentially realistic medium because of the searching and magnifying proclivities of the camera. All this 'Crashing Hollywood' manages to get in some dept and intriguingly achieves at the expense of the film a sublimity. Most noticeable of the demerits are abrupt changes in tone throughout the film, which prey upon the appearance of being scrappy." Bert Harlen

+ — Hollywood Spec p6 Ja 1 '38

"If it didn't try so desperately to be funny, in a satirical way, of course, the results might have been less stereotyped and more amusing... For fast action once the picture gets under way, colorful settings and funny dialogue. 'Crashing Hollywood' may be found reasonably amusing." Marguerite Tazelaar

+ — N Y Herald Tribune p6 Ja 8 '38

"A silly little picture... 'Crashing Hollywood' is without the bite of satire, the heart-throb of good humor, with these reservations. It may be classified as a partially successful effort in the field of painless time-killing." B. C. R.

— — N Y Times p19 Ja 8 '38

"[It is a] trifle that merely reminds us that Lee Tracy is still with us." Josephine Read

— — New Yorker p6 Ja 15 '38

"Old hokum, new style." Time p65 Ja 17 '38

TRADE PAPER REVIEWS

"Getting off to a slow start, this comedy with a semi-gangster background, and which is still another in the apparently endless cycle of films asaying to rob Hollywood, gathers momentum but never rises above mediocrity. Family."

— — Boxoffice p27 Ja 1 '38

"This new RKO picture should meet with a good reception as it moves rapidly, and there is a mixture of comedy and suspense woven into a story with a new twist. The theme of double identity is used in this one with a kick."

+ — Film Daily p8 Ja 6 '38

+ — Motion Pict Daily p4 Mr 9 '38

"This combines a good mixture of comedy, melodrama with a Hollywood background. It is a low cost production with nice entertainment value. Estimate: pleasing; okay for top spot of bills."

— — Phila Exhibitor p70 Ja 15 '38

"Completely satisfactory program picture... This one looks into those of the less important theatres which play double bills."

— — Variety p17 D 29 '37

"Brightly turned out and rollicking farce-melodrama is 'Crashing Hollywood,' a limited budget picture which pays its respects to the film industry as amusingly as some of the more haughty A-classers. It will do well in that schuckie service on almost any program."

+ — Variety (Hollywood) p3 D 24 '37
**Motion Picture Review Digest**

**Newspaper and Magazine Reviews**

"Refreshing and encouraging to find a young director who seems to know what a motion picture is really. In a present instance, S. Sylvan Simon in his third picture for Universal easily outdoes his two previous efforts and comes through with a really fine moving picture." + Hollywood Spec p10 Mr 19 '38

"It will, doubtless, appeal to students of medicine and those who agree that self-sacrifice and courage are qualities to be practiced as well as admired. The general public, however, is no ‘Oil for the Lumps of China’ but it is a short step in the right direction." + N Y Herald Tribune p16 Mr 24 '38

"The drama of medical research in a tropical hell is not exactly an unfilmed field, but there must be something eternal in it, since the present exhibit even at the moment when Josephine Hutchinson enters, as a laboratory assistant, to complicate the hitherto purely scientific proceedings, manages to be theatrically plausible, if never actually exciting. The fever never quits, communicates itself to the audience." + N Y Times p21 Mr 24 '38

**Trade Paper Reviews**

"Well-done in every department, this plausible and interesting drama of medical research can be recommended as a highly creditable and entertaining effort which most audiences will find to their liking. Family." + Boxoffice p21 Mr 19 '38

"Lively melodrama of Sumatra and the jungle with a good dramatic medical theme." + Film Daily p9 Mr 24 '38

"Having a familiar story, but with some novel twists, this average programmer has been given the advantage of good production values. Rich in convincing, popular cast. Estimate: first rate top drawer." + Phila Exhibitor p99 Mr 15 '38

"Past success of medico-research films such as ‘Pasteur’ probably gave Universal the idea it might cash in on a picture of the bacteria research type. This one comes out unconvincingly, however, headed straight for the double bills." + Variety p17 Mr 16 '38

"Success of the ‘Life of Louis Pasteur’ no doubt was responsible for the English castle, this gay song and dance show tells of the imprisonment of a young English girl by her severe aunt, who wants to marry her to the man she dislikes. Astaire meets the girl accidentally and they fall in love. He is an American dancer who resists the sensation build-up of his press agents, Burns and Allen." + Variety (Hollywood) p3 Mr 8 '38

**Audience Suitability Ratings**

"Beautiful scenery, fine music and dancing, and excellent photography high-light this amusing film, despite the rather tiresome development of a slight plot. Enjoyable entertainment for the whole family. Legitimacy.

"The humor of the original P. G. Wodehouse story is retained, the dancing of Fred Astaire is reminiscent of the Eumus, Burns and Gracie Allen are amusing, and some of the photography is unusual and very beautiful. Family." + Calif Cong of Parent's Clubs

"This Wodehouse comedy-romance, with its satire in English patter and manners, has been lavishly produced. However, some may feel the tempo of the picture loses in effect by the introduction of overly-long dance routines and repetitious emotional situations. Disappointing, Family." + Calif Fed of Business & Professional Women's Clubs

"Highly amusing for all ages." + Gen Fed of Women's Clubs (W Coast)

"Pleasant, wholesome entertainment for the family," + Nat Council of Jewish Women


"An exceptionally entertaining picture which reflects great credit on the cast and director. Family." + Nat Council of Jewish Women

"The story is negligible and a little slow... It is all gay and pleasantly entertaining. Children's pleasant and pleasant entertain- ing." + Women's Univ Club, Los Angeles

"Fox W Coast Bui D 11 '37

"A. Y. T. excellent." + Parents p36 F '38

**Newspaper and Magazine Reviews**

"Everyone connected with the ‘Damsel in Distress’ conducts himself as a complete zany. The result of all this absurdity is a gay evening for the audience, as the one which packed the Keith Memorial for last night’s preview deserved." + Boston Transcript p6 D 31 '37

"If anything could be gayer for a distressed damsel than resulted by the innocuous Fred Astaire we should be glad to know what it is, Family." + Christian Science Monitor p15 Ja 8 '38

"Astaire is as neat an entertainer as ever, but Ginger Rogers surely is missed. The new find, Joan Fontaine, is a weak spot in the picture. Recommended for children (5 years and up) ... Beverly Hills

"Liberty p35 Ja 1 '38

"The story is the old reliable one of mistaken identity, but it is the embellishments given it by director George Stevens that make the fun. Astaire is Fred and Rogers is George Burns. But it’s Gracie’s picture." + Stage p12 Ja '38

**Trade Paper Reviews**

"The picture was made chiefly for laughs, and for the fans, and there are millions of them, who consider Astaire one of the leading lights of the entertainment world. Good box-office returns are guaranteed." + Canadian Moving Pic Digest p6 Ja 1 '38

**DANGEROUS TO KNOW.** Paramount 68min Mr 11 '38

**Cast:** Anna May Wong. Akim Tamiroff. Gail Patrick. Lloyd Nolan

**Director:** Robert Florey

**Music director:** Boris Morros

**Screen writers:** William R. Lipman. Horace McCoy

Based on the play of the same title by Edgar Wallace. Cynical story of the former big-time bootlegger who gains control of a city administration and decides to cultivate society.

**Audience Suitability Ratings**

"Social drama with an unpleasant and morbid tone, although the acting is good. Presumably a ‘Crime Doesn’t Pay’ picture, it has no social value, for I think we are making a mistake
DANGEROUS TO KNOW—Continued

in presenting these gangsters, who have achieved fame, fortune and glory through their nefarious ways, and then at long last—accent on the long last—get to pay the price. The moral is out of balance, while it is too much weight on the side of the advantages. Adults.” Am Legion Auxiliary

"Suspenseful melodrama, tense at times and with a steady buildup to a good climax. Adults." Calif Cong of Par & Teachers

"Adults" Calif Fed of Business & Professional Women’s Clubs

"Mediocre. Well enacted, very trite melodrama. Adults." Nat Fed of Women’s Clubs (W Coast)

"Interesting gangster melodrama. Adults." Nat Council of Jewish Women

"Drama. Nat Soc of New England Women

"The whole has an atmosphere of foreboding and surprises, making a thrilling mystery. Mature." S Calif Council of Fed Church Women

"This is not a new theme even in films, but the picture is effective. It moves rapidly and pays more attention to character delineation than is usually the case in gangster pictures. Ethically, it is open to objection for Reeka is depicted as a clever and glamorous criminal who is accomplishing his end by his false testimony of an officer of the law. Adolescents: no, ethically bad: children: no. Adults." Women’s Univ Club, Los Angeles

Fox W Coast Bul Mr 12 ’38

"Adults." Nat Legion of Decency Mr 2 ’38

Newspaper and Magazine Reviews

"Fast, well-acted hokum. Adults." Christian Science Monitor p15 Mr 19 ’38

"You’ve met this one before, all the recognizable clichés and accepted plot involutions are bare through eight weary reels." Jesse Zorn

— Cue p40 Mr 12 ’38

"You can’t be severe toward a little movie like this, since it never pretends to be anything much. It isn’t. Still, if you happen to catch it, you won’t have a half bad time at it." (2 stars) Ruth Waterbury

Liberty p30 Ap 2 ’38

"[It] struck this reviewer as almost as good a picture as ‘When Little Caesar.’ ‘Dangerous to Know’ won critical acclaim a few seasons ago. . . . It is the kind of a picture you are reluctant to see come to a close that has the vivid human performance and so fascinating the treatment. . . . It is a moving picture all the time, its continuity so flowing and its dialogue so unobtrusive, that it is reminiscent of certain memorable silent films. Marguerite Tazelaar

— + N Y Herald Tribune Mr 12 ’38

"Poor Mr. Tamiroff might not find the going so rough if he were allowed to play a regulation tough guy. But in this one he is compelled to be a suave and cultured rackets king. . . . ‘Dangerous to Know’ is second-rate melodrama, hardly worthy of the talents of its generally capable cast.” B. C.

— + N Y Times p15 Mr 11 ’38

Reviewed by John Mosher

{}p75 Mr 12 ’38

"Torpid, unconvincing melodrama." Newsweek p26 Mr 28 ’38

"[It] is a glowing melodrama with artless plot, artful production." Time p33 Mr 14 ’38

Trade Paper Reviews

"A melodramatic thriller which will do yeoman service among the cop-and-robber fans, the goons and the others. In its budget class recently released by Paramount, it is a kind of excitement and on the whole is paced at a rapid tempo. Family." Boxoffice p23 Mr 5 ’38

"Although extremely melodramatic, this gangster picture is rather static as regards action, but has been expertly produced and convincingly acted to make an above-average programmer." + Film Curb p9 Mr 19 ’38

"It is a simple, hectic one, but done with finesse both in direction and acting. Thrill addicts will go for it strong." + Film Daily p6 Mr 14 ’38

+ — Motion Pict Daily p4 Mr 2 ’38

"This is hokey stuff for the action addicts; introduction of Wong as gangster Tamiroff’s mistress is an attempt at exotism which may interest the fans; otherwise, this is repetitious claptrap. Estimate: top half duffer for mass houses." + — Phila Exhibitor p89 Mr 1 ’38

"Dangerous to Know,’ a somewhat strained attempt at a cop-and-robber film. Akim Tamiroff, Paramount’s character star, is a ‘B’ melodrama of dubious box office potentialities. It’s a gangster picture that comprises a plot of unconvincing and frequently absurd situations which are developed in an unimpressive manner. Will fit but for a market where demands are not too severe." + Variety p15 Mr 16 ’38

"Dangerous to Know,’ as previewed, will fill its intended spot in the subsequent runs, but will leave the cash customers slightly puzzled about it. It’s all right, it will quite catch up with itself to fulfill the promised excitement, in spite of generally excellent trouping of the cast." + Variety (Hollywood) p3 F 24 ’38

DARE DEAL DRIVERS. Warner 59-62min 12 ’38

Cast: Dorothy Roberts, Dick Purcell, Gloria Blondell, Charles Foy

Director: B. Reeves Eason

Screen writer: Sherman Lowe

This is a tale about a racing champion who is ruled off the track because of his reckless antics. He takes a job in a bus company when he is broke and meets a young woman who owns a rival bus company which is being ruined by disloyal employees. He switches to her company and makes a success of the business.

Audience Suitability Ratings

"General patronage."

Audience of Decency F 24 ’38

Newspaper and Magazine Reviews

"The Warner Brothers are suffering from a form of occupational disorder, like silicosis and radium poisoning; they love to make pictures in which some obscure phase of the old American industrial, political or sporting scene is portrayed in terms of the presumably eternal blood-beats-girl formula. B. R. C.

N Y Times p27 F 23 ’38

Trade Paper Reviews

"Acceptable program material. Most of the driving is confined to the highways with whatever racing atmosphere there is provided by newsreel clips. Family.

— + Boxoffice p23 Mr 5 ’38

"Thrill fans will give this programmer a high rating." + Film Curb p6 Mr 12 ’38

"Designed for the consumption of the action fans, this one makes the grade nicely with some very fast action and a couple of swell thrill sequences that are the highlights of a yarn with a business background." + Film Daily p6 F 25 ’38

"Just an average low cost production for low spot on dual program, the players are way above the material but there are no outstanding names and for the marquees the result is a disappointment. Picture never gets above the half duff." + — Phila Exhibitor p92 Mr 1 ’38

"A good feature, a well written, able direction by B. Reeves Eason and a cast that knows how to handle itself combines to raise this action romance a peg above the average. It prob-
**DAUGHTER OF SHANGHAI**

**Paramount 60-67min D 17 '37**

*Cast:* Anna May Wong, Philip Ahn, Charles Bickford, Larry Crabbe, Cecil Cunningham, J. Carroll Naish

*Director:* Robert Florey

*Music:* Boris Morros

*Original story:* Garnett Weston

*Screen writers:* Gladys Unger, Garnett Weston

The plot has to do with the adventures of Anna May Wong, Chinese daughter of a San Francisco merchant, and Philip Ahn, Chinese operative employed by the government to trap a gang of racketeers who smuggle aliens into the United States.

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**Audience Suitability Ratings**

"A: hardly; Y: unsuitable; C: no."

"Classification: class B melodrama; entertainment: gripping; artistic values: excellent; social values: good; audience suitability: adults."

"Adults." Calif Cong of Par & Teachers

"Rating: matter of taste. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Too suggestive of crime methods. Adults." DAR

"Tense, vital melodrama." Nat Council of Jewish Women

"Disappointing vehicle for Anna May Wong." Adults. Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

*Fox W Coast Bull D 24 '37*

"Adults and young people."

+ Motion Pic & Family p5 D 15 '37

"The theme is popular, but the development of plot is engaging. Adolescents, 12-16: too tense; children, 8-12: no."

+ Motion Pic R p1 F 38

"Adults."

"Nat Legion of Decency D 23 '37"

"A: good; Y: mature; C: no."

+ Parents' M p58 F 38

"Family."

*Wkly Guide D 11 '37*

**Newspaper and Magazine Reviews**

"A sensational and rather prepostorous melodrama. Grade B all the way. Adults and mature young people."

+ Christian Science Monitor p15 D 18 '37

"The only thing which keeps this from being more ridelike is the dignity Miss Wong's performance lends to the lurid episodes, and also the marvelous art of lines... The entire cast puts a shame to the plot."

Marguerite Tazelar

+ N Y Herald Tribune p8 D 24 '37

"An unusually competent cast saves the film from the worst consequences of certain inadequacies. [They] combine with effective sets to make the dignity Miss Wong's performance lends to the lurid episodes, and also the beautiful art of lines... The entire cast puts a shame to the plot."

Marguerite Tazelar

+ N Y Times p21 D 24 '37

"The picture resembles in pattern Pearl White's mighty action epics; but, lacking their robustness and believability, it may resolutely itself into a mediocre offering. Inconsequential."

+ Stage p10 F 38

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**DAWN OVER IRELAND**

*International 89min F 18 '38*

*Cast:* Tom Cooper, Marian O'Connell, Brian O'Sullivan

*Director:* Tom Cooper

*Screen writers:* Dr D. A. Moriarty, Donal O'Cahill

Filmed in Ireland. This is the first all-Irish feature to appear on American screens. It is a tale of the conflict between the Republicans and the Black-and-Tans after the World War. The action goes back to the June 1866 elections in which the grandfather of one of the characters was accused of disloyalty.

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**Audience Suitability Ratings**

"General patronage."

"Nat Legion of Decency Mr 10 '38"

**Newspaper and Magazine Reviews**

"Technically and dramatically crude, it benefits by the scenery and the sincerity of the players. Adults and young people."

+ Christian Science Monitor p15 Mr 19 '38

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**Trade Paper Reviews**

"Thrill fans who like their good, old-fashioned melodrama in thick, juicy slices will get their money's worth in this one; but the customers who have had their palates educated to the more delicate foddler which Hollywood–highbrow has been feeding them may disdain such fare."

Boxoffice p23 D 25 '37

"A capable cast and some new story twists make it pleasing screen fare for the program spots. There is a tense melodramatic atmosphere about the picture that is sustained fairly consistently throughout, but what is eventually going to happen is a bit too obvious."

+ Film Daily p7 D 30 '37

"Well paced, with the necessary melodramatic angles, this will please the audience for which it is made. Estimate: okay melodrama; top spot on duals."

+ Phila Exhibitor p62 Ja 1 '38

"So-so item for lower-deck dual billing. Stereotype crime melodrama, with the Shanghai label pasted on as a sop to current interest in the Sino-Jap fracas. Since the yarn has no connection with Shanghai (except that many of its characters are Chinese), it's likely to draw a few more fans that comeon. Marquee values are slight... For a frankly second-rate offering, 'Daughter of Shanghai' isn't half bad."

+ Variety p17 D 23 '37

"Paramount has a thriller in this one; it's very interesting, exciting and will hold audience appeal in any section of the country... Direction is okay, with all technical departments lending heavy efforts to make the film genuine for the trade it is intended for..."

+ Variety (Hollywood) p3 D 11 '37

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**Trade Paper Reviews**

"Hang out the shamrocks for this one. Although the cast and performances are far from the finished stage, the film's authentic atmosphere will minimize any apparent defects."

Family."

+ Boxoffice p21 Mr 5 '38

"As one of the pioneering efforts of the Emerald Isle, it is both credible and creditable entertainment, but it demonstrates that producers have a long way to go in the mastery of the action and performances in spite of the inadequacy of the photography, together with the lack of smoothness in transition of scenes, and the want of realism in the illusion, are the chief technical shortcomings. However, the story itself is lively, convincing, and singularly free from artificiality, while the cast captures the spirit of the piece and makes it exciting."

+ Film Daily p1 F 19 '38

+ Motion Pic Daily p3 F 19 '38
DAWN OVER IRELAND—Continued

"This is strictly for the very Irish. The viewpoint is narrow, the acting, direction, amateurish, the photography fair. It will appeal only to those who desire to be entertained by the sound of brogue, whose spirits are lifted by the sight of the lean, sharply chiseled Irish physiognomy, factitious, tender mercy."—Phila Exhibitor p28 Mr 1 '38

"Scarcely remarkable possibilities in this yarn. As a novelty, in a region heavily populated with Irish, yes; for private showings under organization, yes; for a victim of swindlers' art, who is lacking to call it to general attention; its intensely nationalistic aura is accomplished with a clever hand of sentimental paint-brushing than was applied to other details."—Variety p15 F 23 '38

DINNER AT THE RITZ. 20th century-Fox-New world 60-77min N 26 '37

Cast: Annabella, Paul Lukas, David Niven, Romney Brent. Francis L. Sullivan

Director: Harold D. Schuster

Original story: Romney Brent

Written: Roland Pertwee

Filmed in England. "Annabella plays the somewhat naive daughter of a French bank who is the victim of a swindler, one of whom commits his murder. This man is engaged to the girl and stands high in the establishment. A maze of fantastic movements leads to complete restoration of funds lost."—Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

+ A: good of kind; Y: perhaps; C: no.

+ Christian Century p1697 D 22 '37

"Entertainment value: dull; technical and artistic values: commonplace; social value: inconsistent. Adult."—Am Legion Auxiliary

"The foreign accents of the cast are a bit difficult to understand and the picture lacks originality. Rating: good program picture. Mature."—Calif Fed of Business & Professional Women's Clubs


DAR

"Interesting entertainment. Mature audiences."—Gen Fed of Women's Clubs (W Coast)


"Beautiful and interesting settings, very well photographed, in a bewildering mystery story with an over-involved, unimportant plot. Mature."—Nat Soc of New England Women

Fox W Coast Bul Ja 8 '38

"Though not outstanding the picture is sufficiently diverting. Adolescents, 12-16; sophisticated atmosphere: children, 8-12: no.

+ Motion Pic R p5 F '38

A & Y: good; C: little interest.

+ Parents' M p56 F '38

Newspaper and Magazine Reviews

"This is a lethargic and preposterous melodrama of Continental swindlers. The French actress Annabella (now in Hollywood) is an excellent cast compensate for the film's lack of excitement."—Newsweek p30 D 13 '37

Trade Paper Reviews

"Exhibitors will immediately recognize this soundly produced English drama as another stage adaptation of the victor of "Dawn Over Ireland". She is delightfully effective in a handsomely produced film, which, while it becomes slightly dull in its intricacies, manages to be fairly engrossing. Family."—Boxoffice p27 Ja 1 '38

DIVORCE OF LADY X. Korda-United artists 90min F 18 '38

Cast: Merle Oberon, Laurence Olivier, Winnie Barnes. Ralph Richardson

Director: Tim Whelan

Screenwriters: Robert Sherwood, Lajos Holo, Ian Dalrymple

Based on the French play Counsel's Opinion by Lajos Holo, filmed in England in Technicolor. Olivier is the wife of a divorce lawyer who offers a divorce to a lawyer's wife as an excuse for remaining out all night. Olivier, however, finds more than his divorce when he meets the mysterious woman who has rented his hotel room the night of the fog. Mistaken identity theme is handled up happily for Olivier and Merle Oberon.

Audience Suitability Ratings

"Objectionable in part.

+ Nat Legion of Decency Mr 24 '38

A light and frisky comedy. Mature.

+ Wkly Guide Mr 12 '38

Newspaper and Magazine Reviews

"A very light, highly-polished, cleverly unfolded comedy of errors. It makes a very bright and often delightfully subtle entertainment out of a few trifling incidents. You'll like it."—Film Wkly p26 Ja 15 '38

"This film is a comedy of mistaken identity which is pretty attenuated and very, very English. The tainty proceedings grow pretty dull, in spite of Merle Oberon's charm and attractive- ness and Laurence Olivier's zealot but comparatively unfunny antics as the lawyer."—(2½ stars) Beverly Hills Liberty p11 F 6 '38

"Americans, more accustomed to the conjugal marital type of farce in which the principal puppets are pulled by wires from hotel to law court, will find 'Lady X,' a pleasant comedy hand-crafted in Technicolor and set against the smartest of modern backgrounds. 'Lady X' will be especially amusing to people familiar with aristocratic British foibles, for this is the English movie which really kids the English."—Lit Digest p22 F 5 '38

"[It] is unpretentious and 'very British.' . . . While its pace is slow-footed for a light-headed audience in a film which the film has much in common with Technicolor, and set against the smartest of modern backgrounds. 'Lady X' is going to be a big hit. The comic portrait of a fuzzy-witted Englishman."—(4 stars) Newsweek p25 F 14 '38

"Origination of situation of mistaken identity has been developed, the plot goes tepid; until then it is excellent fun. Breezy for the British."—Katharine Cornell

Stage p58 Mr '38

Trade Paper Reviews

"Delightfully gay and witty, this Alexander Korda Technicolor production should prove to be one of the biggest successes of the coming seasons, that is, if some of the choice lines escape the censor's shears. As it stands, none of it is objectionable, but it is strictly sophisticated, adult fare, abounding in sparkling situations and superb performances. Adults."—Boxoffice p23 Ja 22 '38

"This is a major achievement for Alexander Korda that will rank with the best work he has done. Several important factors were expertly moulded together to produce a brilliant and sparkling light comedy as can be recalled on stage or screen."—Film Daily p8 Ja 14 '38

+ Motion Pic Daily p8 Ja 14 '38

"It is not difficult to understand why this can be simultaneously a commercial failure. It is a lightly sexy farce, but with some weak, effeminate British humor that will fail to make some audiences laugh. . . It still remains a very upper-class British house, the matinee femmes. It's a fact that the color, ordinarily an inconspicuous asset, here is a sure attraction."—Phila Exhibitor p17 F 1 '38
"Alexander Korda's technicolored comedy is rich, smart entertainment. Merle Oberon's marquee magnetizing is fair, and word-of-mouth will further fortify its boxoffice chances. Carefully weighed opinion is that business will be bright but no smash... Film derives much merit from the screenplay's fine quality of its timing."

+ - Variety p19 Ja 19 '38

DOUBLE DANGER. RKO 60min F 4 '38
Cast: Preston Foster, Whitney Bourne, Donald Meek, Samuel S. Hinds, Paul Guilfoyle, Cecil Kellaway
Director: Lew Landers
Original story: Arthur T. Horman
Screen writers: Arthur T. Horman, J. Robert Bren
A mystery story.

Audience Suitability Ratings
"A: hardly; Y: no value; C: no."

- - Christian Science Monitor p17 F 22 '38
"Completely thrilling-moving plot with inconsistent ending. Unconvincing acting and questionable social values. Adults."
Am Legion Auxiliary Press

"Fair program picture... with censurable social values. Details of a jewel robbery in which the crook goes on the run and the arch-thief goes unpunished. Adults."
Calif Cong of Par & Teachers

"Mature."
Calif Fed of Business & Professional Women's Clubs

"Mediocre. Questionable social values. Mature."
DAR

"Fairly well produced is this mildly entertaining comedy mystery... The picture remains mediocre. Adults."
Gen Fed of Women's Clubs (W Coast)

"Hackneyed story, dull direction, fair cast, unsound ethics. Adults."
Nat Council of Jewish Women

"Jumbled, unconvincing sleuth drama in which a good cast is wasted. Mature."
Nat Soc of New England Women

"Rather a commonplace picture with a confusing set of incidents. Mediocre. Mature."
S Calif Council of Fed Church Women

"It is a fair enough picture of the program type with some good passages and some tiresome scenes. While the practices of attractive criminals and situations is shown in comedy vein and will probably have a negligible influence. Adolescents, 12-16: no; children, 8-12: suitable."

+ - Motion Pict R p6 Mr '38

"Adults."
Nat Legion of Decency F 10 '38

Newspaper and Magazine Reviews
"Like everything else in the film, the ensuing events are more ludicrous than humorous. Adults and young people."

+ - Christian Science Monitor p17 F 5 '38
"The polite crook melodrama was never more polite and less exciting than it is in 'Double Danger.' The characters in the film are so busy observing the amenities that they have scarcely any time for significant action. It is just as well authors haven't bothered to write any into the script."
Howard Barnes
- - N Y Herald Tribune p13 F 10 '38

"Preston Foster, who plays the gum-chewing gumshoe, Bob Crane, is in league with Jonathan Latimer mysteries, bobbed up as Bob Crane, Jack Donahue, jewel thief, in 'Double Danger.' Which is doubtfully regrettable, for Mr. Foster is no more the suave Raffles than, say, Nat Daley, is no more a brisk crook melodrama than Mr. Foster is a Raffles. Call it a misunderstanding all around."
F. S. Nugent
- - N Y Times p17 F 10 '38

Trade Paper Reviews
"Jewel thieves and their battles with the law and with each other abound in this, the latest contribution to the 'Raffles' school of cinematic endeavor, which is standard entertainment of the dual program variety. Family."

+ - Boxoffice p18a Ja 29 '38
"Purly amusing programmer for double bills."

+ - Film Curb p7 F 26 '38
"This production sinks under par and only rates fair in the division of crook dramas, with its appeal to the undiscriminating filmgoer who wants suspense regardless of plausibility and clarity."

+ - Film Daily p8 F 21 '38

+ - Motion Pict Daily p8 Ja 26 '38
"Typical dual entertainment, this is further handicapped by a title which is meaningless. Estimate: dualler, probably best for bottom half."

+ - Phila Exhibitor p76 F 1 '38
"Concisely packed gentleman-crook, comedy-drama with several first-rate portrayals turns out to be more entertaining than Cord producers probably thought it would be. Cut and geared with talent so as to fit on double bills, 'Double Danger' will serve as strong support on dual combinations where laughs are needed."

+ fast Variety p15 F 3 '38

"Another of those lightly played, tongue-in-cheek mysteries, which makes its main play strictly for laughs. It fails to succeed as a program production to garner the laughs and carries through as a kidding melodrama."

+ - Variety (Hollywood) p3 Ja 22 '38

DRUMS OF DESTINY. Crescent 60min Je 12 '37
Cast: Tom Keene, Edna Lawrence, Bud Buster, Robert Fiske, Rafael Bennett
Director: Ray Taylor
Music director: Abe Meyer
Original story: Roger Whately
Screen writers: Roger Whately, John T. Neville

A western melodrama with action set in 1871 in Florida when it was under Spanish domination.

Trade Paper Reviews
"This is limited in appeal to the youngsters. This is because is so frankly melodramatic. They pile on the hokum two tons thick. In addition, it is slow, with plenty pauses without action. Estimate: weak, for children, lower duals."

- - Phila Exhibitor p9 D 1 '37
"Not much for anybody but Rover Boy enthusiasts. Audience laughters in the wrong places at the session when this was caught, heavy acting scenes being funnier than they were convincing. Big fight moment brought guffaws."

Variety p10 N '37

THE DUKE COMES BACK. Republic 62min N 29 '37
Cast: Allan James, Heather Angel, Genevieve Tobin, Frederick Burton
Director: Irving Pichel
Screen writers: Adele Bucchignon, Edmund Sewell

Based on the novel of the same title by Lucian Carey. "James, engaged to marry Heather Angel, a blue-blooded family, wins the championship of the world and while still panting announces his retirement from the ring to be married. Frederick Burton, the girl's father, talks disinheritance, but when thinking it over sets the new son-in-law in with the Century Club and allows him to be, who has a publishing business." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A: mediocre; Y & C: no."

- - Christian Century p94 Ja 19 '38
"The story is well told, with good direction, definitely brightening the tempo. Adults and young people."
E Coast Preview Committee

+ - Fox W Coast Bul Ja 8 '38

MOTION PICTURE REVIEW DIGEST
THE DUKE COMES BACK—Continued

"An expertly directed story. Adults and young people.

Motion Pict & Family p2 D 15 '37

"A, Y & C: fair.

Dybbuk (based on a Yiddish play) p56 F '38

Newspaper and Magazine Reviews

"The Duke's return causes hardly more of a stir than his departure—which didn't cause any stir at all. Adults and mature young people.

Christian Science Monitor p15 Ja 8 '38

Trade Paper Reviews

— + Motion Pict Daily p1 Ja 13 '38

"Estimate: nice fight melodrama, for top duelling.

Phila Exhibitor p54 D 15 '37

"It is extremely lightweight as far as entertainment is concerned. Spotty direction, with most of the spots lightweight cast, and flyweight budget all contribute to make this feature a fill-in for double bills in the lesser run theatres.

— + Variety (Hollywood) p3 F 17 '38

THE DYBBUK. Foreign cinema arts 122min Ja 27 '38


Director: Michael Waszynski

Music: H. Kon

Songs: Gerson Sirota

Screen writers: S. A. Kaczyna, Marek Arenski

Based on the play of the same title by S. Ansky. Yiddish dialogue film produced in Poland. English subtitles. Film was previously in a French version starring Harry Baur. It is a tale of medieval witchcraft in a small town in Poland. Two Lubavitcher parents pledge their unborn first children as bride and groom for each other. When the children grow up, the boy studies mystic ritual in a synagogue so that he may make enough money to please the girl's father. The girl loves him but is betrayed by another, a wealthy man. In an effort to succeed, the student in the synagogue sells his soul to the devil and is killed. The girl on her wedding day asks the wandering soul of the boy to enter her body. When the town rabbi exorcises the spirit the girl dies.

Newspaper and Magazine Reviews

"The current version is by far the most elaborately—richly produced, carefully detailed, and accompanied by an excellent musical score...

It is a terrifying, weird, and fascinating depiction of Yiddish life and customs among the European Jews of the 15th century." Jesse Zunser

+ Cue p32 F 5 '38

"[I]t is definitely a film for Jewish audiences. Not only is it in Yiddish, but it deals with esoteric rites and mysteries which are certain to baffle and weary the uninitiated... There are passages when the motion picture invokes a mood powerfully... From the standpoint of straight film craft, 'The Dybbuk' is far from notable. The adaptation is episodic and repetitive; the staging is cumbersome and the acting, with few exceptions, is too frequently a matter of attitudeizing." Howard Barnes

— + N Y Herald Tribune p15 Ja 25 '38

"A study and an unintended indictment of the forms of thought and expression that characterize its people, 'The Dybbuk' is important. As cinema it is technically crude, lacking in coherence. Here and there are pictorial groupings, interesting enough in themselves, but poorly integrated in the general clutter of hyper-religious abracadabra and the familiar hocus-pocus of third-rate melodrama.

— + Time p58 F 7 '38

Trade Paper Reviews

"Haunting and compelling, despite its length, this Polish production taken from the rich field of Yiddish legend, symbolism and mystical rituals should prove absorbing to Jewish audiences and arty theatre-goers.

Family.

+ Boxoffice p23 F 19 '38

"This film will hold an appeal for Jewish audiences but despite the compelling beauty and mystery of the picture and a complete set of English titles, it holds small value for audiences that will not understand the Yiddish dialogue and are not steeped in the fables and legends of the Jewish race. Produced in Poland, the film has technical faults and could be improved by cutting in several spots.

Dybbuk. Daily p12 F 3 '38

"This is an eerie, overlong picture, which is compelling in spots and probably interesting only to a specialized audience. Dybbuk is very dubious boxoffice excepting for the native audience... The picture is very tedious in parts... There are some brighter folk dancing scenes but it's all lost in the rather absurd presentation.

Variety p17 F 2 '38

DYNAMITE DELANEY. Principal 77min Ja 2 '38


Director: Joseph Rothman

Screen writers: Charles Beahan. Joseph Rothman

Made with the cooperation of the State Highway Commission. The story has to do with the reclamation of Weldon Heyburn, a patrol officer, who is driven from the service and then after a kidnapping rescue, is reinstated.

Trade Paper Reviews

"Strictly a programmer, this new film produced by Principal Pictures will do okay as a filler in the program spots for neighborhood houses. The picture as a whole, however, is slipshod in production, has a weak story, spotted photography and sound, but the action goes far enough. Two things are lacking: a third-rate performance and an overlong picture.

— + Film Daily p2 Ja 27 '38

"This is okay for duals. Estimate: twin bill spot, filler for action.

— + Phila Exhibitor p78 F 1 '38

"A little long but maintains its gait pretty well and for the action fans, particularly those who love their copper heroes, 'Dynamite Delaney' will fill the bill suitably. It is a production in which economy has palpably figured but one which goes a notch or so above the average for independents, none the less.

+ Variety p15 Ja 26 '38

EN SAGA. Nordisk 80-90min Ja 6 '38


Director: George Schneevoigt

Music: Bengt Rodhe

Screen writer: Helge Lunde

Based on the Swedish novel Lalla by Jon Fries. Swedish dialogue film with English subtitles produced in Lapland. This is a saga of a child in a remote village who is rescued from wolves and brought up by a family of Lapps. She belongs to another tribe. When she grows up her foster father sends her to be a member of her own tribe but she falls in love with a young man of her tribe on her wedding day and runs off with him.

Science Suitability Ratings

"General patronage.

Nat Legion of Decency Ja 20 '38

Newspaper and Magazine Reviews

"[I]t is more notable for its extraordinary scenic beauty than for any interesting features of its story." Jesse Zunser

+ + Cue p32 Ja 15 '38

"It is strange how stirring 'En Saga,' imported here from distant Lapland, proves to be... The plot is as melodramatic as our own
in evading the law. Entertainment a matter of taste. Adults." Gen Fed of Women's Clubs (W Coast) "No vulgarity. Mature." Nat Council of Jewish Women Fox W Coast Bul Ja 15 '38 "A typical Mae West picture, with the usual disgusting sex tricks, excepting rub action, ridiculing any attempt at reform in public of- ficialdom. Wasteful, offensive. Wasted time. Adults, if any." 8 Calif Council of Fed Church Women Fox W Coast Bul Ja 22 '38 "Those who have seen 'She Done Him Wrong' will be disappointed. Others may find this different enough from the general run of films to think it entertaining. Adolescents, 12-16: no, ethics involved and false; children, 5-12: no."

MOTION PICT R p5 F '38

"Adults."

+ Nat Legion of Decency Ja 6 '38

"A: matter of taste; Y & C: no."

Parents' M p81 Mr '38

Newspaper and Magazine Reviews

"Those who enjoy the amoral West formula will find it amusing. Adults." Christian Science Monitor p15 Ja 29

"Mae West's... ripe, tongue-in-cheek sexiness gives the film a robust, music-hall vitality; and makes it good entertainment for the broad-minded."

Film Wkly p13 Ja 22 '38

"Coming to the screens of the country while the public still is discussing the lack of good taste by Mae West in her radio broadcast a week ago last Sunday, I am afraid 'Every Day's a Holiday' will encounter tough going. It will probably be the most widely ex- ploited of the eight pictures she has appeared in, but it will not be met with the same sort of critical comment which the others escaped."

+ Bombed Spec p20 D '35

"(It) is clean and dull. The offering has almost none of the salty speech and suggestive gesture which have made the star the high priestess of innuendo. It has very little in the way of compensating entertainment. For this Miss West herself is to blame, for she has written a feeble script, which is as unamusing and undramatic as it is proper." Howard Barnes N Y Herald Tribune p11 Ja 27 '38

"Sex ain't what it used to be, or maybe Miss West isn't. Anyway, it requires more indul- gence than we can muster on short notice to give her what she demands in an old West- ern. But she 'died game...'. It might well be that 'Every Day's a Holiday' went out yesterday obviously was not Mae Day." F. S. Nugent N Y Times p17 Ja 27 '38

"Entertainment for the distraught: Although 'Every Day's a Holiday' has been censored by connoisseurs the funniest Mae West picture ever shown, the film has its unusual qualities."

John Mosher N Y Times p17 Ja 27 '38

+ — New Yorker p56 Ja 29 '38

"'Every Day's a Holiday' will appeal only to Mae West's faithful followers. They will find their favorite up to, and with her, usual form. [It has] a pretty thin story... Sex— insofar as it is possible in proximity to Mae West—is a minor factor in 'Every Day's a Holiday'."

Newsweek p24 Ja 31 '38
EVERY DAY'S A HOLIDAY—Continued

"It is mild stuff. Gone are the lusty razzmatazz of Miss West's technique—the leer and the broad posturing... The screenplay lacks the direction that makes the direction of a West."

+ Stage p70 F '38

"Mae West's art comes under the head of unshrewdness. It is first seen in the vacuum-cleaning the script, disguising Mae in a fantastic black French periwig... Despite all directorial and script-writing efforts to make her steer a straight course, she still withers as she pleases." Time p55 Ja 24 '38

Trade Paper Reviews

"The picture emerges as a robust and vicious comedy, sure to please [Miss West's] many fans as well as anything she has ever made and endorsed with the qualities to win her new admirers since it avoids to a large degree the suggestive innuendos which have hitherto been identified with her screen appearances. Whether the controversy, which followed her recent air appearance will help or hinder her is the prime question; but it is reasonable to assume that, if the public runs true to form, it should pack the daily box."

+ Boxoffice p27 Ja 1 '38

"Mae West has found a vehicle more suitable to her personality than anything she has done in some time. It's comedy, songs, gay and witty smart talk, the type that she puts over so well, makes it a most enjoyable piece of entertainment, one which should play to some very good box-office returns."

+ Film Daily p9 D 27 '37

Motion Pict Daily p11 D 21 '37

"Exhibitors are first advised that 'Every Day's a Holiday' is censor-proof, clubwomen proof. Exhibitors can also be told that Mae's return to the gay '30's should have a nice effect at the box office... All in all, this is intensely salable."

+ Phila Exhibitor p62 Ja 1 '38

"By whatever standard posteriority judges the acting career of Mae West, it never shall be said that she was ever dull. And her new film is sporting, innocuous and rowdy entertainment, more typical of the star of 'She Done Him Wrong' than her other recent vehicles."

+ Variety p16 D 22 '37

"'Every Day's a Holiday' is less flagrantly sexy than previous Mae West screen exhibits, it is quite conservative—a model of discretion—from the West angle, considering the fact that she herself wrote the screen play to her own measure. ... With the marquee potency of the West name, and what it offers, picture should fare very well."

+ Variety (Hollywood) p3 D 20 '37

EVERYBODY SING. MGM 80-90min F 4 '38

Cast: Allan Jones, Fanny Brice, Judy Garland, Reginald Owen, Billie Burke, Reginald Gardiner, Lynne Carver

Director: Edwin L. Marin

Dances: Dave Gould


Music director: Dr William Axt

Screen writers: Florence Ryerson. Edgar Allan Woolf. James Gruen

A musical show with swing and operatic numbers, centering on a Definitely a depart of the West of which Reginald Owen is a dramatist and Billie Burke, his wife, a temperamental stage star, Lynn Fontanne and Judy Garland are their children and Fanny Brice and Allan Jones, maid and chef.

Audience Suitability Ratings

"A highly entertaining musical farce with excellent music, lovely costumes and settings and an extremely capable cast... No social value—but clean fun for the family."

Am Legion Auxiliary

"Gay and light, with beautiful settings, excellent cast, delightful music, fine photography and recording, but scanty, being at times keen and sparkling but unable to hold that tempo and quality. Family."

Calif Cong of Par & Teachers

"Noisy, enthusiastically produced musical-farce which will be acceptable to those who enjoy the fine singing of Allan Jones and can accept comedy of the slapstick variety, forced humor and the tiresome, fumbling of an eccentric family. The bad manners and question-able ethics are presumed to be acceptable because it is a farce. Characterizations too exaggerated at times to be amusing or funny."

Mature."

Calif Fed of Business & Professional Women's Clubs

"Allan Jones' songs, Judy Garland's Topsy number, and Fanny Brice's droolery highlight a spotless disappointing extravaganza. Mature."

DAR

"Amusing, entertaining, Family."

Gen Fed of Women's Clubs (W Coordinating)

"Family."

Nat Council of Jewish Women

"Family."

Nat Soc of New England Women

"Entertaining, Family."

S Calif Council of Fed Church Women

"The plot is almost too fantastic even for a musical comedy, and the family bickering grows tiresome, but there are enough entertaining moments to please the average movie-goer. Adolescents: entertaining; children: perhaps. Family."

Women's Univ Club, Los Angeles

"This picture is almost too fantastic even for a musical comedy, and the family bickering grows tiresome, but there are enough entertaining moments to please. Adolescents: entertaining. Family: entertaining; children: perhaps."

Los Angeles Film Critics' Assoc

"The plot is the least fantastic even for a musical comedy, and the family bickering grows tiresome, but there are enough entertaining moments to please. Adolescents: entertaining. Family: entertaining. Children: perhaps."

"Entertaining; Family."

Wkly Guide Ja 29 '38

Newspaper and Magazine Reviews

"With sudden starts and stops as irritating as an Mishon Avenue bus on route 22 of a temperamental theatrical family and its little boy genius it is a fairly pleasant entertainment which is a shame—since its cast includes some of the best musical and musical talent in Hollywood."

Jesse Zunser

+ Cue p40 Mr 12 '38

"When this new Metro musical sparkles it is a delightful affair, but the sparkling is far from constant. The picture is quite spotty. For this reason 'Everybody Sing,' though it offers a good deal of entertainment as a feature picture, does not rank among outstanding musicals."

Bert Harles

+ Hollywood Spec p11 Ja 29 '38

"Aside from this department's favorite actress, Miss Fanny Brice, the new show is not much fun. For is it the rest of the cast; the material is poor to begin with and the hodge-podge way it is strung together does not make the picture."

Marguerite Pappenheim

+ N Y Herald Tribune p14 Mr 11 '38

"Several things, all more or less negative in character, are wrong about 'Everybody Sing,' but the one big trouble is that it is too long. ... The burden of our lament, though, is the misuse of Fanny Brice. She sometimes shines brilliantly, but sheer, irreconcilable genius, to be funny, but not Fanny. And it's Fanny we care about, not the R. C."

Sunset Blvd N Y Times p15 Mr 11 '38

"Dear, good, honest Fanny Brice! What would this world do without her? ... I must say that aside from the Brice moments, the pic-
Film.

Motion.

ences.

entertainment,

titles:

impressively:

been

Garland

"Mediocre.

“There’s something to appeal to everybody in this smash musical success, in which Judy Garland is the starway to stardom by a coterie of comics the like of which has seldom been seen for one picture family.”

+ Boxoffice p19 Ja 29 '38

"Sure-fire laugh ‘musical with outstanding comedy’ interludes by Fanny Brice and a peppy blue slide from Judy Garland.”

Film Curb p7 Mr 12 '38

Everybody Sing is (.) a swell sing, song and laugh show with Judy Garland scoring impressively; (2) a musical show that moves to a fast and hilarious tempo with popular swing music and modern versions of operatic favorites cleverly balanced to appeal to varied tastes.

Sure-fire hilarious comedy concerning a madcap family, p14 A more show with wide appeal.

+ Film Daily p9 Ja 26 '38 + Motion Pict Daily p6 Ja 29 '38

“There is top notch entertainment from fade in to fade out, a showman’s picture with a title that should sell it, a screen show that lives up to the billing... There was good audience reaction.”

+ Variety (Hollywood) p3 Ja 19 '38

Everybody sings in this highly successful departure from the stereotyped filmusical. Here is something sufficiently different and routine as to warrant the guess that the pattern opens new fields for screen material. It’s a first class entertainment, boasting a cast of players. Film is something the customers will talk about, which means good box office.”

+ Variety p19 Ja 26 '38

“In this mixture of rip-roaring comedy, superb hiastronics and song numbers that will take their place among the best sellers, the whole flavored with an indescribable something that gives an occasional tug at the heartstrings. Metro has provided the exhibitor with a picture that spells boxoffice from the opening shot, through to the final fade.”

+ Variety (Hollywood) p3 Ja 19 '38

EVERYBODY’S DOING IT, RKO 62-66min Ja 14 '38

Cast: Preston Foster, Sally Eilers, Cecil Kellaway, Lorraine Krueger, William Brian.

Director: Christy Cabanne
Musical director: Frank Tours
Original story: George Beck
Screen writers: J. Robert Bren, Edmund Joseph, Harry Segall

A slapstick farce based on the current craze for picture puzzle contests. In this one gangsters hire professors to solve the puzzles and then sell the answers.

Audience Suitability Ratings

“Adult. Boring and too much slapstick. The story is too weak for the audience. Usually too long. Social value—offensive. Too many slapping and liquor scenes.” Am Legion Auxiliary

“A boring picture, with poor story, much drinking. A disgusting, rough slapstick. Adults. Calif Cong of Par & Teachers

“A silly picture, overburdened with vigorous slapstick and little novelty to recommend it.”

Excessive (Wax). Traveller (Wax). Calif Fed of Business & Professional Women’s Clubs

Mediocre. Unwholesome. Adults.” DAR

While production values are acceptable, this farcically-treated comedy, in which capable talent is wasted, is not amusing. Mature audiences.” Gen Fed of Women’s Clubs (W Coast)

“Atrocious, boring, gangster comedy. Unnatural, forced direction, drunkenness and slapstick destroy the mood. Adults.” Nat Council of Jewish Women

“A combination of drinking, slapping, gangsters, racetrack games, and only one gag reduces this picture to a waste of time. Mature.”

S Calif Council of Fed Church Women

P COast Bul Ja 15 '38

“To sit through this film, it is requisite to park one’s intelligence with one’s car... In accordance with the present vogue for slapstick the picture ends in a bout of slapping, slugging and head-bashing between racketeers, police and main characters until one prays for a gunman who will remember his calling and exterminate them all. Adolescents, 12-16: very poor, children impossible.”

— Motion Pict R p5 F '38

“General patronage.”

Nat Legion of Decency Ja 13 '38

“L. Y & C: medliocre.”

+ Parents’ M p31 Mr '38

Newspaper and Magazine Reviews

“Parent-Teachers organizations and other sociologically-minded groups who pass judgment on motion pictures in the light of their influence on the coming generation and the value to the present generations, will probably have some unpleasant things to say about ‘Everybody’s Doing It’ if it comes to attention at the right time. If you come from a family of academicians or involute whoopee-racers you and only the film’s gratificating opus, otherwise it will impress you as run-of-the-mill entertainment, with enough wit and prattling to send you scurrying under the pretense of studying for the lower brackets of dual programs, Family.”

Boxoffice p23 Ja 22 ’38

Trade Paper Reviews

“Faulty story, dialogue, production and direction make this a very poor picture, which the talents of Preston Foster and Sally Eilers are completely wasted. It can never hope for anything more than bookings in the lower brackets of dual programs, Family.”

+ Hollywood Spec p11 Ja 8 ’38

Trade Paper Reviews

“This was one was planned to cash in on the current rage for puzzle-solving, as capitalized on by big national advertisers. The film will intrigue a lot of fans who are right now struggling over various contests in our big newspapers.”

+ Variety p15 Mr 17 ’38

“+ Motion Pict Daily p3 Ja 10 ’38

“This is a weak sister... It is, on the whole, small time fare that will need lots of support. Audience reaction was poor.”

+ Phila Exhibitor p37 Ja 15 ’38

“[It] is a puzzle all by itself. Exhibitors will have to dope out where to spot it on the double bills... Film professes nothing higher than a filler-in spot and will be accepted by the trade on that basis.”

+ Variety p15 Ja 12 ’38

“Although rather rough and rowdy, slapstick for the most part. ‘Everybody’s Doing It,’ turns out to be hilarious fare of the old film school. It lacks the sharp feel comedies of the days when everything was broadly played, picture has zest and provides lots of fun.”

+ Variety p15 Ja 12 ’38

EXILED TO SHANGHAI, Republic 64min D 20 ’37

Cast: Wallace Ford, June Travis, Dean Jagger, William Bakewell
Director: Nick Grinde
Original story: Wallyn Totman

Wallace Ford portrays a newsreel cameraman whose courage carries him through adventures, business difficulties and romance. After he returns from the Spanish front with
EXILED TO SHANGHAI—Continued
his newreel shots, he discovers that most of his material has already appeared. Next he sells an idea for a newreel television invention which revoluzionizes the industry.

**Audience Suitability Ratings**
"A: sturdy; C: rather temperamental" — Christian Century p127 Ja 26 '38

"Adults and young people." E Coast Preview Committee

**Fox W Coast Bul Ja 8 '38**
"[It has] an improbable plot. Adults and young people..."

**Motion Pict & Family p2 D 15 '37**

**Newspaper and Magazine Reviews**

"Don't ask us what the title has to do with it. Adults and young people."

**Christian Science Monitor p15 Ja 22 '38**

**Trade Paper Reviews**

"Labeled to cash in on the current conflagration in China, this won't earn the goodwill of your boxoffice...you play up the title to catch the trade. Only in the final, fleeting scene is there any reference to Shanghai. Showmen can nullify the effects of this misnomer by describing the picture as it really is—a fast moving action story with more than competent cast. Family." + **Boxoffice p23 D 18 '37**

"A fast-moving topical adventure film, this is first-rate fare. Adults and secret agents of which it is comprised, will fit in neatly on double bills...a continuously interesting action programmer." + **Film Curb p10 Mr 19 '38**

"Fairly entertaining picture. The use of television as a newreel medium provides the plot in this one, with plenty of skullduggery and stunts by the cast helping to make picture a pleasing program offering. The story has plenty of action, although a bit incredible at times, and the cast is conscientious in its efforts to please." + **Film Daily p1 D 13 '37**

"This is very nice upper half twin bill family neighborhood fare, not class, sprinkled with mass humor, snappy pace, interesting plot twists, first rate production. Estimate: ideal family fare; top spot on duats." + **Philadelphia Exhibitor p55 D 15 '37**

"The only redeeming feature in this inpet dualer is the fast, glib Wallace Ford. But he is too fine an actor to be wasted on such fare. Hot boxoffice arrived at the title is a mystery. Story and the title are completely incongrous. Film has possibilities for the youngsters but falls short otherwise." + **Variety p17 D 15 '37**

THE FIRST HUNDRED YEARS. MGM
70-75min Mr 11 '38

**Cast:** Robert Montgomery, Virginia Bruce, Warren Williams, Binnie Barnes, Alan Dinehart

**Director:** Richard Thorpe

**Lyrics:** Bob Wright, Chet Forrest

**Music:** Dr William Axt

**Original story:** Norman Krasna

**Screen writer:** Melville Baker

The tale concerns the problems of young married people. Virginia Bruce portrays a successful actor's agent who is married to Robert Montgomery, unemployed yacht designer. When he obtains a position in a Massachusetts shipping company, his wife refuses to give up her successful business and accompany him. The marriage founders and divorce seems imminent until Miss Bruce discovers she is to have a baby and they are reconciled, driving to Montgomery's new job together.

**Audience Suitability Ratings**
"Adults." + **Nat Legion of Decency Mr 17 '38**

"Good characters excellently played and directed, with sprightly dialogue. Mature." + **Wkly Guide Mr 19 '38**

**Newspaper and Magazine Reviews**

"Chief weakness of this one is the fact of its boxoffice fare. It has been done many times before. It is our ancient friend, the triangle...I think such fine players as Virginia Bruce and Bob Montgomery can be reconciled in such lightweight entertainment, but there is a possibility—a strong one perhaps—that you will not agree with us all, that you will find the picture thoroughly entertaining." + **Hollywood Spec p8 Mr 19 '38**

**Trade Paper Reviews**

"Witty and tender by turns, at all times thoroughly delightful, this comedy-drama of marital joys and sorrows shows class production all the way and should register boxoffice returns commensurate with its calibre. Family." + **Boxoffice p19 Mr 19 '38**

"Splendid production has breezy comedy which all audiences should like." + **Film Daily p6 Mr 14 '38**

"One of those civilized, high-class domestic dramas which is tempered with comedy which will have middle-class matrons, the nation's sniggerers thrilled, chuckling over Montgomery's masculinity, polish and wit. Situations make more for adult entertainment...This will be pushed in select pictures elsewhere, it is polished material which will please." + **Philadelphia Exhibitor p97 Mr 15 '38**

"The fact that Robert Montgomery, Virginia Bruce, Warren Williams, Binnie Barnes and Alan Dinehart combine to make it a very agreeable entertainment puts "The First Hundred Years" in the big league of first-run pictures, with a chance for substantial boxoffice returns. It's all in the manner and the way it is done. Richard Thorpe has directed skillfully a story which is hackneyed and old-fashioned." + **Variety p15 Mr 16 '38**

"This comedy-drama of married life [is] for the deluxe trade. It probably will have limited appeal, but within the class boundaries the picture is sure to be worth a look...it will be well for the exhibitor to announce and give fairly good booking to "The First Hundred Years." + **Variety (Hollywood) p3 Mr 9 '38**

FIRST LADY. Warner 82min D 4 '37

**Cast:** Kay Francis, Anita Louise, Verree Teasdale, Louise Fazenda, Walter Connolly, Alan Dinehart

**Director:** Stanley Logan

**Screen writer:** Rowland Leech

Based on the play of the same title by George S. Kaufman and Katharine Dayton. It portrays a behind-the-scenes intimate view of how
two politically ambitious wives of cabinet members in official Washington society try to further their husband’s careers.

SEE ALSO issues of September 27 and December 27, 1937

Newspaper and Magazine Reviews

“This delighted in Washington..." will probably delight the ladies, even if it bores their escor ts more than a little... It is still bright, funny, satiric, and clever—yet devilishly talky. It talks its way interminably through brilliant Kaufmanisms, but it never moves—and not merely in the silhoutted move. It is in dire danger of becoming a stereopticon slide.” Jesse Zunser

+ — Cue p448 D 25 '37

“The difference between the stage and screen versions of ‘First Lady’ is approximately the difference between Jane Cowl and Kay Francis... It serves, indeed, to blunt ever so slightly the fine cutting edge of the play of the two seasons ago, and it places Miss Francis first lady in the untenable position of running second to Virginia Valli. For second lady is an art of insult, and Miss Francis has not mastered it.” F. S. Nugent

+ — Boxoffice p25 D 23 '37

“Although Miss Francis, with her famous wardrobe, suggests that as First Lady she would be primarily First Steppet, although necessarily an accurate gauge as to the forceful brunette in a comedy mood hammers down what should be airy and humorous moments, the film thrives on minor characteristics of Washington types... The film [is] a lively one, and one, I imagine, that will be taken very seriously abroad, where the impact prevails that ours is a land run by restless matrons.” John Marley

+ — New Yorker p19 D 25 '37

“There [is] little action, and no romance, in this comedy. For these conventional elements, ‘First Lady’ substitutes witty dialogue and a memorable sketch of a hackney driver, dramatized by its wom-enfolk, that brews its storm in its afternoon tea cups.”

+ — Newsweek p50 D 13 '37

FLIGHT INTO NOWHERE. Columbia

62min Ap 18 '38

Cast: Dick Purcell. Jacqueline Wells. James Burke

Director: Lewis D. Collins

Original story: William Bloom. Clarence Jay Schneider

Screen writers: Jefferson Parker. Gordon Rigby

An aviation film which capitalizes on the newspaper stories of finding alive Paul Redfern, last seen thirteen years ago when his plane crashed somewhere in the South American jungles.

Trade Paper Reviews

“Rapid-action adventure drama of aviation and seething jungles, this rates well with the better programmers. In production details it is a vast improvement on its predecessors in the Jack Holt series. Family.”

+ — Motion Pict Daily p6 Mr 15 '38

“The finished offering is something that lifts itself above the class of entertainment for which it was originally budgeted. It is exceptionally well cast, directed and photographed.”

+ — Variety (Hollywood) p3 Mr 10 '38

FLYING FISTS. Treo exchange 60min F 23 '38


Director: Robert Hill

Original story: Rick Hawkley

Screen writer: Basil Dickey

This is a fighting fighter who leaves the ring when he finds he is being built up into a cold blooded killer. He falls in love with a girl and later stages a comeback.

Trade Paper Reviews

“As far removed from a finished product as the pulseloading, celluloid Saturday film reburdened film of outcasts. As an exploitation picture it offers a meager ray of attractiveness to the drop-in trade; as straightforward film it is lost in a maze of defects. Family.”

— + Boxoffice p21 Mr 5 '38

“On the credit side of ‘Flying Flits’ we find a hard boiled Hollywood story with enough action, and a romance thrown in for the edification of the fans in the smaller neighborhood houses. On the debit side we find spotty sound, haste in production and a few cracks here and there that audiences that appreciate this type of picture.”

+ — Film Daily p7 F 25 '38

“Uninexpensive quickie, reminiscent of silent days on production. ‘Flying Fists’ is just another fight film. Several screen veterans furnish far better performances than story, direction or even better, production warrants. For the double bill setups.”

— + Variety p25 Mr 2 '38

FOOLS FOR SCANDAL. Warner-First national 83min Ap 16 '38


Director: Mervyn LeRoy

Music and lyrics: Richard Rodgers. Lorenz Hart

Music director: Leo F. Forstein

Screen writers: Herbert Fields. Joseph Fields

Based on the play Return Engagement by Nancy Hamilton, James Shute and Rosemary Case.

The plot is that if a man will make a persistent pest of himself, he may capture the fancy of his lady love. Fernand Gravet plays a marquis with no money who meets Carole Lombard, actress traveling incognito in Paris. Fernand fits in his life by assuming the job of cook and butcher for Carole. All her friends envy her except Ralph Bellamy who is her husband. Fernand wins her love although she has to chase after him to propose.

Newspaper and Magazine Reviews

“The growingly tiresome cycle of Whimsy Films comes to a final, depressing, unhappy, and uncomic climax in ‘Fools for Scandal’. In this unreal and fantastically absurd farce, Carole Lombard and Fernand Gravet annoy each other, and bore their audience, through eight reels of silly patter, childish squabbles, inane humor, and repetition.” Jesse Zunser

— + Cue p35 Mr 21 '38

“The five authors who pooled their talents may have thought that they were writing a gay cosmopolitan screen comedy until they were wrong. A gay, cosmopolitan, or comic. It is a witless, wearisome entertainment. It is safe to say that the script predicated a bad show.” Howard Barnes

— N Y Herald Tribune p14 Mr 25 '38

Trade Paper Reviews

“For a picture of its pretentions and talented personnel, this falls short of distinction and is in many ways a disheartening debut for Lombard’s first film for Warners and Fernand Gravet’s second in America. For Gravet it is not necessary to do much more than give his ultimate reception by the American public; for Carole Lombard it must be reckoned below her usual standard, and for the director-producer it is not up to the Mervyn LeRoy par.”

— + Variety (Hollywood) p5 Mr 15 '38
FORBIDDEN VALLEY. Universal 67min F 13 '38

Cast: Noah Beery, Jr. Samuel S. Hines. Frances Robinson

Director: Wyndham Gittens

Screen writer: Wyndham Gittens

A western melodrama

Audience Suitability Ratings

"Scenery shots and the herds of wild mustangs are interesting but production marred by many technical errors in acting and directing. Mildly amusing if you like the type. Too much shooting for children. Family-mature." Am Legion Auxiliary

"Family. Exciting for young children." Calif Cong of Far & Teachers

"A time-tested Western. Less exciting than most. Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"An entertaining Western, well acted, fast moving and beautifully photographed; especially interesting the mountain scenery and herds of wild mustangs. Family." Gen Fed of Women's Clubs (W Coast)

"Wholesome entertainment. Family." Nat Council of Jewish Women


"There is a lot of shooting, but no morbid details. No drinking. Family." S Calif Council of Fed Church Women

"[It has] a new kind of hero for the western trade, but 'Forbidden Valley,' even with this native hero, is hackneyed and unconvincing. Adolescents: poor; children: no. Adults. Women's Univ Club, Los Angeles

Fox W Coast Bus F 5 '38

"Adolescents, 12-16: poor; children, 5-12: no." — Motion Pic R p7 Mr 38

"General patronage."

— Nat Legion of Decency F 19 '38

"Family-Juvenile."

Wkly Guide F 5 '38

Trade Paper Reviews

"This isn't de luxe fare, but it should please the others. Estimate: pleasant family, neighborhood fare." + — Phila Exhibitor p85 F 15 '38

FRONTIER TOWN. Grand national 54-58min N 19 '37

Cast: Tex Ritter, Ann Evers, Snub Pollard. Charles King

Director: Ray Taylor

Screen writer: Edward Kelso

A western melodrama

Audience Suitability Ratings

"General patronage."

— Nat Legion of Decency D 9 '37

Trade Paper Reviews

"Less than formula is this conversation-bogged Western. From a singularly uninspired motivation of a flock of repetitious clips anent broncho busting, steer throwing and other rodeo events, the piece, for the most part, moves sluggishly. Family." — Boxoffice p21 Mr 19 '38

"Dried-in-the-wool western fans will label this passable entertainment a bit lacking in gun-shooting and fighting until the final scenes. Tex Ritter, however, is seen at his best for, in addition to superlative shooting and cowpoke melodies, he has ample opportunity to display his ability at broncho busting and steer 'decorating' in the opening sequence." + — Film Curb p8 Mr 19 '38

"Routine Western with rodeo background is o. M. Among action lovers."

— Film Daily p7 Mr 15 '38

"While manifesting interest, theatre audience was not really enthused. Estimate: routine."

— + Phila Exhibitor p85 D 15 '37

G

GAIETY GIRLS. London films-United artists 72min Mr 18 '38

Cast: Jack Hulbert, Patricia Ellis, Arthur Riscoe. George Withers

Director: Thornton Freeland

Screen writer: Arthur Macrae

Filmed in England. Musical with a Paris locale and a mistaken identity theme. A chorus girl, Patricia Ellis meets a young millionnaire who thinks she is a reporter. After complications they fall in love.

Newspaper and Magazine Reviews

"This unpretentious musical offers a pleasant score and a surprisingly fresh variation of the studio-worn fable about the show that must go on."

"[It] is a fresh-as-a-daisy English musical. It has sparkling lines, a logical story and a great show of versatility by England's gay, lantern-jawed Jack Hulbert. Opposite him, blonde, healthy-looking Patricia Ellis has a better role than Hollywood ever gave her, does better than she ever did in Hollywood."

— Time p40 Mr 21 '38

Trade Paper Reviews

"A tolerable film which fails to reflect much credit on the British as far as musical comedies are concerned. Lacking tempo, the proceedings, however, have a certain languor and carefreeness compatible with the story's pace."

— + Boxoffice p29 Mr 12 '38

"A pleasant musical farce, lacking in strong box office names but well-suited to general audiences."

— Film Curb p9 Mr 12 '38

"By introducing a really logical and believable plot [it] comes close to pioneering in the musical comedy field. . . For the better types of audiences, this one will prove a treat. For the quirky feline cater to the popular appeal, this film will please also, for, it has the essential comedy and swift action."

— Film Daily p8 F 25 '38
"Here is a routine musical, with comedy that will cause some laughter, but not a great deal, unless one is already familiar with the English angle; but story is mass stuff, quite familiar. Estimate: fair English musical."

Mayer-Burnstyn 76-80min Mr 7 '38

"The satute formula of making soluble the British talents of Jack Hulbert and the American star of Patricia Morison has resulted in one of Britain's better musicals. ... As a vehicle for American audiences, 'Galitcy Girls' should find favor."

Variety p25 Mr 2 '38

GENERALs WITHOUT BUTTONS.

Mayer-Burnstyn 76-80min Mr 7 '38


Director: Jacques Daroy

Screen writer: Jacques Maury

Based on the French Goncourt prize novel La Queue des Boutons by Louis Pergaud. Filmed in France with English subtitles. The natives of two French villages have been carrying on a feud because some village boys play for rain but the females still continue their fight.

"Audience Suitability Ratings"

"General patronage."

The Legion of Decency Mr 17 '38

"A: good; B+ & C: no."

Parents' M p76 Ap '38

"It is a strange commentary on the movie-making practices, in which children play most of the parts, come to us from abroad, The French have done it again. 'Generals Without Buttons' is one of the best pictures of the year, foreign or home-grown."

Scholastic p23e Mr 5 '38

"[It is] a deliciously comical, delightfully witty, and extraordinarily effective satire on war. The youngsters, gathered more or less at random, are excellent players despite, or perhaps because of, their non-professionalism."

Cue p14 Mr 12 '38

"'Generals Without Buttons' is announced as a satiric war film. In it I have seen on the screen, and perhaps like all French children, seem to be born actors. Yet these French children are being maneuvered—stabilized to behave like children—by the elders are for the most part without-outstanding contributions."

Nation p36e Mr 26 '38

"Though hampered a little by a satirical point that is eccentric to the story, 'Generals Without Buttons' is a picture you could truly call sweet. ... The kids are fine, so grave, witty and determined that the story keeps its suspense effortlessly. ... The film does nicely, carrying its mild preachment along on a sort of summer delight."

Redep p15 Mr 16 '38

"Into the Filmarte Theater has come another brilliant French motion picture... Knowing direction and splendid acting by a cast of youngsters. Their performances in a motion picture which takes one down the corridors of youth so surely and steadily that it must stand somewhere very near the top of all the screen's studies of children... 'Generals Without Buttons is a memorable picture about children. It is a memorable picture about their particular world in a fascinating and entertaining show." Howard Barnes

Pittsburgh Tribune p12 Mr 8 '38

"They do these things well, the French, and 'Generals Without Buttons' has all the virtues of simplicity, social humor and a refreshing quietude. (It is) a light-hearted theatregoer... Jacques Daroy has directed it sensitively, an inspired respect for the iconclad, adult-posted world children live in, and with a camera-wise relish of the pastoral." F. S. Nugent

New York Times p33 Mr 8 '38

"The French child actors always amaze me, and so I am always impressed enormously by the French creators of youngsters. ... The picture is something of special interest for the discerning."

John Mosher

Newsweek p26 F 14 '38

"Of special interest is the French comedy of warfare between the children of two feuding villages which acquires a gentle but extremely amusing satire on militarism. As a satire it is dangerous. It involves several good actors, but they are overshadowed by the naturalistic performances of the cast's half a hundred children."

"Newsew p26 F 14 '38

"A superlative French comedy is struck in a French film called 'Generals Without Buttons.' It drags a little, and the anti-war satire is meant to convey is diffused and rather overpowered by a series of backyard skirmishes by a highly articulate group of urchins; but the picture is so ingratiating in idea and execution that whether it fails or succeeds in its purpose, it should certainly be seen."

Katharine Bement

Stage p60 Mr '38

"With the polished simplicity of a parable, the frugal drawings of gaiety, and a cast of eager, fresh child actors, 'Generals Without Buttons' is a gently satirical story.

Time p40 Mr 21 '38

"Trade Paper Reviews"

"Add this to the French pictures that have distinguished themselves by the delightful humor and the sheer artistry of the performers. It is a glowing satire on war portrayed mainly by a group of children in a jocose and frolicking style."

Boxoffice p55 F 19 '38

"This new French film will find favor with the French fans, but its exhibitor value is restricted to a foreign sphere. The English titles and prologue are not quite adequate in explaining the finer points in the dialogue. The story is unusual, and the principal part of the story is carried by a number of children."

Film Daily p12 F 1 '38

"Motion Pict Daily p8 Ja 21 '38

"The children are handsome, intelligent, charming to watch, should especially captivate the women. This is a thoroughly charming picture, one of the best foreign works to arrive."

Estimate: top-notch art, class.

Pictorial Parade p26 Mr 15 '38

"Clever satirical picture with a large cast of children is unusual entertainment, but probably limited in its appeal. The film is very amusing, off the run-of-the-mill type of product and with a distinctly Gallic flavor. Juveniles are excellent potential actors with a natural attractive gamin types. ... It's certain to entertain and hold attention of those who see it, but is not to be recommended for children. Not because of any immorality but because of juvenile tendency to imitate the gang fights."

Variety p15 Ja 26 '38

"GIRL of THE GOLDEN WEST. MGM

120min Mr 18 '38

Cast: Jeanette MacDonald, Nelson Eddy, Walter Pidgeon, Leo Carrillo, Buddy Ebsen.

Director: Robert Z. Leonard

Dance director: Albertina Rasch

Lyrics: Gus Kahn

Music: Sigmund Romberg

Music director: Robert Stothart

Screen writer: Isabel Dawn, Boyce DeGaw

Based on the play of the same title by David Belasco. The locale is California in the 1850's. This is a lush Bolero extravaganza in which Miss MacDonald plays owner of a mining town's only saloon; Nelson Eddy is a Mexican bad man; and Walter Pidgeon is the sheriff in the gold camp. Miss MacDonald sings Counted's Ave Maria, Liszt's Liebestraum and several duets with Mr. Eddy.
GIRL OF THE GOLDEN WEST—Cont.

Audience Suitability Ratings

"General patronage."  
Nat Legion of Decency Mr 21 '38

"Family."  
Wkly Guide Mr 19 '38

Newspaper and Magazine Reviews

"Girl of the Golden West' turns out to be a two-hour operetta, bravely and unfeelingly new to Delacorte's operetta of 30 years ago. Jeanette MacDonald and Nelson Eddy sing delightfully, but act sadly and cloyfully. The film could have been cut 30 minutes to make reasonably good entertainment; as it is, the whole thing is overlong, tiresome, and flat."  
Jesse Zunser  
— Cue p93 Mr 26 '38

"Everything in [H] is excellent in itself.  
Metro spared neither money nor care in providing a production which is pleasing to the eye. But the whole thing merely does not.  
But the whole thing merely does not.  
Metro spared neither money nor care in providing a production which is pleasing to the eye. But the whole thing merely does not."

+ — Hollywood Spec p5 Mr 19 '38

"One is tempted to wish that there might be a modicum of care for the girl and the dash- 
ing bandit-lover, Johnson. It is rich material 
for a farce or a satire and may be done yet. 
Although Miss MacDonald is a competent 
and capable artist, her Capitol efforts are perilously close to being funny now and then, 
it always rights itself and causes one to admire Miss MacDonald.  
Western draws her 
ability to handle the dialogue and situations 
with a semblance of conviction.  
...The same 
and capable artist, her Capitol efforts are perilously close to being funny now and then, 
it always rights itself and causes one to admire Miss MacDonald.  
Western draws her 
ability to handle the dialogue and situations 
with a semblance of conviction.  
...The same 
and capable artist, her Capitol efforts are perilously close to being funny now and then, 
it always rights itself and causes one to admire Miss MacDonald."

— Y Herald Tribune p14 Mr 25 '38

"Cutting might have done wonders for the story, had not this picture been provided with 
and capable artist, her Capitol efforts are perilously close to being funny now and then, 
it always rights itself and causes one to admire Miss MacDonald."

— New Yorker p81 Mr 26 '38

"This ponderous two-hour long musical 
'Western' will try the patience of even the 
Jeanette MacDonald-Nelson Eddy fans."

— Filmweek p25 Mr 29 '38

"[I]t plaster们 pretentious, vociferous 
songs and an assortment of plot clichés all 
over Day's ancient yarn about the mad, 
bad days in early California."

Time p10 Mr 21 '38

Trade Paper Reviews

"Leo's prize duel of mortgage lifters are 
the most exciting scenes in a musical which, if for 
no other reason than past performances, should 
maintain the pair's high boxoffice batting 
average. Although a valiant effort has been 
made to give with the lavish brush of modern 
production methods the somewhat outdated 
tempo of the operetta in which the picture finds its 
glitches, the feature is still bogged 
down with slow-moving sequences, attributable 
to an unpruned screenplay and sluggish 
direction."

— Boxoffice p21 Mr 19 '38

"Brilliant musical romance. 
Although a valiant effort has been 
made to give with the lavish brush of modern 
production methods the somewhat outdated 
tempo of the operetta in which the picture finds its 
glitches, the feature is still bogged 
down with slow-moving sequences, attributable 
to an unpruned screenplay and sluggish 
direction."

— Variety p15 Mr 19 '38

"A superb lyrical romance, gorgeously pro-
duced, with just the right grooviness for the 
popular taste in eye and ear entertainment is this 
screen version fashioned from the old 
David Belasco play. It has enough to 
delight any audience and will unquestionably 
prove a tremendous money maker."

+ — Variety (Hollywood) p8 Mr 12 '38

GIRL THIEF. Associated British 64min 
Ja 7 '38

Cast: Marian Marsh, Anthony Bushell. 
Clauude Hulbert. Ralph Ince. Joan Gardner
Director: Paul Merzbach
Original Story: Paul Merzbach
Screen writers: Harold Simpson. Frank 
Miller. Jack Davies

Filmed in England. A musical romance in 
which two people fall in love, only to find out 
later that they each love another.

Trade Paper Reviews

"Whenever the British studios try to do the 
bubbling light romantic themes in imitation of the 
Hollywood formula the result is usually 
less than sparkling. This one is no exception. 
The idea is there, all right, but it gets lost in 
unverified treatment. In the end the heavy-handed 
style of developing scenes that must be played 
slowly and overlong, but all is reduced to 
draftly to David's delight does not a thing. 
Marian Marsh is shown to disadvantage 
for the direction has her performing in a 
very woody manner."

— Film Daily p8 Ja 14 '38

"This is weak. It is very British; it is poor 
in every department—especially in cost. 
Hulbert is a comedian in England, but pretty 
pathetic here. Estimate: poor."

— Phila Exhibitor p72 Ja 15 '38

"Situations in this picture are rather 
questionable, but Marian Marsh and Anthony 
Bushell serve as capable targets for Cupid's 
arrow. The film is not a measure of the low 
qualities of the film. Essentially just one of 
so-so duals."

+ — Variety p15 Ja 12 '38

THE GIRL WAS YOUNG. Gaumont 
British 68min F 17 '38

Cast: Nova Pilbeam, Derrick De Marney. 
Percy Marmont. Edward Rigby
Director: Alfred Hitchcock
Screen writers: Charles Bennett. Edwin 
Greenwood. Anthony Armstrong

Based on the novel, A Shilling for Candles, 
by Vera Brittain. 
Filmed in England. A mystery story in which an 
English actress is discovered mysteriously strangled on a 
deserted beach.

Audience Suitability Ratings

"Adults and young people."  
E Coast Pre-
view Committee

+ — Fox W Coast Bul F 12 '38

"Adults."

Nat Legion of Decency Ja 27 '38

"Not much of a story for the first 
adult role of Nova Pilbeam. But when Alfred Hitch-
cock directs even the thinnest of plots, it turns 
out to be exciting."

+ — Variety (Hollywood) p23e Mr 5 '38

Newspaper and Magazine Reviews

"Alfred Hitchcock seems to be finding it 
increasingly difficult to live up to the high 
standards he set in. 'The Girl Was Young' 
Hitchcock falls back on the identical formula 
that made the enormously successful '39 
Steinbeck-Johnston pairing. Unfortunately, 
the result is a weak and pallid imitation—hardly more than 
passable entertainment. Missing is the tense, 
framing with its chilling sense of impending 
danger which made Mr. Hitchcock's earlier pictures 
such memorable cinema experiences."

Jesse Zunser  
— Cue p38 F 12 '38

"Alfred Hitchcock, the English director who 
made so many of the desired film 
Hitchcock, the English director who 
made so many of the desired film 
Hitchcock, the English director who 
made so many of the desired film 
Hitchcock, the English director who 
made so many of the desired film."

— Variety p52 F 19 '38
“[It] is perhaps not as good as the best of its predecessors, but it is better than any current melodrama and it is typical of Mr. Hitchcock. . . . Plenty of suspense remains, and the good scenes can be recommended to those who can take their excitement straight.” — Mark Van Doren

“Alfred Hitchcock has turned out another crisply paced, excellently performed film. Although it misses the heart-thrashing suspense, the febrile excitement of 'The Thirty-Nine Steps' and 'The Woman Alone', his new work has a tighter charm which serves his purposes—and ours—almost as well. . . . Mr. Hitchcock has twisted and woven [melodramatic commonplaces] into a taut skein of adventure and romance.” — F. S. Nugent

“[It] was rather exasperating and disappointing to me. It begins with a smart murder, but wanders through the English rural landscape in a fashion so lacking in that sound common sense we like in our mysteries, or like to think we have, that it is almost unbelievable. . . . One never has a doubt that it will all end in a nice style, and I am afraid one can never guess how the story is to be told by a Hitchcock film.” — John Mosher

“Alfred Hitchcock has directed it with the same mastery of characterization that distinguished 'The Thirty Steps.'” — Newsweek p23 F 7 '38

“[N]ova Pilbeam has grown into an attractive young actress. . . . The real hero of this piece is the director, Alfred Hitchcock, the man who made 'The Thirty Steps.' His oblique methods of building character, story, and suspense uniquely set him apart from his English and American colleagues. He has applied his infallible methods here, and the result: Superb melodrama.” — Stage p10 F '38

“[I]t is a melodramatic hodge-podge that lacks the vivid outlines and clear characterization that Hitchcock films usually have, and, therefore, a fair sample of Hitchcock devices.” — Time p32 F 14 '38

“Exhibitors and audiences who have come to expect a certain stimulation from the fine directorial hand of England's Alfred Hitchcock won't be disappointed here. Given a set of not too unusual circumstances and the smug English countryside with which to point up much well-preserved tradition, Hitchcock has woven a tale of mystery and romance with compelling force. Family.” — Boxoffice p19 Ja 29 '38

“Although the clipped British accents of several of the players make some of the dialogue difficult to catch, without exception, they offer portrayals in the best English manner. The English men and women are well defined and excellent performances by the youthful leads.” — Film Daily p12 F 19 '38

“This British production may get away to a slow start, when it finally begins, but it is one of the most tense and gripping dramas imaginable. With some judicious cutting in the early scenes, this Alfred Hitchcock production will have them sitting on the edges of their seats.” — Daily p6 Ja 19 '38

“Slow, British, this is best for houses where they can 'take the usual accents, foreign loc-” — Phila Exhibitor p59 Ja 15 '38

GLAMOROUS NIGHT. Republic-Associated British 60-65min D 6 '38

Cast: Mary Ellis, Otto Kruger, Barry Mackay, Victor Jory

Director: Brian Desmond Hurst

Music and lyrics: Irving Novello. Christopher Hassa

Screen writers: Dudley Leslie, Hugh Brooke. William Freshman

Based on a London stage success of the same title by lvor Novello. Filmed in England. It tells the tale of a Ruturitan monarchy threatened by dictators. Mary Ellis, cast as a Gypsy maiden with whom the king is infatuated, saves both the king's life and his kingdom.

Audience Suitability Ratings

“A: hardly; Y: fair; C: little interest.”

— + Christian Century p222 F 16 '38

“General patronage.” — Nat Legion of Decency Ja 13 '38

“Family.” — Wky Guide D 25 '38

Trade Paper Reviews

“Estimate: well-made foreign entrant; names may help it; otherwise, on duds.” — Film Trade p23 D 15 '37

“An elaborate production, judged by average British International Pictures' standards, and with the prestige of the prosperous Drury Lane Theatre run, indications point to general popular appeal in this country [England], especially in Europe. Panned here, but future in America, however, is negligible. . . . Main general criticism is that the picture falls short of a super, and is too elaborate for a programmer.” — Variety p23 My 19 '37

GOLD IS WHERE YOU FIND IT. Warner 90min F 12 '38

Cast: George Brent, Olivia de Havilland. Claude Rains, Margaret Lindsay, John Litel. Marcia Ralston. Barton MacLane

Director: Michael Curtiz

Music: Max Steiner

Music director: Leo F. Forbstein

Screen writers: Warren Duff. Robert Buckner

Based on a Cosmopolitan serial novel by Clements Ripley. Filmed in Technicolor. This is the tale of hardship among the miners and the gold miners in California in the '70s. The miners battle to remove gold from the lode and save the farmers. Claude Rains, a descendant of early settlers, fights the miners and wins in the end.

Audience Suitability Ratings

“A: good; Y: very good; C: good but strong.” — Christian Century p237 Mr 2 '38

“Excellent. Entertaining, instructive. Family. DAR”

“While the somewhat didactic tone of the dialogue interferes occasionally with the artistry of the story, on the whole, the film is most interesting dramatization of a picturesque phase of California history. Ado-lescents: excel! children too violent.” — Woman's Univ Club. Los Angeles

“Fox W. Coast But F 5 '38

“Consistently entertaining. Condensible. Family-mature.” — Am Legion Auxiliary

“Vivid and convincingly, cast and ably directed. Mature. Family.” — Calif Cong of Fair & Truth


“An unusually fine cast contribute worthy characterizations with an outstanding performance by Claude Rains. Family.” — Gen Fed of Women's Clubs (W Coast)

“Family.” — Nat Council of Jewish Women


GIRLS ON PROBATION. See Beloved brat
GOLD IS WHERE YOU FIND IT—Cont.

"Authentic bit of historical dramatization in lovely technicolor. Romantic interest not over stressed but gives balance to the whole."

Family."

Reviewed by Harold Turner

Motion Pict & Family p6 F 15 '38

"General patronage."

Nat Legion of Decency F 10 '38

"A, Y & C: excellent."

+ Family."

p76 Ap '38

"There is a spectacular flood at the end, and the effectiveness of the whole thing is enhanced by Technicolor Family."

Wky Gid F 12 '38

Newspaper and Magazine Reviews

"Good performances lift it somewhat above average fare."

+ Christian Science Monitor p15 F 26 '38

"It makes for thrilling, memorable drama. And the story is well told. [It] is excitedly, unforgettably pictured. The cast measures up in every way to the epic stature of the film."

Jesse Unser

+ + Cue p38 F 12 '38

"It puts the bigger, better pictures, good enough visually and strong enough dramatically to give full measure of satisfaction to audience. Technicolor (F) is the only made entertaining—the best of all ways to teach it—yet it is a warmly human document, with much virile action through which runs the thread of a beautiful romance."

+ Hollywood Spec p7 J 29 '38

"George Brent is the hero, Olivia de Havilland is the heroine—a little too delicate a heroine to expertly handle a harrow as she is the heroine of two. The best performance is that of Tim Holt." (3 stars)

Beverly Hills

Liberty p37 Mr 19 '38

"A stock melodrama-romance of turbulent California days has been spruced up with color and given a jolting climax. The Technicolor only serves to make a pipe dream seem more unreal. 'Gold Is Where You Find It' is as pretty as a picture postcard and about as dramatically effective. Color scarcely atones for a slow and jerky continuity. I should much have preferred black and white action out of hand and hand spoiled a narrative of intrinsic worth by its recurrent demand to pose pretty pictures." F. S. Nugent

+ + N Y Times p20 F 14 '38

Reviewed by John Mosher

New Yorker p71 F 12 '38

"The film offers occasional excitement and a spectacular climax, but its personal narrative is unworthy of the good cast and interesting theme."

+ - Newsweek p29 F 21 '38

"Another film that starts with a bang and ends with a bang is 'Gold Is Where You Find It.' The thing that makes you gnash your teeth is the fadeout (George Brent and Olivia de Havilland standing on a hill over looking a beautiful valley of fruit trees), while in a related way the exterminating Hollywood literalness."

Katharine Best

+ - Stage p60 Mr 30 '38

"'Gold Is Where You Find It' contains capsules of information for the curious, sugarplums for the romantics, action for whistle-de-stomp addicts."

Time p58 F 21 '38

Trade Paper Reviews

"A golden stream will be directed to the tales of every theatre that books this fast moving, enthralling picture of early California gold-mining days, magnificently produced, di-

rected, acted and filmed in staggeringly beautiful Technicolor, Family."

+ Boxoffice p19 J a 29 '38

"Technicolor photography is the real star of this ambitious outdoor film. Starting slowly with extensive narration during impressive scenic shots, the search for gold, the human story fails to catch audience interest for the first third of the footage. Once it gets under way, however, the tale is a stirring one."

+ Film Curb p10 F 19 '38

"Suddenly aware of unattched story sources in American Saga, Hollywood projects a new cycle—historical epics, of which [this] is a noteworthy contribution. Somewhat more chromatic than dramatic. Its outstanding feature is the improved Technicolor. The film is somewhat lacking in comedy, but has exciting moments, scenes of awesome beauty, and should hold audience-appeal for its historical and esthetic values."

+ Film Daily p8 J a 25 '38

+ Motion Pict Daily p6 J a 20 '38

"It is a Technicolor epic not too strong on the emotional side. It can stand lots of selling. Audience reaction was fair."

+ Phila Exhibitor p78 F 1 '38

"'Old Money has been expended on 'Gold Is Where You Find It.' Result will be that not only will business be blaze-bright in the theater, but the subsequenters will profit wondrously in the key first runs. Cosmopolitan production that it is, the usual Hearst ballyhoo and general promotion will be boisterously public attention. Word-to-mouth will do the rest."

+ Variety p17 F 16 '38

"big, spectacular, pictorial picture is 'Gold Is Where You Find It.' But, for all its heroic proportion and magnificent investiture, it lacks the power to stir deeply on the emotional side, and for that reason will have to exert all exploitation possibilities and showmanship to garner impressive grosses."

+ Variety (Hollywood) p3 J a 19 '38

GOLDWYN FOLLIES. United artists 110-120min F 4 '38


Lyrics: Ira Gershwin

Music: George Gershwin. Vernon Duke

Music director: Alfred Newman

Screen writer: Ben Hecht

Film: A Technicolor spectacular musical with ballet dancing, Bergen and his dummy, singing, comedians. Its locale is Hollywood and its leading actor is Adolph Menjou, and scarcely whose efforts are a failure until he finds a simple country girl, Andrea Leeds, who acts as critic in finding what the average film goer wants. She falls in love with Kenny Baker while Menjou falls in love with her.

Audience Suitability Ratings

"A & Y: of excellent: of: probably good."

+ + Christian Century p267 Mr 2 '38

"Excellent."

+ + Fox W Coast Bul F 5 '38

"Family." Am Legion Auxiliary

"Outstanding musical extravaganza. Family."

Calif Cong of Par & Teachers


"A picture of outstanding merit, unexcelled in its type and of universal appeal. Family. All ages."

Gen Fed of Women's Clubs (W Coast)

"All the superlatives of the Hollywood Diction described to describe this bounteous entertainment feast. Family."

Nat Council of Jewish Women

"Outstanding entertainment." Nat Soc of New England Women

Plaza
“There is interest and entertainment for many diverse tastes in this production which, with the exception of the work of three unobtrusive stand-ins, is teamwork and wholesome. ‘Family.” — S Call of the Council of Fed Church Women

“[It] marks a new record for film musicals. There are noreditable elements, the various parts of the puzzle, and the diverse elements are blended smoothly. Adolescents: delightful. ‘Goldwyn’s Family.'” — Women’s Unit Club, Los Angeles

Fox W Coast Bul F 19 ‘38
Reviewed by Harold Turney

Motion Pict & Family p5 F 15 ‘38

“General paragraph.”

Nat Legion of Deeny F 17 ‘38

“A & I: very good; C: long but good.” — A cable at M P 156 Ap 38

“The whole thing is weighted down by too much talent. Good in spots.” — + — Scholastic p83 Mr 5 ‘38


Newspaper and Magazine Reviews

“This ‘Goldwyn Follies’ is of added testimony to prismatic camera work of scenes, although it does not seem to be as successful in the farce, romance, and sentimental departments. It is undoubtedly one of the most opulent of all natural color pictures, everything being done without regard to expense.” — Mordaunt Hall, Boston Transcript p5 F 26 ‘38

“Mr. Goldwyn has crowded his omnibus with so many pieces — and so much of each — that it is difficult, if anything, too much of the story. Adults and young people.”

— Christian Science Monitor p17 Mr 5 ‘38

“The highlight of approaching motion picture entertainment is a musical: ‘Goldwyn Follies,’ a styling by the particular methods of Mr. Goldwyn. The usual ‘hotchpotch’ aspects of song-and-dance are submerged with the beauty of display. Mr. Goldwyn outdoes Goldwyn, and he spent some $2,000,000 to accomplish it, succeeding purely from the standpoint of musical pretentiousness.” — J. F. Cunningham

+ + Commonweal p464 F 15 ‘38

“It’s a pretentious and sumptuous revue, embracing a pommous array of cinematic talent; flashy spectacle, theatrical fancy dress, and colorful pageantry. Full value for anybody’s entertainment money. Indeed, it’s a bit too full.” — Jesse Zunser

— Cur P44 F 19 ‘38

“I have not on hand one blessed supertative that will enable me to convey to you even a faint idea of the treat in store for you when you see it. [It] is a musical. [It] establishes a new mark for the entire film industry. Folks will lurch stage, and the usual ‘hotchpotch’ aspects of song-and-dance are submerged with the beauty of display. Mr. Goldwyn outdoes Goldwyn, and he spent some $2,000,000 to accomplish it, succeeding purely from the standpoint of musical pretentiousness.” — J. F. Cunningham

+ + Hollywood Spec p7 F 5 ‘38

“[It] is long, spotty, with some amusing interludes, lovely use of color, and considerable boredom. . . . Actually Charlie McCarthy is the best of the revue—and he is heard over the radio. Beautiful and frequently dull.” (3 stars) Beverly Hills Courier p82 F 27 ‘38

“Not a talent nor a ten-spot has been spared in ‘The Goldwyn Follies.’ The fullness of the bounty is somewhere overpowering—perhaps even overloaded when you find your favorite performer supplanted by another. The list starts with Charlie McCarthy. No matter how real your radio or radio in your home is, you will enjoy the back-talking sourpuss in person.” — Lit Digest p23 F 19 ‘38

“Some of it is [sic] quite amusing and some of it awful.” — Otis Ferguson

New Repub p165 Mr 16 ‘38

“Samuel Goldwyn has shot the works in ‘The Goldwyn Follies’ and has bartered his good taste he has made the entertainment eye-teasing as well as ample, but it is on the top-heavy side . . . For my money, the ballets are the best parts of the show. . . . They are stunning interludes of screen dancing. . . . Edgar Bergen’s ‘Arms and the Man’ offers a touch of humor unobtrusively. . . . The ‘Goldwyn Follies’ is notably lacking in humor.” — Howard Barnes, N Y Herald Tribune p8 F 21 ‘38

“I stayed awake at the Rivoli, sometimes with an effort, and found, at the ‘Follies’ lodg-podge. Since it bears the Goldwyn trade-mark, it goes without saying that it is a superior hodge-podge, completed almost exclusively by superior specialists.” — Technically [it] is off the gold standard. The color is downright bad in the skin, the music is bad, and the material was so loud we couldn’t hear Mr. Goldwyn think.” — Follies” — F. Scott Fitzgerald

— + — N Y Times p15 F 21 ‘38

“[H] should assist many sad folk through the grim phases of this particular season, for there can be no question of the general gaiety, exuberance, and freshness of this spectacle. . . . It is doubtless remarkable, that the director, George Marshall of every Artistic, whip up hamburghers, arlas, Shakespeare (there’s a ‘Romeo and Juliet’ ballet), Charlie McCarthy, the Ritz Brothers, settings from Chirico, and life on the toilets and under the klieg lights into so smooth an icing.” — John Mortensen

+ + New Yorker p74 F 19 ‘38

“Goldwyn has staged a lavish, eye-seeking musical that lacks the intelligence of a European. If the ‘Follies’ falls short of its ambitious mark, it is because George Marshall, director, has not been able to cover the bases. With enough talent, but not always, successful routines into the film’s two hours.” — + — Newsweek p25 F 14 ‘38

“The ‘Goldwyn Follies’ is such a conglomeration of badly edited variety acts, including ballet, grand opera, and a montage of gold coins and a hot dog wagon, that I have credited it to bad indigestion. Nothing seems to fit anywhere except George and Charlie McCarthy, who ran around in my mind with the seven dwarfs, and he’s all right, even if his competition was worth mentioning on the screen.” — Katharine Best

+ Stage p60 Mr 38

— The specialties displayed in ‘The Goldwyn Follies’ are sometimes brilliant, sometimes dull, always expensive. . . . The Goldwyn girls, trade papers, and comedy and popular music giving patrons entertainment. . . . ‘The Goldwyn Follies’ is a surefire hit anywhere, with the help of a producer at this boxoffice, first, through its ideal exploitation possibilities and, secondly, because it will win the acclaim of every patrons.” — + — Time p58 F 7 ‘38

Trade Paper Reviews

“Abounding in the lavishness and excellence which have become the tradition of its producer, this runs the gamut of entertainment without much of the traditional aspects. . . . The Goldwyn girls, trade papers, and comedy and popular music giving patrons entertainment. . . . ‘The Goldwyn Follies’ is a surefire hit anywhere, with the help of a producer at this boxoffice, first, through its ideal exploitation possibilities and, secondly, because it will win the acclaim of every patrons.”

+ + Boxoffice p25 F 5 ‘38

“Never before has Technicolor been employed with such striking success as in this gorgeous extravaganza, which skillfully blends the talents of many artists and surpasses not enough of any of them to suit anybody’s.” — + + Film Curb p8 F 26 ‘38

“This lavish, tuneful, tastefully wrought musical is entertainment of patent power. Heralded as the initial feature to bear the Goldwyn name, both from the standpoint of presentation and in the photoplay’s title, the entire proceedings are worthy in every respect. Appraisement of its value as participator and public is predicated upon its all-around solidity.”

+ Film Daily p5 Ju 27 ‘38

“Here are plenty of marquee names, a mixture of specialties, and a mind-numbing palatable sequences to suit every taste. Estimate: box office.” — + + Phila Exhibitor p84 F 15 ‘38
GOLDWYN FOLLIES—Continued

"[It] turns out to be a lavish production in which certain individual performances and ensemble erase the memory of some dull moments. At the boxoffice it will do big business. ... Lacking the flash and glitter provided before, the Goldwyn Follies would be just another extravaganza. The rainbow dressing gives it the punch of importance."

+ Variety (p8) Ja 25 '38

"The Goldwyn Follies' sets a new standard for sheer screen beauty and sumptuous production, to cap other merits as lush entertainment of exceptional box office promise. In its assembly of talent and established names of great variety, the picture has something for all tastes. The comedy runs the gamut from satire to the broadest slapstick."

+ Variety (Hollywood) p3 Ja 26 '38

HALKA. Star-film 90min Ja 16 '38


Director: Julius Gordan

Screen writer: Leon Schiller

Polish opera without English subtitles. Based on the opera of the same title by Stanislaw Moniuszko. It is the tale of a peasant girl who leaves her mountain lover for a nobleman. When he kills her, she returns to her humble sweetheart.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"[It is] called the first national opera of Poland—not because of anything peculiarly nationalistic in its theme, but apparently because it was the first opera by a Polish composer to establish himself as a permanent part of the repertory of musical drama the world over. It is well worth seeing—and hearing." H. T. S. + NY Times p11 Ja 17 '38

Trade Paper Reviews

"Good entertainment for the Polish fans, but exhibitor value is restricted."

+ Film Daily p12 F 1 '38

"There are some highly artistic moments in this film. Pace is slower than that of most films and it is practically a filmed version of an opera. It is about as well suited as that of the average opera, but there are some pleasant folk dances and festivals."

+ Variety p13 Ja 19 '38

HAPPYLANDING. 20th century-Fox 90-
102min F 11 '38

Cast: Sonja Henie, Don Ameche. Jean Hershalt, Ethel Merman, Cesar Romero. Billy Gilbert

Director: Roy Del Ruth

Music: Sam Pollak. Jack Yellen

Screen writers: Milton Sperling. Boris Ingster

This is an elaborate musical production with many dance skating sequences. Don Ameche, manager of the band leader, Cesar Romero, accompanies him on an airplane flight to Norway. There they meet Sonja Henie who follows them to America with the help of the philanthropist, who is in love with her. After many complications Sonja marries Ameche and Romeo marries Merman. A new American band is organized.

Audience Suitability Ratings

"A: feasible; Y: not the best; C: no."

— Christian Century p190 F 9 '38

"An enjoyable, though somewhat lengthy musical. Negligible social values. Family. " Am Legion Auxiliary

"Delightfully entertaining. Mature." Calif Cong of Par & Teachers


"A sparkling comedy, superbly produced with special commendation for the exquisite photography and lavish settings. ... Refreshing entertainment for the entire family. " Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women


"Some sequences which include Sonja Henie are vivid and sparkling, but too many scenes irrelevant to the main story are introduced, weighing down a good picture with details, over-done closeups of jazzing orchestra members and needless intrusion of Ethel Merman as Polish beauty and Sonja Henie in sparkling entertainment, why introduce the other type which takes it out of the family class? " Calif Council of Fed Church Women

"Much of the film is suitable for children, but the number of sequences detracts from its desirability for family entertainment. Adolescents: yes; children: questionable because of mature themes. " Variety. + Women's Univ Club, Angeles Fox W Coast Bul Ja 29 '38

"Adults."

Nat Legion of Decency F 3 '38

"Family. Outstanding." + Wkly Guide F 5 '38

Newspaper and Magazine Reviews

"As apart from realities as Sonja Henie's birdlike glides are apart from this mundane sphere of the latest gay comedy. Between the three marvelous skating numbers, there is a great deal of good comedy. Adults and young people."

+ Christian Science Monitor p17 F 5 '38

"Except for the marvelous skating exhibitions of Sonja Henie, which are intermittently scattered through 'Happy Landing,' this picture is rather routine. The amazing grace, lightning speed, and blond beauty of Sonja on ice hardly compensate for the film's inept romance, flat dialogue, unusual length, and ridiculous complications." Jesse Zunser

+ Cue p38 Ja 29 '38

"Gorgeous entertainment until it passes the point. The possession satiation. 'Happy Landing' accomplishes what I thought was impossible—it gives us too much of Sonja Henie's skating. But in spite of that I feel it gives us too much of Sonja Henie's skating. And the too-muchness is emphasized by the exculsion of the Henie sequence at the end of the film. In any event it is one you must not miss even if it prostrates you as much as it nearly did me."

+ Hollywood Spec p8 Ja 29 '38

"Airplanes, swing bands and ice rinks have been jumbled together in 'Happy Landing' to give a showy background and a moderately entertaining texture. ... Gliding across the ice, the Henie formula of stirring or executing fancy routines, Miss Henie lends definite distinction to a rather slipshod offering." Howard Barnes

— NY Herald Tribune p6 Ja 28 '38

"Since an opportunity to watch Sonja Henie's pirouette on ice is justification in itself for any modern existence. Twenty Century-Fox is to be doubly thanked this morning for adding an ingenious script and a sheaf of engaging supporting players to its latest film picture. 'Happy Landing' is not so much a variation of the old music-comedy formula as a screen realization of it." F. S. Nugent

+ NY Times p19 Ja 22 '38

Reviewed by John Mosher

+ New York Times p8 Ja 29 '38

"Sonja Henie treats movie-goers to a third exhibition of dimension and ice skating and a drone of the breakfast story line—consistent caddish band leader. ... Ethel Merman, Wally Vernon, and the Raymond Scott Quintet pep up the brief portions of the proceedings."

+ Newweek p25 Ja 31 '38
Not entirely fresh, not excessively original, the plot sustains a thin picture until the period. Sonja Henie contributes her miraculous routines. Katharine Best + Stage p60 Mr '38

‘Happy Landing.’ Sonja Henie’s third motion picture, makes it clear that Producer Darryl Zanuck has not found some other way of keeping Miss Henie’s films fresh than by putting them on ice. ‘Happy Landing’ makes Miss Henie give a poised performance off the ice as well as on, and her skating is thrilling to watch.

+ + Boxoffice p18a Ja 29 '38

‘This is the best Henie picture to date, with thrilling skating sequences, a well worked out story, tuneful music, highly amusing comedy and a neat little romance. Miss Henie gives a poised performance off the ice as well as on, and her skating is thrilling to watch.

+ + Motion Picture Daily p11 Ja 19 '38

‘This is excellent heart-warming drama. Theatre audience was warmly sympathetic all through, and enthusiastically at the finish. Esthmate: boxoffice, positively.’

+ + Phila Exhibitor p77 F 1 '38

‘Third of the Sonja Henie pictures is another box-office cleanup. Has just about everything to insure entertainment value, shrewdly blended, plus punchy name draw and it’s timed to click in step with the season and the growing winter sports rage. ‘Happy Landing’ is a natural for the exhibitor to sell.

+ + Variety p14 Ja 26 '38

‘Best of the Henie pictures, unquestionably, and production by Myron Breen not soon forgotten. Withal, more honest entertainment than the rest, this latest of Sonja Henie’s ice epics will equal if not surpass boxoffice records set with her first efforts. Familv.’

+ + Variety (Hollywood) p8 Ja 22 '38

HARLEM ON THE PRAIRIE. Associated features 54min D Y 9 '37

Cast: Herbert Jeffries, F. E. Miller, Man- taur Marland, Connie Harris, Maceo B. Sheffield.

Director: Sam Newfield

Music: Lew Porter

Screen writer: Fred Myton

With an all-negro cast. A western melodrama.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

‘Children to adults. Not particularly enter-taining except for negro songs. The scenery is stagy and the cast not convincing. Scenes confusing. The picture is negative in social value.’ Am Legion Auxiliary.

Interesting because it is a new departure, but not enter-taining except for the pleasing music, and especially the singing of ‘The Four Tones.’


‘Novel Western, due to an all-colored cast, but unintentionally hilarious funny because of amusing acting and overstrained drama. Family suits, Newfield is a good director. Federal of Business & Professional Women’s Clubs.

‘Mediocre. An amateurish, but commendable, effort to make a Negro Western. Harsh- tempo spoils Dixie music. Mature-family.’

‘DAR’

‘Novel, but not very convincing, is this beautifully photographed Western with its colored cast. Entertaining if you enjoy the type: Family.’ Gen Fed of Women’s Clubs (W Coast)

‘Diariously exaggerated noble ethics. Family.’ Nat Council of Jewish Women

‘Acting very amateurish. Family.’ S Cali Council of Jewish Women

‘Fox W Coast Bul Ja 15 '38

‘The comedy is amusing, acting simple and ingenious, action true to type, but the choice of plot and locale strikes an incongruous note. Adolescents, 12-16: a matter of taste; children, 12; very exciting.

+ - Motion Pict R p6 F '38

‘General patronage.’

Nat Legion of Decency Ja 20 '38

News Paper and Magazine Reviews

‘Harlem on the Prairie’ is something not to be missed. With deadpan seriousness, the little group of actors... eloquently enact an oldtime Western, either the California mountains or some fine backdrops.’ Marguerite Tazelaar

+ + N Y Herald Tribune p8 F 4 '38

‘History’s first horse opera in black face, ‘Harlem on the Prairie,’ a take-off on the singing Western, should have been funnier, but it at least proves that the Rialto (home of horsey epics) doesn’t mind a little joke at its own expense.’ B. R. C.

+ N Y Times p17 F 4 '38

‘It’s delightful. The Negroes have turned out what the think of the Western ought to be - with lots of music and lots of shooting. It’s a short thing, a mere trifle, but keep an eye open for it.’ John Mosher

+ New Yorker p72 F 12 '38

Trade Paper Reviews

‘Negro musical Western has some fine singing and fast action.’

+ Film Daily p4 F 5 '38

‘No well known names are present for the marquee but it can be sold from the novel angle. If properly exploited, it should arouse curiosity of patrons. Preview audience, mostly youngsters, gave it a good reception.’

Philad Exhibitor p65 D 15 '37

‘Its 54 minutes’ running time bespeaks much boxoffice promise from several angles. As a novel Western, it’s a hit; be curious, it’s a sure fire. As a novelty for the okay houses it likewise has its exploitation appeal.’

+ Variety p14 F 9 '33

HAWAII CALLS. RKO 71min Mr 11 '38

Cast: Bobby Breen, Ned Sparks, Irvin S. Cobb, Warren Hull, Gloria Holden

Director: Edward F. Cline

Dance director: Azzie Auld

Music: Harry Owens. Johnny Noble

Music director: Abe Meyer

Screen writer: Wanda Tuchock

Based on a novel Stovawaues in Paradise by Don Blankenship, a tale of a boot black. Produced by Bobby Breen, in San Francisco, who stows away on a liner bound for Hawaii with his pal, a Hawaiian boy. They are caught by officers but escape and aid in uncovering a spurious ring and are sent back to the States in fine style.

Audience Suitability Ratings

‘Good. Mature-family.’ DAR

+ - Coast bul Mr 12 '38

‘General patronage.’

Nat Legion of Decency Mr 10 '38

‘Family-Juvenile.’

Dance of Professional Women

Newspaper and Magazine Reviews

‘Alluring. It demonstrates the box-office value of sustained pleasant atmosphere. “Hawaii Calls’ rates more as purely musical entertainment than as the conventional motion picture with music.’

‘DAR’

‘Those who have acquired a taste for Bobby Breen’s specialized brand of sweetness, light, and song are spreading all three in the Hawaiian Islands during the course of this nondescript tale.’

New York Times p20 Mr 7 '38

‘[It] is a vain effort to make 10-year-old Bobby Breen swap his many singing mannerisms for the more suitable antics of a lifelike
HAWAIIAN BUCKAROO. 20th century-Fox 58min Ja 14 '38
Cast: Evalyn Knapp, Smith Ballew, Benny Borden, Harry Woods
Director: Ray Taylor
Music director: Abe Meyer
Screen writer: Dan Jarrett
A western melodrama in which a cowboy goes from Arizona to Hawaii.

Audience Suitability Ratings
"A Hawaiian setting gives a novel twist to a reasonably well developed and exciting story of the Western type. Family." E Coast Preview Committee

Fox W Coast Bul F 12 '38
"General patronage."
Nat Legion of Decency F 3 '38

Newspaper and Magazine Reviews
"It was for the kind of reaction, no doubt, that producer Sol Lesser tried out 'Hawaiian Buckaroo' in Culver City's Meralta Theatre. . . And the reaction was, unfortunately, not one of the best. . . The kids leave their seats during a show to get a glass of water or to run up and down the aisles or to visit Red Satterly who is sitting way up front. That means that what is going on on the screen holds much interest. And the present offering is in that category. . . The fault is unquestionably with the script, which have been punched with much more action." Robert Joseph
+ Hollywood Spec p9 Ja 15 '38

Trade Paper Reviews
"Fine cloth cut out to a new pattern—the Western formula packed bag and baggage to Hawaii and dressed up with a hula skirt and a ukulele. Nevertheless it is Smith Ballew's best picture to date and a credit to all who had a hand in its making. Family." + Boxoffice p23 Ja 22 '38
"Novelty Western with the locale in Hawaii makes a plausible entertainment." + Film Daily p7 Mr 4 '38
"Estimate: better than average Western, with Hawaiian angle." + Variety p17 F 2 '38
"The song is novel in that these cow pokes operate in the Hawaiian back country, wear leis and sing South Sea Island ditties to the lowing kine instead of hill billy songs. Audience reaction to a rough and rugged business softened by tropical skies will bear watching. In all, the show is good entertainment with three catchy songs and will find a welcome spot on dealers in the sticks and neighborhoods." + Variety (Hollywood) p3 Ja 10 '38

HE COULDN'T SAY NO. Warner 60min Mr 19 '38
Cast: Frank McHugh, Berton Churchill, Jane Wyman, Sara Witherspoon
Director: Lew Siegel
Screen writer: Joseph Schrank, Roberton Taylor
Based on the play Larger than Life by Joseph Schrank and a short story by Norman Matson. "Frank McHugh is a plodding clerk beset by a designing female, Sara Witherspoon, and her daughter, Jane Wyman. He is secretly in love with an ideal girl, the daughter of Berton Churchill, a senator." [Variety (Hollywood)] (Formerly released under title Larger Than Life.)

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews
"Unadulterated farce, with nary an attempt by producer, director or cast to take seriously either its production or movement, which is timed to a quick comedy tempo that just barely misses being pushed right over the line into slapstick." J. P. Cunningham
Commonweal p27 Ja 14 '38

Trade Paper Reviews
"Fair entertainment that should get by in the subsequesent runs. It is obviously meant for laughs, but too many of the lines fall with a thud." + Boxoffice p23 Mr 5 '38
"Weak sister, this will need plenty support on a dual bill. Audience reaction was nil." Phila Exhibitor p55 D 15 '37

HEADIN' EAST. Columbia 60-66min D 13 '37
Cast: Buck Jones, Ruth Coleman, Shemp Howard, Donald Douglas
Director: Ewing Scott
Music director: Edward Kilenyi
Original story: Joseph Hoffman, Monroe Shaff
Screen writer: Ethel La Blanche
A western melodrama.

SEE ALSO issue of December 27, 1937
Audience Suitability Ratings
"This interesting attempt to vary the routine western story has some good humorous sequences but is rather slowly paced. . . The production is chiefly notable for the fact that it does not follow any of the accepted formulae for stories of the West. Family." E Coast Preview Committee

+ Fox W Coast Bul F 12 '38
"General patronage."
Nat Legion of Decency Ja 27 '38

MOVIE GUIDE DIGEST

HAWAII CALLS—Continued
small boy. Whether Bobby sings wistful or swingy songs in his reedy, choir-boy voice, he goes but with the expert, unchillidike, vaudeville-stage punctilious. While it lasts, Bobby's singing voice is the potential asset In 'Hawaii Calls' Bobby's voice holds up; it is the picture that takes the queer turns."
+ Time p63 Mr 14 '38

Trade Paper Reviews
"A thoroughly enjoyable audience picture that easily rates as the best of the Bobby Breen's. It should be a splendid juvenile draw combining so much for adult approval. Family." + Boxoffice p21 Mr 5 '38
"An enjoyable Bobby Breen film admirably suited to all types of audiences." + Films in Review p15 Mr 5 '38
"Although the youthful star's talent and personality are the essence of the production and the film is a standout for the younger generation of patrons, nevertheless the footage is admirably geared for adults and should fare with more than average success at the boxoffice."
+ Film Daily p6 F 25 '38
+ Motion Pic Daily p6 F 24 '38
"Names in the cast should have made this a wow with all classes. Production, story, however, make it primarily a kids picture. Cobb has little to do; dialogue pretty hokey." + Phila Exhibitor p30 Mr 1 '38
"The film's prime appeal, of course, depends upon the story. The kid is the picture's biggest name value. Film holds music, kids and Hawaiian scenery, but is weak on romance. . . The adventure angle of the story is too frail a line on which to tempt big trade. But the music is good, more charming, in fact, than the backgrounds."
+ Variety p15 Mr 2 '38
"Picture is handsomely produced and ably directed to bring out the appeal in the tuneful narrative of honkum in Hawaii. Wherever the Breen name spells entertainment it will be liked and it should thrive generally. This is easily the most agreeable of the Breen offerings."
+ Variety (Hollywood) p8 F 24 '38
“A. Y & C: good.”

“Variety” in Phila.

Newspaper and Magazine Reviews

“The chances are that even Buck Jones’ most ardent admirers, young and old, though they be, will find the going pretty tough in ‘Headin’ East.” — Typical shot: “Mr. Jones, barefooted, lightning off with a room full of armed thugs.”

T. M. P. — + N Y Times p19 Ja 15 ’38

Trade Paper Reviews

“There is plenty of action, fast riding. Audience reaction was good. Estimate: Buck Jones in top form.” +

+ Phila Exhibitor p33 D 15 ’37

“[It] is one of the best pictures ever made by Buck Jones.”

+ + Variety p19 D 29 ’37

HELENE. Films Marquis 98-120min Ja 21 ’38


Director: Jean Benoit-Levy

Music: Marcel Lattes

Based on the novel Helene Wilfur by Vicki Baum. French dialogue film with English subtitles. The story deals with a young girl who is studying medical research in a French university. She is brought by a poor medical student who hates the study of medicine but has a passion for music. When he falls in love with her, and is forbidden by his country doctor father to go on with his music, he commits suicide.

Audience Suitability Ratings

“Objectible in part.” Nat Legion of Decency F 10 ’38

Newspaper and Magazine Reviews

“[It] is an interesting, frequently moving drama at times touching on high tragedy. It is excellently acted by a notable cast.” Jean Zunser

+ + Cue p29 Ja 29 ’38

“It has amusing moments and one or two genuinely touching ones... its defects lie in the pot-boiler plot which throws emphasis on the love story of the principals at the expense of the incidents suggested in the research aspects of the story.” Marguerite Tazelar

+ + London Times Review p6 Ja 22 ’38

“We have been overcome with self-distrust... to note what those great organs of public opinion comprising the metropolitan French press have had to say about ‘Helene’. The critical verdict seems to have been unanimous: ‘The best French film of the season.’... In the face of these august sentiments it pains us to have to admit that we still think if it is a plate of deceptively seasoned spinach.” B. R. C. — + N Y Times p19 Ja 22 ’38

Trade Paper Reviews

“This new French film will hold the attention of the French fans with its dramatic story and fine cast... The picture’s faults lie in a script that has a few scenes unnecessary in the telling of the story, and consequently the picture drags in spots.”

— Film Daily p9 Ja 26 ’38

“Superior to the run-of-mine French films. ‘Helene’ will be liked by the U.S. from enthusiastic notices and word-o’-mouth. It’s a serious, studious drama—but that sort of picture is the pearl in the oyster to the vast majority of French-made film-goers... There may be some criticism of the extreme length of footage used to tell a comparatively simple story.”

— Variety p15 Ja 26 ’38

HER JUNGLE LOVE. Paramount 78min Ap 15 ’38

Cast: Dorothy Lamour, Ray Milland, Lynne Overman. J. Carrol Naish

Director: George Archainbaud

Music director: Boris Morros

Original story: Gerald Geraghty, Kurt Siodmak

Screen writers: Joseph Moncure March. Lillie Hayward, Eddie Welch

Filmed in Technicolor. An adventure story set in the South Pacific.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Mr 17 ’38

Trade Paper Reviews

“Trite and melodramatic story mars film with gorgeous Technicolor effects and beautiful scenery.”

— Film Daily p10 Mr 22 ’38

+ Motion Pic Daily p2 Mr 21 ’38

“Paramount’s ‘The Jungle Princess’ proved a bit grosser in many places. Backed by a bigger production, Technicolor, added selling values, ‘Her Jungle Love’ looks destined for dough.” + + Phila Exhibitor p98 Mr 15 ’38

“To the pictorially resplendent ‘Her Jungle Love’ must go one of the season’s accolades for excellence in photography and Technicolor. But that’s all. Somewhere along the line Paramount has strayed and become lost in its cinematic Jungle. Film is lavish, with splendid settings and a discriminately chosen cast, but it’s all been a futile effort due to weak story, only slightly varied from the type of a bygone era.”

— Variety p16 Mr 23 ’38

“A romantic fable to beguile the hand-holders and the lonely hearts who come merely to sit and yearn. With the Lamour name already having certain positive connotations as to jungle romance and personal allure from her prior Jungle Princess’ the successor should not be had to sell.”

+ Variety (Hollywood) p3 Mr 19 ’38

HIDEOUT IN THE ALPS. Grand national-British first national 70min J1 23 ’38


Director: Edwardes-Vorhaus

Music director: W. L. Trytel

Screen writers: L. Dugarde Peach. Mitchell Hankinson


SEE ALSO issue of December 28, 1936 under title Dusty Ermine

Audience Suitability Ratings

“General patronage.”

Flat Line on Decency Ag 26 ’37

“Family. An interesting adventure story.”

+ Wkyl Guide Ag 4 ’37

Trade Paper Reviews

“Grand National’s information turns out to be an intriguing piece of movie making. It is a bit English in a few spots, but these are far outweighed by the advantages... The picture has good points of its own.” + + Phila Exhibitor p43 Ag 15 ’37

“Melodrama amidst all the snowy peaks will get a tingle from every audience and should prove an entertaining complement to any well arranged bill.”

+ Variety (Hollywood) p3 Mr 1 ’38
HITTING A NEW HIGH. RKO 80-85min D 24 '37

Cast: Lily Pons, Edward Everett Horton, Jack Oakie, Erle Bilore, John Howard

Director: Raoul Walsh

Music director: Andre Kostelanetz

Screen writers: Gertrude Purcell, John Twisle

"Edward Everett Horton, eccentric American millionaire operatic patron, is in Paris preparing for an African hunting trip and searching for a film he believes is a lousy one. Horton is to prove to the opera company's manager that he knows talent. Jack Oakie, Horton's high pressure press agent, finds that Lily Pons is singing in a night club, but Horton won't listen to anything of that kind. Oakie frames a hoax so that Horton finds Lily Pons in the African jungle and thinks she is a 'bird girl.'" Film Daily

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings


"All in all a thoroughly enjoyable picture. Family." Am Legion Auxiliary

"The impossible story is slow-moving. Lily Pons' voice has never been recorded more delightfully, the supporting cast is adequate, and producers' efforts are commendable. Family." Calif Cour of Par & Teachers

"The enjoyment of this comedy-with-music will depend upon the audiences' acceptance of Lily Pons' voice in the comparatively light fare. Rating: excellent singing; disappointing story. Family." Calif Fed of Bus & Professional Women's Clubs

"The picture has some amusing situations if one can overlook the indignity of feather and jazz with disregard for the interior music. The story is a trite one with an illogical and improbable ending and despite its faults the singing is amusing entertainment. Family." Nat Council of Jewish Women


"A stimulating and charming musical extravaganza by woven and directed around the glorious bird-like voice of Lily Pons. Family." S Calif Council of Fed Church Women

"Outstanding in its comedy, music and charm. Family." + Motion Pict & Family p2 D 15 '37

"Lily Pons' voice does indeed hit a new high, both literally and figuratively. For those who are unable to hear her on the operatic stage, this film provides a glimpse, because her recording is as nearly perfect as anything which has been done up to the present. Lily Pons' films combine the sublime with the ridiculous; in this one the comedy is sillier than usual. Possibly because one has been lifted to a higher plane of appreciation, the fun-making of Edward Everett Horton and Eric Blore seems forced and tiresome. Adolescents, 12-16; good because of the music: children, 8-12; yes. + Motion Pict R P5 Ja '38

"A & C. Fair" + Parents' I M p56 P '38

Newspaper and Magazine Reviews

"Funny at times, the plot is too far-fetched even for this sort of nonsense. Adults and young people." + Christian Science Monitor p19 D 31 '37

The story of 'Hitting a New High' is pretty trite for the most part, becomes boringly long, and gives its chief pleasure only in Miss Pons' vocal work. But, the movie is too long, and perhaps the producers had a very democratic idea of what they wanted to do. Theatre World

"Petite, caroling Lily Pons' latest picture hits, and holds, high B in vocal film entertainment. Not yet has there been such thrilling singing on the screen and there probably will not be again—unless Miss Pons deigns to repeat." Jesse Zunser

"Complicated, polished and moderately funny joke about a singer's efforts to get on. It's all nonsense, of course, but most of the time it's amusing, although at the possibilities haven't been explored." + Motion Pict R Wkly p25 Ja 15 '38

"Miss Pons sings charmingly. The comedy of Edward Everett Horton and Jack Oakie is fearfully labored. Recommended for children. (2½ stars) Beverly Hills Times

"The new Pons picture, traveling under the head "Hitting a New High," is a paper-thin predecessor by including a gang of funny men with suitable comic stuff. ... The RKO vehicle is a limp one, and possibly the pint-sized Ms. Pons to impersonate a bird girl." Liberty p37 Ja 15 '38

"Screen opera reaches a nadir of preposterous banality in 'Hitting a New High.' In a desperate attempt to get something new as background for vocal exercises, this Lily Pons vehicle goes nonsensical without any compensating fun. If Miss Pons suspected that she was a sort of singing comedian, she has been very much taken. Her high notes may thrill you in the casually thrown together score, but her acting is awful. Howard Barnes — NY Herald Tribune D 27 '37

"What we have here is the reductio ad absurdum of the operatic formula, or a plot balloon so punctured by the hypodermics of whimsy that it is difficult to tell whether its tonal value is that of one of escape or one of escapism. If the music, we are told, would have been funnier really had the story-writers been even more audacious with their fantasy and not tried to tie it all up with press-agentry and such fidgetings." John Mosher

"New Yorker p18 D 25 '37

"The resulting complications are several too many, but Jack Oakie, Edward Everett Horton, and Eric Blore keep things moving." + Film Daily

"The title of this picture, assuming as it does that both pictorial action and the Pons voice scale are the things that film entertainment is, a little presumptuous." + Stage p12 Ja '38

"One of the few opera stars who can wear a feathered headdress to obvious advantage, fluty Lily Pons... On the theory that music alone hath not sufficient box-office charm, the producers have drawn the picture with best-selling comedy commodities." Time p31 D 20 '37

Trade Papers

"Musically, this is a new high for Lily Pons. It strikes a high note on the vocal scale but it might be a questionable note at the box office where popular swing melodies happen to be the patrons' choice. ... Estimate: fair entertainment; depends on the Pons draw, cast name." + Phila Exhibitor p54 D 15 '37

HOLLYWOOD HOTEL. Warner 100-110min Ja 22 '38

Cast: Dick Powell, Lola Lane, Ted Healy, Hugh Herbert, Glenda Farrell, Johnnie Dorelli, Alan Mowbray, Frances Langford, Edgar Kennedy, Rosemary Lane, Louella Parsons

Director: Busby Berkeley

Music: Dick Whiting, Johnny Mercer

Original story: Jerry Wald. Maurice Leo

Screen writers: Jerry Wald. Maurice Leo. Richard Macaulay

This is a satirization of the radio hour of same title. It tells the story of a little extra
MOTION PICTURE REVIEW DIGEST

45

girl in the film colony who greatly resembles a very unromantic star and of a young small town singer who seeks work in a restaurant. He is hired to sing for Alan Mor- bray—Samuel J. Gelhorn—of the same film, which emphasizes the film star. Both are a success and win a film contract.

**Audience Suitability Ratings**

"A: depends on taste; Y and C: amusing but
doubtful success; N: not recommended.

**Christian Century** p17 Ja 26 '38


**DAR**

+ Fox W Coast Bul D 21 '37

A: well-directed musical fare wherein Hollywood takes a little good-natured ribbing. Needs cutting—some of the musical sequences too long. Family. Am Legion Auxiliary

"Lavish production, adequate story, impress-

ive cast, pleasing music, ethics not involved.

Family. Calif Cong of Par & Teachers

"Glittering settings, fanciful screen and radio personalities, this massive musical, with its satirical overtones and overly long slapstick sequences held us through to a routine finish. ...

The selection played by Benny Goodman's orchestra is disappointing; Raymond Paige and a swimming pool of vocalists. Mature."

Calif Fed of Business & Professional

Women's Clubs

"Lavishly staged, especially lovely the hotel

scenes, but overlong is this pretentious musical comedy. Family."

Gen Fed of Women's Clubs (W Coast)

"Slow-moving direction, a large and well

known cast, vast, luxurious stage settings. A

filmy story. Family."

Nat Council of Jewish Women

"Elaborate, overloaded musical with many


"A clean dazzling entertainment. Family."

S Calif Council of Fed Church Women

"Family."

**Kurilevich**

Fox W Coast Bul Ja 8 '38

"The film is typically modern in subject mat-

ter, in presenting the personalities who are in

the limelight today, in the type of comedy and

swing music popular at the moment. It is
too long and noisy and cutesy of taste. Adoles-

cent-12-; children 5-12: tiresome for

most."

+ − Motion Pict R p6 F '38

"Adults."

**Nat Legion of Decency** Ja 13 '38

[It is] an entertaining musical picture
touching too lightly. Family."

+ − Wickly Guide Ja 5 '38

**Newspaper and Magazine Reviews**

"Neither better nor worse than most of its

kind."

+ − Christian Science Monitor p15 Ja 22 '38

"Less lavish and spacious than 'Rosalie' is

Warner Brothers' candidate for current musical

comedy supremacy, although the production is

far from being shabby. But, what is lacking in

profuse staging is more than adequately made

up by reason of the more
dynamic nature of the story and its

sparkling romance and humor."

J. P. Cunningham

Commonweal p300 Ja 7 '38

"The film cycle of Hollywoodian self-abase-

ment continues, this time in the guise of a

lights of hilarious satire with Warner Brothers' latest

farce, 'Hollywood Hotel.' Our attention was not

ten seconds on the screen. But it is an

atmospheric picture and of a kind that audi- 

ence, at least, is not likely to forget."

+ − Cue p38 Ja 15 '38

[It came] through its preview with flying

colors. I have no doubt the film's musical num-

bers pictures are so much alike. I have only a 

jumbled recollection of those I saw last year, but at

the moment my impression is that 'Hollywood

Hotel' is the best of the lot."

+ − Hollywood Spec p4 Ja 1 '38

"This is entertaining—and far too long." (3 stars) Ben Boxer, H. H. "Liberty" p14 F 12 '38

"One record-breaker predictable for 1935 is 

the fact that Bob Powell— comprehensive as it

is that familiar turkey about a young singer who

makes good in Hollywood. Yet it's fresh and at

times genuine. A musical comedy with some

real comedy with comedy. .. This must be the

best musical since 'The Gay Divorcee.'" − Otis Ferguson

+ − New Repub p811 Ja 19 '38

[It is] a wholesome musical hodgepodge.

From the standpoint of sheer bulk, it's a big

show for your money, bristling with bands,

comics, and Louella Parsons. Several of the per-

formers enliven the production with stretches of

captivating entertainment, but there are scarcely enough of these for a

film which runs for nearly two hours.

More quality and less quantity, would have helped 'Hollywood Hotel' no end.

Howard Barnes

− + N Y Herald Tribune p15 Ja 13 '38

"It is, if we can still trust our ears, about

the loudest musical show with record, a thing

of decibels and splashes—but for a that, a

fairly good entertainment which probably
deserves more than the Best Warner musical in

recent history. .. We could have done with a

few less numbers, and some deference,

encores, being too many for one sitting."

F. S. Nugent

− + N Y Times p17 Ja 13 '38

[It is] a Matterhorn of a musical—Matter-

hornish in length and lavish display, anyway...

Dick Powell sings away in this, and Hugh

Herbert squeals with ease off and on, and

there is quite a little that is amusing in a

somewhat inspired and familiar fashion.

John Mosher

− − New Yorker p61 Ja 15 '38

"'Hollywood Hotel' [is] a fast-moving high-

jinks of song, swing, and comedy. .. Not the

least notable contribution of 'Hollywood Hotel' is

Louella Parsons' debut as an actress."

+ − Newsweek p25 Ja 10 '38

"We are sorry to report that the accepted

formula for screen musicals is still in vogue.

There is in this picture, however, a certain

lusty and fast-moving quality that keeps it

above most of its rivals, and enough bright

comic moments to keep people thinking they

like musicals."

+ − Stage p10 F '38

"Aside from a tendency toward orchestral
disease and pandering to the device that 'Hollywood Hotel' is a zippy modern tune and cutie show, the picture is a gentle, modestly

garish night-club type of dance routine that

Director Busby Berkeley used to be famous

for."

Time p37 Ja 24 '38

**Trade Paper Reviews**

"A merry and slightly mad musical that
doesn't overlook a single bet in any of the

three categories—production values, entertain-

ment content and exploitation possibilities—

each of which is milked to the limit to furnish a

hit of smash proportion and unprecedented

revenue profit."

+ − Boxoffice p13 Ja 8 '38

"Taking every possible factor into considera-

tion, I would say that 'Hollywood Hotel' has

more money on it than any other picture in

first quarter of the season's output. Properly

exploited, and I don't see how you can miss, it should prove a

real money maker."

+ − Canadian Moving Pict Digest p6 Ja 8

"Here is an eye-filling musical comedy that

should do a healthy business at the box-office.

It has pleasing players, catchy songs, Benny

Goodman's band and a good chunk of archetypal

comedy and satire. Busby Berkeley faced a

big task in directing all the elements of the

production—through with flying colors."

+ − Film Daily p8 D 27 '37

+ − Motion Pict Daily p2 D 22 '37

− + Hollywood Spec p4 Ja 1 '38
HOLLYWOOD HOTEL—Continued

"Following the nationally publicized radio program, "Hollywood Hotel," it offers good exploitation angles, should click at the nation's theatres. There was a good audience reaction."

"It's a smash musical entertainment, with a lively and amusing story and some popular song numbers, and the box office draw in this one for all theatres, from first runs to the smallest houses."

— Variety p16 D 22 '37

"'Hollywood Hotel' is a frantic kind of diversion, with less pattern and more movement, said many, than the usual film musical. It is disjointed in story thread, it has the counterbalance of freshness and verve which seem to be a little inconstant. The many performers involved. When all is said and sung, it may leave audiences somewhat bewildered with its kaleidoscopic swirl of entertainment elements."

+ Variety (Hollywood) p3 D 21 '37

HOLLYWOOD STADIUM MYSTERY.
Republic 65 min F 21 '38


Dir: Hollywood Howard

Original story: Stuart Palmer

Screen writers: Stuart Palmer. Dorrell McGowan. Stuart McGowan

A mystery story.

Trade Paper Reviews

"An amiable murder yarn which audiences shouldn't find hard to take. The slightly implausible plot unfolds in an almost leisurely manner, but the unusual locale of the crime focuses interest on the proceedings. Family." — Boxoffice p23 F 25 '38

"A murder mystery set against a background of Hollywood night life—good program fare."

+ Film Daily p6 F 25 '38

"Here is good fare for the neighborhoods if they do not mind implausibilities. The average family is going to like this; they will laugh, they'll like it pleasantly at the mysterious moments. In the neighborhood small house with "Hollywood Mystery" will please the whole, this will deserve upper-half dual rating."

+ Philadelphia Inquirer p90 Mr 1 '38

"Maintaining suspense rather well in spite of a little fragmentary sentiment, "Hollywood Murder Mystery" becomes a fairly acceptable whodunit of independent make. Its cast does satisfactorily, although holding no one of box office importance. Prospects are it will serve suitably in smaller first runs singly and as a No. 2 feature on doubles."

+ Variety p15 Mr 2 '38

HOUSE OF MYSTERY. See Making the headlines

I

I MET MY LOVE AGAIN. United artists 77 min F 11 '38


Dir: Allan Dwan

Screen writer: David Hertz

Based on the novel Summer Lightning by Allene Corliss. This is a drama of a romance which turns out well but only after many difficulties. Henry Fonda is a student at college and is engaged to Joan Bennett. He wants to become a professor while Joan is waiting to marry him, she falls in love with a sophisticated writer and married him. They go to different parts of the world and after some time, she returns to Fonda who is now a college professor but their romance is complicated by the fact that his and by her mother, who wants to separate them.

Audience Suitability Ratings

"A: stupid; Y and C: no."

Christian Century p257 Mr 2 '38

"A challenge for the distributor. Excellent social values. Family-mature." Am Legion Auxiliary

"Interesting, but at times unconvincing, with a good cast, attractive settings, uninspired direction, and a mature theme. Adults." Calif Cong of Par & Teachers

"Fascinating social drama with interesting character delineations and subtleties of story which can only be appreciated by mature audience: the dialogue particularly apt." Calif Fed of Business & Professional Women's Clubs

"Good, Emotional, psychological drama with interesting character delineations which can be analyzed only by adult audiences. Sophisticated dialogue. Adults." DAI

"Recommendation goes to Mr. Wanger for the excellence of this picture, which is thought-provoking and highly entertaining for a mature audience." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A rather disjointed and poorly organized story, in which transitions frequently are abrupt. The whole is mediocre. Mature," S Calif Council of Fed Church Women

"If there was someone thought the plot called for camouflage for the inevitable ending seems rather needlessly delayed by all sorts of trivial and artificial complications. The acting is good but the production as a whole will not greatly appeal to intelligent audiences. Too sophisticated for adolescents; children: no."

Women's Univ Club, Los Angeles

Fox W Coast Bul Ja 29 '38

"Adults."

Nat Legion of Decency Ja 27 '38

"A: fair; Y: possible; C: no interest." + — Parents' T p72 Mr '38

Newspaper and Magazine Reviews

"The principals remain largely apathetic to the writer's mildly superior, young people." Christian Science Monitor p15 Ja 22 '38

"[It] turns out to be a rather nicely done romance." Jesse Zunser

+ Cue p35 Ja 15 '38

"Despite good work by Joan Bennett, Fonda and Louise Platt, [it is] a queer, adolescent affair, only mildly entertaining."

— Film Daily p13 Ja 29 '38

"[It] has a curiously subdued charm. It isn't box-office—but it is gently intriguing." (5 stars) Beverly Hills Liberty p62 F 19 '38

"A hapless and witless yarn has been served far better than it deserves in 'I Met My Love Again,' a general fine players...try, to give the film some quality of dramatic validity, while the direction points up one or two passages of nicely detailed realism. For all that, the material is so slipping and saccharine that the show gets little aid from these superior ministrations." Howard Barnes

— + N Y Herald Tribune p6 Ja 15 '38

"Everything is resolved, finally, to the cast's satisfaction, not to mine, but not knowing what was going on behind Mr. Fonda's back. As the film went on, I didn't know whether to hope for his return to Miss Bennett or encourage him to accept the frank offers of Louise Platt. I 'I Met My Love Again' left me pretty much in the dark and merely fairly certain that it's only a fairish picture." F. S. Nugent

— N Y Times p19 Ja 15 '38
"IT studies the case of some simple lovers, plain small-town folk, who part and suffer and meet again, its hero Joan Bennett and Henry Fonda, and the effect is somewhat unhinged." - John Mosher

"New York Times p26 Jl 22 '38
"The film is wordy and confused but Louise Platt, a newcomer, and an excellent cast, managed to imbue it with sincerity and occasional moments of dramatic interest."

+ Newsweek p27 Ja 24 '38

"It lacks the organization of a neatly wrought plan of action. It has its moments, but they are considerably wide apart. Rambling." - Katharine Brush

+ Stage p62 Mr '38

"In the capable hands of Henry Fonda and Joan Bennett and an able cast, 'I Met My Love Again' inverts the allegories, its academic ups and downs, its ten changing years and its sopping-wet windup are invariably diverting, variably amusing."

+ Time p87 Ja 24 '38

Trade Paper Reviews

"Uncumbered by production affectations, this turns out to be a simple and heart-warming story which will manifest themselves at the boxoffice. Family." - B oxoffice p19 Ja 29 '38

"All the simple and deeply moving drama of Aliens Conquers novel has been faithfully transplanted to the screen without losing any of its appealing qualities in this new Wanger offering."

+ Film Daily p8 Ja 8 '38

"A woman's picture, well produced, this is most suitable for adults. Adolescents in city spots may like it best."

+ Variety p14 Ja 12 '38

"Sentimentally as sticky as a gum drop, this yarn of love finding a way after a decade's delay will have to find its favor with the ladies. It lacks just about all the requisites for the trouser-wearing slice of film fandom. Prospects are that the romantics will do only moderately at the boxoffice."

+ Variety (Hollywood) p3 Ja 17 '38

+ I'LL TAKE ROMANCE. Columbia 85min D 25 '37

Cast: Grace Moore, Melvyn Douglas, Helen Westley, Stuart Erwin, Margaret Hamilton

Director: Edward H. Griffith
Music: Oscar Hammerstein, II. Ben Oakland

Original story: Stephen Morehouse Avery
Screen writers: George Oppenheimer. Jane Murfin

Grace Moore portrays an American prima donna who comes to sing in an opera house in the Argentine. She decides later to accept a more lucrative engagement in Paris. Melvyn Douglas, the impresario who has enraged the star, comes on to make her change her mind. After assorted adventures including kidnap and shooting, the heroine is induced to sing and also finds that she loves the kidnapper.

Audience Suitability Ratings

"A & Y: very good; C: good if it interests."

+ Christian Century p607 D 22 '37

"Excellent. Mature. Family." - DAR

+ Fox W Coast Bul D 24 '37

"An enjoyable comedy. Family." - Am Legon Auxiliary

"Pleasing entertainment. Mature-family."

Calif Cong of Par & Teachers

"A product of high merit. Family." - Gen Fed of Women's Clubs (W Coast)

"Family." - Nat Council of Jewish Women

"Lavishly staged musical comedy in lively tempo with sight that does not get handled. Family." - Nat Soc of New England Women

"A delightful musical. Family." - Calif Council of Fed Church Women

"It is interesting; a kind of vehicle for the lovely voice of Grace Moore and an opportunity for displaying beautiful costumes. Those who have no expectations of beholding a well-guided but pointed picture, which takes its title from its theme song, is a delightful mixture of musical film numbers, airy and gay, and the comedy of Stewart Erwin. This [is] a happy, frothy bit of entertainment. Adolescents: entertaining, children: of little interest. Family." - Women's Unlv Club, Los Angeles W Coast Bul D 5 '38

"General patronage."

Nat Legion of Decency D 2 '37

"A. Y & C: excellent."

+ P. A. Herald p5 F '38

"Family. A very entertaining picture with excellent singing, and highly amusing comedy supplied by Stewart Erwin. Just misses meriting a star."

+ Wky Guide N 27 '37

Newspaper and Magazine Reviews

"Although it is not quite up to the standard set by the singer's first Columbia production, this 'I'll Take Romance' has better singing and a more becomingly arrayed Miss Moore. It is, however, a little too flashy and assuredly no story that can be reviewed from the viewpoint of plausibility." - Mordaunt Hall

+ Boston Transcript p5 F 12 '38

"The success which surrounded Miss Grace Moore's singing grow less and less believable. Adults and young people."

+ Science Monitor p15 F 19 '38

"[It] is a gay and amusing comedy, used as a backdrop for Grace Moore's excellent singing of operatic arias, popular songs, and hill-billy tunes."

+ Jesse Zunser

+ Cue p49 D 25 '37

"Let it be inscribed to the everlasting credit of Columbia Pictures, . . . that the music and singing in the current Grace Moore offering, 'I'll Take Romance' has been absorbing and surprisingly and with considerable interest to the spectator." - Robert Joseph

+ Harper p22 D 25 '37

"The comedy aims to be daffy, frequently too daffy. There isn't much sense going into serious cinematic discussion of these diva films. If you are a Grace Moore, Helen Westley, Charles Boyers, or Lily Thomas aficionado, you will enjoy the picture. If not, try Lily Forwood instead."

+ Lit Digest p22 Ja 15 '38

"There is not enough narrative excitement between songs to fool one into thinking that this is a genuine motion picture rather than an anthology of operative excerpts. . . . The show succeeds well enough. At the same time one might be wished for a little more imagination and the parts of the scenarists." - Howard Barnes

+ N Y Times p21 D 17 '37

"We are forced to point out that Miss Moore's Kris Kringle (whose real name is Harry Cohn of Columbia Pictures) was not generous to his singing interest."

"I'll Take Romance. Miss Moore's voice is compelled to go pretty much alone. In the doo doo interests, she could have used a story, too, and that is where Mr. Cohn's minions have dropped a lump of coal into her staging."

+ N Y Times p33 D 17 '37

"Taking great care not to do anything new or startling, Mr. Sillitoe gives this a wreck a robust film which may manage to swing us along for a moment. . . . I [do n't] think the director should have purposed in requiring Madame Moore to attempt so many waggish and arch effects. She has been kind and has done all she could. but a Madame Butterfly, not a Little Buttercup," - John Mosher

+ New Yorker p116 D 18 '37
ILL TAKE ROMANCE—Continued

"This otherwise amiable film requires considerably more inventiveness and zest than it possesses. It is directed by and the director and authors.

1 + — Newsweek p31 D 20 '37

"The story is plied, frequently dults the cues indiscernibly, but is in every age and is usually welcome. For Grace Moore fans."

Stage p16 F 18

"I 'll Take Romance' follows a familiar cinema routine, its guiding milestones clearly visible from the outset."

+ — Time p51 D 20 '37

Trade Paper Reviews

"Seldom has a picture, blessed with so many stars and grand potentials, fallen with such a thud. The film has all the elements of a hit production, and somewhere along the line something failed to click. Family."

+ — Boxoffice p19 Ja 29 '38

"Grace Moore and her golden voice have never been presented to better advantage than in this new Columbia picture; designed to please any audience, it should be a swell box office performer anywhere. The story value is light, but a great deal of good comedy has been added into the script and the star is given ample opportunity to warble."

+ — Film Daily p9 D 17 '37

+ — Motion Pic Daily p8 D 21 '37

"Gay, funny, this typical Grace Moore picture has the star singing several classical arias, the popular title number. . . . The comedy is delightful, the music value is sufficient. The entire cast does nice work. Estimate: good box office where Miss Moore has a draw."

+ — Phila Exhibitor p71 D 1 '37

"I 'll Take Romance' holds close to the Grace Moore formula and sums up as pretty good entertainment. The Grace Moore fans now know what to expect from her pictures, and this one should send them away satisfied and give them a bit of sapplagging. Story itself isn't of the sock sort, but it serves as a passable peg on which to hang the divers and devious doings but should aid the film to their liking."

+ — Variety p16 D 22 '37

"Grace Moore fans will be more than pleased with her newest production, 'I'll Take Romance' and theatricals generally will find the film entertaining. . . . Both the carriage trade and those who are not so discriminating should find the film to their liking."

+ — Variety (Hollywood) p3 D 20 '37

IN OLD CHICAGO. 20th century-Fox 110-115min Apr 15 '38


Director: Henry King

Music: Mack Gordon. Harry Revel

Original story: Niven Busch

Screen writers: Lamar Trotti. Sonya Levien

Filmed in two parts and edited to provide an instalment. Released on road-show basis until April 15. Made with the cooperation of the Chicago Police. Chicago

This is a pseudo-historic tale built on the historic fire of 1871 in the growing town of Chicago. It depicts the trials of the O'Leary family: the corrupt element against the civic-minded people; the feud between two O'Leary brothers; and it tells the famous fire that started by an O'Leary cow, which brought the city to ruins.

A Guide to the discussion of the photoplay In Old Chicago showed A of the Persson, is obtainable from Educational and Recreational Guides, Inc. 1501 Broadway. Room 1148, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A & T: very good of kind; C: no." Christian Science Monitor p24 Ja 29 '38

"Good. Cheesepaid by rough love scenes. Adults." D AR.

A tremendous spectacle... Superlative entertainment... with highest commendation for the creative ability of the producer, writers, director, well-selected cast, and all other artists and technicians contributing to the greatness of this outstanding screen achievement. Mature audiences." Gen Fed of Women's Clubs.

"Strong realism with dialogue and action that may offend the squeamish. Adult." Nat Council of Jewish Women.

"Mature." Nat Soc of New England Women

"Outstanding. Mature." S Calif Council of Fed Church Women

"Much of it is ludicrous, and the very quality seems to magnify the melodrama. . . . the plot and to handicap the acting of Tyron, Power, and Don Ameche. Deserts: in poor taste; children: impossible." Women's Union Club, Los Angeles

Fox W Coast Exhibs Ja 22 '38

Reviewed by Harold Turney

Motion Pic & Family p6 F 15 '38

"General patronage.

"Not recommended of Decency Ja 20 '38

"A & Y: excellent; C: long and exciting but good."

+ + Parents' p72 Mr '38

"Outstanding! The great fire makes a spectacular finish to a vivid drama, full of colorful characters and atmosphere. Family."

+ — Film Daily p5 Ja 20 '38

Newspaper and Magazine Reviews

"Adults and mature young people."

Christian Science Monitor p15 F 26 '38

"[It] is to be viewed from two separate and distinct angles. On the one hand, it is definitely one of the most ambitious productions undertaken in the history of Twentieth Century-Fox, Film Company, and as a play it certainly is deserving of warm plaudits. But, on the other, its history, if not to be questioned as to its super-stuntiness, will have a major handicap for its one-sidedness."

J. P. Cunningham

+ + Commonwealth p358 Ja 21 '38

"Cracking with excitement, vitalized with an excellent story, ablaze with the lusty, brawling turbulence that was Old Chicago, Darryl Zanuck's 'supreme achievement' reaches the screen as a thrilling, completely entertaining film spectacle. Jesse Zunser

+ — Cue p39 Ja 15 '38

"Over-exploitation is a handicap it will have to overcome. I had read and heard so much about it, I expected it to give me one of the cinematic thrills of a lifetime. Instead I saw only a rather good screen offering, worth seeing for its historic interest and in spite of poor casting for the part of leading man; with a physical spectacle at the end which is absurd to all common sense, the 'San Francisco' or the hurricane in 'Hurricane'."

Hollywood Spec p71 Ja 22 '38

"Movie fans are coming to be students of holocausts. . . . In Old Chicago' offers a super-catastrophe. . . . Alice Brady steals the film as the mother of the O'Leary's."

(3½ stars) Beverly Hills Liberty p1 F 19 '38

"It is the way of being one of those pictures three-quarters of whose footage is a frontispiece for the last fifteen minutes. In a magnified screen, it is more impressive than in the actual lake shore metropolis. That is the reason you will go to 'In Old Chicago'."

+ — Motion Picture Digest p22 Ja 29 '38

"Superb screen spectacle has been coupled with a plausible enough piece of historical reconstruction. The result is an absorbing film capped by a stunning climax. Mr. Zanuck has brought all his brilliant screen showmanship to the blaze on the photoplay. . . . Several of the musical interludes might have been cut, but as a whole the picture is a city and a period to stirring recreation with a cumulative excitement which is irresistible."

Howard Barnes

+ + N Y Herald Tribune p12 Ja 7 '38

"By some production miracle, the film achieves its startling, amoral vitality of the original city, the city of prodigious growing pains, the infant Gargantua of the prairies, in spite of the
Hays office—which is probably Art, Vulgar, ostentatious, squalid, bawdy and deliriously good-humored (at least). Mr. Zanuck's Chicago makes Carl Sandburg's metropolis of bohunks seem like anemic. The script is to be commended, as something better than merely an excuse for the appearance of an excellent piece of antiquarian cinema. B. C. R. + + + New York Times p13 Ja 7 '38

"In Old Chicago" does the city justice. Henry King has directed his actors and brought out for our pleasure abilities in one or two of its heaven-sent actors. Perhaps the screen is the stage—a disaster which is perhaps the screen's peak in spectacular illusion. Even if [the plot] is obviously artificial, Chicago has all the terrible authenticity of historical fact.

+ + Newsweek p23 Ja 17 '38

"Those early days of Chicago present as bawdy and lusty material for a screen spectacle as Hollywood has never commended. In a long time, and 'In Old Chicago' is a noteworthly presentation of it. A splendid show."

+ + Stage p12 F '38

"For 25 blistering, ear-splitting, harrowing minutes (outlasting the half-life of the stunning fury of Samuel Goldwyn's 'Hurricane'), a terrifically realistic re-creation of the history of the city is juxtaposed on the screen, wiping out Darryl Zanuck's studio-made Chicago and impressions of other predecessors. As well as potential, this staged conflagration sweeps the picture on to its fiery finish, a clever, comprehensive feat of screen writing that can only gain the lusty spirit of young Chicago."

+ + Time p44 Ja 17 '38

Trade Paper Reviews

"Stupendous in story, scope and spectacle, this easily earns a prominent and distinguished place among the great film epics of all times. For its strength."

+ + Boxoffice p13 Ja '38

"This mighty spectacle should do big business at the boxoffice. Henry King has done a brilliant job of directing, blending the thrills, romance and intrigue effectively."

+ + Variety p10 Ja 15 '38

"'In Old Chicago' should register heavily at the box office, although its spectacularity is for the eye primarily. The portion enveloping mob panic, desperate efforts to stop the fire by dynamiting, etc., is highly effective. Picture is big and it is hard to believe that historically cockeyed in the placement of its main characters, and its story is mere rehash of conventional political mismanagement of a growing American city. But as a film entertainment it is sound."

+ + Variety p18 Ja 5 '38

"Entertainment perfection. A great show by every measurement, guaranteed to grip the flagging attention of any audience, and so absorbing in substance, so fine in artistry and so complete in itself that it will take its place amongst the screen memorials of all time. That it will reap a golden harvest is merely a question of the show. But it is historically cockeyed in the placement of its main characters, and its story is mere rehash of conventional political mismanagement of a growing American city. But as a film entertainment it is sound."

+ + Variety (Hollywood) p3 D 31 '37

INSIDE NAZI GERMANY—1938. RKO

16min Ja 21 '38

This film made partly in Germany by Julian Bryan. The camera, a moving photographer shows the development of Germany's war ma-

chine, the complete process of regimentation beginning at the Nazi school children, the Jew, the state monopoly of newspapers, and loss of freedom of the German people under Hitler's regime. American Volkspol and the opposition to their establishing a camp in Connecticut are also shown.

Audience Suitability Ratings

"[It] is blatant propaganda. None can deny that the March of Time has given the issues a liberal audience and has brought Nazi propaganda to millions. The film has been widely published that there is a campaign now under way in the United States to undermine the sovereignty of the American people. March of Time with its high production values and its determined effort in the direction of trying to stir up Americans to an acceptance of the war method as a means of checking dictatorships."

Bul on Current Films F 5 '38

Newspaper and Magazine Reviews

"[It] is a blasting pictorial and editorial indictment of the whole Nazi philosophy. These films show for the first time the immensity of Germany's war machine, the greatest in all history. Of even greater interest, perhaps, is the second half of the film, showing the steady advance of Nazi plans in any quarter of the world. . . . It definitely comes under the head of recommended film fare." Jesse Zenser

+ Cue p39 Ja 29 '38

"To me [the film] had announced simply and clearly that nothing could be more dreadful that a man that has been made to hate a German people. The commentator accompanies the film with an unrelenting verbal attack upon Nazism. It may well be that the pictures will speak louder than the words to many ears, and that the iron will be missed."

"I must admit that documents are double-edged, and that pictures can mean as many things as the directors in their thoughts to make them mean." Mark Van Doren

Nation p38 Ja 29 '38

"[It] is both a bomb in both camps. With similar fury the German-American Volkspol and Warner Brothers, no pro-Nazi group, are banning and protesting. This singular situation, this fury of two opposing parties, can be explained. The maddening release is cool in tone. It is detached. The sum total, I should say, of such reporting is sensational. The film is polite and reasonable, and no alarmist docs can claim its strength." Jesse Zenser.

+ + New Yorker p66 Ja 29 '38

Trade Paper Reviews

"[It] is a trim journalistic exposition. Although the intrinsic news value of the material is not startling in view of substantial front-page stories in such Nazi havens as London and organized treatment of 'Inside Nazi Germany' presents a coherent picture which brings home the full truth with uncompromising impact for perhaps the first time."

+ Film Daily p6 Ja 20 '38

INTERMEZZO. Scandinavian talking pictures 88min D 24 '37

Cast: Gosta Ekman, Inga Tidblad. Hans Ekman, Ingrid Bergman

Director: Gustaf Molander

Music: Doniz Provoost

Original story: Gosta Stevens

Swedish dialogue film with English subtitles. It is a triangle tale which has a happy finale for the wife and violinist husband. A young girl piano teacher and the violinist meet when she teaches his little daughter. The violinist takes winter with children and takes the young girl on a tour with him. The girl realizes that her affair is just an "intermezzo" leaves him and he returns to his family.

Audience Suitability Ratings

"Beautifully produced, with power and tenderness in the film. Nature subjects moving, thoughtful."

+ WKly Guide Ja 8 '38
INTERMEZZO—Continued

Newspaper and Magazine Reviews

"It is one of the best dramas to come from Sweden in several years; but to American audiences the unvaried story of the great musician who loses his life and goes off for another woman, ultimately to return, may seem rather dated. It has not been handled with enough originality." —Chicago Daily News

"It shows that even the most time-worn subject can be made interesting... convoy, and Ingrid Bergman put so much sincerity into their acting and enjoy such excellent support from persons whom one comes to wish lived in an English setting."

New York Times p10 D 25 '37

"Not cavil: 'Intermezzo' may please home-sick Swedes who like the plot about the maestro who elopes with his pretty companion." —John Mosher

"Intermezzo is one of the finest foreign pictures that has been shown in this country. It has a strong dramatic story, deft comedy, and a superior cast. Although the picture has a few scenes of Swedish dialogue, it also has complete English titles and should appeal to the foreign fans as well as the Swedish audience."

Film Daily p8 D 30 '37

"Intermezzo takes its place among the finest foreign pictures to be shown on American soil this year. It is poignant, full of pathos, and above all, has shown in Ingrid Bergman, a talent for the screen. Miss Bergman's performance is destined for Hollywood."

Variety p19 D 29 '37

INTERNATIONAL SETTLEMENT, 20th century-Fox 75min F 4 '38

Cast: Dolores Del Rio, George Sanders, June Lang, Dick Baldwin, Ruth Terry

Director: Eugene Forde

Music: Sidney Clare, Harry Akst

Original story: Lynn Root, Frank Fenton

Screen writers: Lou Breslow, John Patrick

The plot concerns the warfare which raged around Shanghai. Which good cast the film was

A Midsummer Night's Dream. The newsclip shown to the invasion of China by the Japanese provide gripping and timely melodrama. George Sanders portrays an American adventurer who impersonates a gun smuggler.

Audience Suitability Ratings

"Original story presenting timely and intensely interesting anti-war propaganda. Adults; possibly family." —Calif. Cong. of Par & Teachers

"Somewhat improbable and sensational, but nevertheless an intriguing tale of adventure in war-torn China. Many of the thrills are furnished by what appear to be authentic news-reel shots of air-raids in China. Adults." —Cen Fed of Business & Professional Women's Clubs


"The director merits credit for the realistic handling of material. Harrowing war scenes make it adult entertainment." —Gen Fed of Women's Clubs (W Coast)

"Interesting rather than entertaining, this melodrama shows the horror of war." —Nat Council of Jewish Women

"Timely, informative, well acted romance and near-tragedy. Scenes of destruction may serve as anti-war propaganda. Adults." —Nat Soc of New England Women

"A thrilling picturization of situations relevant to the anti-Japanese struggle. The general story is presented, creating tense interest. The picturesque and authentic Chinese settings are interesting. Acting is a little over-romantic, realistic. Mature." —S Calif Council of Fed Church Women

"The suspense is good; the timely setting adds interest; and rapid action makes the implausibility of the plot scarcely noticeable. Adolescents should not see it. Children: no. Adults." —Women's Univ Club, Los Angeles

"General. Excellent handling of escape story." —Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews

"Films about war running in the Orient are usually made sensational. 'The General Died at Dawn,' or very, very dull, like 'International Settlement.' It drags interminably. Adults and young people."

—Christian Science Monitor p17 F 5 '38

"One which proves that a piece of good screen entertainment can be produced for something less than a million dollar. You are quite likely to derive more entertainment out of a neat little picture like 'International Settlement' than you expected. Daily, daily you will get from 'In Old Chicago' or some other two-million-dollar epic, from which you expected much." —Hollywood Spec p9 Ja 29 '38

Time p33 F 14 '38

Trade Paper Reviews

"Meager melodrama in which an unsuccessful effort is made to bolster a weak story with newsreel shots of the bombing of Shanghai, this never rises above mediocrity and will serve only as filler on unimportant dualers. Family." —Boxoffice p19 Ja 29 '38

"A splendid example of good average picture fare is this melodramatic film which meets all entertainment requirements but is in no way outstanding by virtue of its timeliness."

Film Curb p16 F 19 '38

"This is good program fare and holds the interest from the start. It has been well directed Eugene Forde, who has gained excellent performances from his cast."

Film Daily p8 Ja 25 '38

"Action melodrama with a Shanghai background, will serve best on dual bills. Audience reaction was fair." —Phila Exhibitor p77 F 1 '38

"What was first page news yesterday is background for this melodrama today. Film is better than average secondary feature and brings excitement to the screen. Melodrama is also strong enough to hold the interest, but chief claim of the film for audience approval is the smooth matching of the newsw- reel shots and the studio-made scenes."

 Variety p14 Ja 26 '38

"This is the first feature picture dealing with bombing and military devastation of Shanghai ready for release... As such it should have a peculiar selling and exhibition advantage. On merit it is good audience stuff of general program material but a duller."

 Variety (Hollywood) p3 Ja 20 '38

INVISIBLE MENACE. Warner 54min Ja 22 '38

Cast: Boris Karloff, Marie Wilson, Eddie Craven, Eddie Acuff

Director: John Farrow

Screen writer: Crane Wilbur

Based on the novel by Ralph Spencer Zink. A mystery story.

Audience Suitability Ratings

"A: perhaps; Y: not the best; C: no." —Christian Century p158 F 2 '38
**ISLAND IN THE SKY.** 20th century-Fox 62min Ap 1 '38

**Cast:** Gloria Stuart, Michael Whalen. Paul Kelly. Robert Kellard

**Director:** Henry King

**Music director:** Samuel Kaylin

**Screen writers:** Frances Hyland, Albert Ray

The story is about a young private secretary to the district attorney who just before her marriage to the district attorney interests herself in the case of a young man held for murder. She believes he is innocent and postpones her marriage until she can produce the necessary evidence.

**Audience Suitability Ratings**

"Adults."  
*Nat Legion of Decency* Mr 31 '38

**Newspaper and Magazine Reviews**

"What turns out to be a punchy little melodrama gets under way with such bad cinema technique that the piece appears to be dying in its tracks. After a bit the film takes a new lease on life, escapes from stuffy rooms, gets out on the open. From then on the film begins to do things instead of talk, there are some deft touches of humor, good suspense is created and things begin to glimmer."

— Variety p15 Mr 19 '38

**Trade Paper Reviews**

"Here is a cleverly concocted mystery yarn, rapidly paced and geared for good grosses on any program. Its many novel plot angles, com-

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**MOTION PICTURE REVIEW DIGEST**

**Newspaper and Magazine Reviews**

"Normally human to the last detail, Boris Karloff, we found his latest film exciting. . . . Not for the sensitive. Adults and mature children will enjoy it.

— Christian Science Monitor p17 F 5 '38

"It is a murder mystery yarn told particularly well, thanks to a good script and clever direction. The picture belongs in the horror class, qualifying for the classification by showing the murder, but not the murderer. The story is well paced and well directed, and is geared for a hard way. Some good comedy characterizations, some excitement on the open road and a bit of trigger pulling. But a night spot makes it better than average and a satisfactory dudler.

— Variety p15 Mr 16 '38

"[T] veers away from the usual whodunit formulation and becomes melodramatic unfoldment. Because of its variation and competent production in the direction, it will be liked wherever this type of entertainment thrives."

— Variety (Hollywood) p3 Mr 10 '38

**IT'S ALL YOURS.** Columbia 80min S 1 '37

**Cast:** Madeleine Carroll, Francis Lederer. Mischa Auer. Grace Bradley

**Director:** Elliott Nugent

**Original story:** Ada Heath Holbrooke

**Screen writer:** Mary C. McCall, Jr.

"Miss Carroll, secretary to Francis Lederer's uncle, is made helpless to the latter's huge fortune. She does her off-and-on-her according to his uncle's whims, and the uncle dies during one of the wrong ones for Francis. Madeleine loves the boy, but she wants to make a man of him first and hopes that in the meantime he will fall for her."

Film Daily

SEE ALSO issue of September 27, 1937

**Newspaper and Magazine Reviews**

"It is an excellent object lesson in play-acting and scene-stealing. When Mischa Auer is on the screen the show itself is gay with life, laughter, wit, and humor. When he is off the screen, the picture merely plods along with its more or less familiar tale. The wind-up wedding ceremony, pin-wheeling with farce and confusion, alone is worth the price of admission."

Jesse Zunser

— Cue p38 Ja 8 '38

"Mischa Auer's sly pantomime and amusing antics make for laughter, even in a trite girls-meets-boys type of story. The show itself is gay with laughter, wit, and humor. When he is off the screen, the picture merely plods along with its more or less familiar tale. The wind-up wedding ceremony, pin-wheeling with farce and confusion, alone is worth the price of admission."

Howard Barnes

— Herald Tribune p6 Ja 8 '38

"It certainly is a fortunate thing that Mischa Auer has a loyal audience. For if he hadn't . . . "It's All Yours" that weightless bauble would be politely declined with thanks. Aside from Mr. Auer . . . there are only Francis Lederer and Madeleine Carroll to give [the film] the merest significance. And neither possesses sufficient brilliance to do much with the twaddle they have to play."

— B. C.

— N Y Times p15 Ja 7 '38

Reviewed by John Mosher

*New Yorker* p61 Ja 15 '38

**Trade Paper Reviews**

"The picture is very choppy and bumpy and is saved by the clever comedy work of Mischa Auer. When he is off the set, it becomes just another unloved story."

— Film Daily p9 F 1 '38

"Madeleine Carroll, Francis Lederer and Mischa Auer make the threesome which romps through this farcical fable of modern-day Cinderella lines. It is no fault of theirs that 'It's All Yours' wavers near the close. Too heavy gagging is used. The cast of directors to turn early tempo is to blame. Film is of the whimsy, gay school currently in vogue. Too light to figure importantly as solo box office."

— Variety p14 Ja 12 '38

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**JEZEBEL.** Warner 100min Mr 26 '38

**Cast:** Bette Davis, Henry Fonda, George Brent, Donald Crisp, Richard Cromwell.

**Spring Byington, Gordon Oliver**

**Director:** William Wyler

**Screenwriters:** Clements Ripley, Abem Finkel, John Huston

Based on the play of the same title by Owen Davis. Bette Davis portrays the "woman who did evil in the sight of God," a ruthless, impetuous Southern belle who glories in her power. When she is finally, and somewhat impetuously, planned to marry, she determines to regain him. He is stricken by yellow-jack fever when an epidemic breaks out and Bette, at the risk of her life, goes to nurse him, finally leaving with him for the leper colony where Louisiana dumped him.

**Audience Suitability Ratings**


"Bette Davis is superb in the varying moods and extremes of her role. The fault in the picture is that her character is too lightly sketched at the beginning and the ending does not build toward its logical conclusion; however, sacrificing devotion which the authors may have wished. Instead, one is left with the belief that she was married immediately upon her arrival to her at the time. The picture has been compared with 'Gone With the Wind', but it has not the scope and its plot is not as complex as that of a character as Scarlett. Adolescents: very mature; children: no. Adults." Women's Univ Club, Los Angeles

**Fox W Coast Bul Mr 12 '38**

"Adult."

**National Legion of Decency Mr 24 '38**

**Newspaper and Magazine Reviews**

"Under the skillful direction of William Wyler, the film mounts steadily through successive episodes to its dramatic climax. New Orleans and its motifs of present-day yellow-fever epidemic of 1852 is startlingly portrayed. 'Jezebel' is fine cinematic drama." Jesse Zusner

+Cue p14 Mr 19 '38

"It is truly a great picture, admirably acted, brilliantly directed, superbly mounted; a bit too fine, perhaps, for universal consumption, but still possessing enough of the elements of popular appeal to make it a financial success." + Hollywood Spec p6 Mr 18 '38

"'Jezebel' is being recommended by Warner Brothers because it is the result of 'Even more than the first, the second part of Renoir's masterpiece is necessary in present-day motion-picture production. 'I am sorry to report that the effort was wasted on me. I found the whole of this New Orleans to be a period museum, with factors tip-toeing through it lest they show disrespect for the labor spent upon assembling its contents. The final effect is of a film glazed out of all resemblance to mankind's original clay. Hollywood has erred in this direction so long that it is depressing to hear of an increasing necessity to magnify the case, for it is a special pity in the present case because 'Jezebel' has many virtues of the kind that count. Bette Davis does some of her best acting to date, and that means good acting; George Brent cuts an excellent figure; and the story is permitted to drive toward its bitter conclusion." Mark Van Doren

+N Nat p365 Mr 26 '38

"'Jezebel' is a most surprising film, for it should have been a chromo, yet maintains its life and truth. It is a study of borderline cases, and it is a living, literate play that the hard-and-fast rules of just such a tight society as is conceived and executed here. It is the case we dare believe, to believe or disregard in the grounds that if they ever did exist, they had no right to the story. It is important to note when in the case of a movie like 'Jezebel' it draws the attention (and apparently understanding) away from what is the important and logically placed story of character." Otis Ferguson

+ New Repub p195 Mr 23 '38

"'The deep South, that old deep South of pre-Civil War days, makes a heady and aching story for a silly story in 'Jezebel.' It mixes a variety of situations with a minimum of motivation. The reason why it is a better picture than it was a drama, . . . No amount of sincere acting would turn 'Jezebel' into a sincere tragedy. The story is still big even if it is persuasively enacted and resourcefully staged. That is a frequent fault in Hollywood offerings." Howard Barnes

+ — N Y Herald Tribune pl4 Mr 11 '38

"'Jezebel' would have been considerably more effective, in our opinion, if her heroine had remained unregenerate to the end. It is still a good picture and an entertaining film, though, in spite of our sniffs at its climax, colorfully well-performed and admirably directed by William Wyler. . . . Once you refuse to accept its heroine, you see the picture dangling—a puppet show left overnight in the rain." F. S. Nugent

+ — N Y Times p15 Mr 11 '38

"Something went wrong with 'Jezebel,' possibly nothing more than the plot, and all its rich dressing-up can't make it live. It all comes to nothing, all this coterie of talent and energy and display. Sometimes one has hopes the picture will get a move on—the Southern belle who causes such havoc should be beautiful—but she is one of the most off, and at the end, when the she-devil suddenly turns into a saint and martyr, one isn't even interested in her. The picture seems daffy." John Mosher

+ — New Yorker p73 Mr 19 '38

"If Julie and therefore the film—is not always credible, the fault is inherent in the play from which both stem. Even so, the performances of Bette Davis and an exceptionally good supporting cast and William Wyler's admirable direction make 'Jezebel' a worthy forerunner of the Southern film cycle."

+ — Newsweek p25 Mr 21 '38

"As drama, 'Jezebel' is slender stuff. One red dance floor and its ballroom in the plantation house could not ordinarily be much of a shock to a cinematic audience. But by force of personal intensity and acting abilities, Bette Davis gives her emotional crises a convincing importance. In fact she establishes her character so convincingly that few cinemaudiences will be persuaded that Julie's sacrificial fade-out is not just another foxy trick to get her man, dead or alive."

+ — Time p33 Mr 20 '38

**Trade Paper Reviews**

"Sumptuously produced, 'Jezebel' is a holdover of the deep South. From any analysis, the feature must be considered one of the most important pictures of the season, for it is both arresting and difficult to predict, since a stark, gripping and somewhat depressing climax may retard it from attaining its potential greatness. The theme is superb cast, a masterful screenplay and splendid direction would otherwise merit. Family."

+—Boxoffice p19 Mr 19 '38

"Bette Davis, here entrusted with one of the most difficult roles of her career, handles it superbly, making the picture an emotional triumph which will be appreciated by all lovers of serious drama. . . She surpasses previous triumphs in an interesting drama best suited to adult audiences."

+ — Film Curb p12 Mr 19 '38

"Should be in the box office. This production can be marked up as a really outstanding screen triumph for Bette Davis."

+ — Film Daily p6 Mr 11 '38

+ — Motion Pict Daily p1 Mr 9 '38

"A big money picture, all Bette Davis, with powerful dramatic moments, for the emotionally minded. It should particularly appeal to the Southern builder with the classes, especially the women. Lavish settings, fine performances, excitement, but gives little more to offer."

+ — Phila Exhibitor p99 Mr 15 '38

"'Jezebel' will need every bit of ballyhoo. It's possessed of enough ingredients to stir interest; film should get pretty good audience reaction in the Southern states. Slightly overdrawn, particularly with the feminine trade. 'Jezebel' just misses sock proportions. That's due to an anti-climatic development on the one hand.
and a somewhat static character study of the Dixie vixen, on the other.”

‘‘[Betty Davis gives] a transcendent performance, best in [her] fine repertoire of screen impersonations and on a par with the films most memorable exhibits. For discriminating audiences, the picture will be a delight. It will win high critical acclaim for its production quality, its literary and theatrical merits and its superb direction. As a box office attraction should play to heavy returns, justifying expectations of the producers.’’

JOY OF LIVING. RKO 90min My '38
Cast: Irene Dunne, Douglas Fairbanks, Jr., Alice Brady, Guy Kibbee, Jean Dixon
Director: Tay Garnett
Music: Jerome Kern
Music director: Frank Tours
Original story: Dorothy Fields, Herbert Fields
Screen writers: Gene Towne, Graham Baker, Robert Lord

Irene Dunne portrays an operatic singer who is supporting a group of needy relatives. They hold her in virtual bondage. They retreat to a hotel from the South Seas where they try to shake the girl out of her martyric complex. They take her into a hilarious fling which brings on a family row and a showdown.

Trade Paper Reviews
‘‘Upstaging comedy with refreshing situations. Winchester’’

‘‘Exhibitors will view with eagerness the release of Irene Dunne’s latest film. ‘The Joy of Living.’ In the hope that its box office career will approach the highly successful comedy, ‘The Awful Truth.’ Their anticipations will be only partly realized because the new film from RKO-Radio is bereft of sufficient novelty or comedy plot to sustain itself through an hour and a half of gags. Miss Dunne, her co-star, Douglas Fairbanks, Jr., and a cast of fine players try valiantly, but their joy of living is nowhere to be found.’’

+ Variety (Hollywood) p8 Mr '38

JUDGE HARDY’S CHILDREN. MGM 77-77min Mr '38
Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Fay Holden
Director: George B. Seitz
Screen writer: Kay Van Riper

Based on the characters created by Aurania Rouwerol. This is the third in the Judge Hardy series. Judge Hardy is summoned to Washington by a Washington, D.C., power combine. He takes his family with him.

Audience Suitability Ratings

‘‘General patronage.’’

Nat Legion of Decency Mr '38

Trade Paper Reviews

‘‘This third entry in the Judge Hardy Family series is a homespun comedy-drama par excellence, and will be hailed by audiences as one of the best comedies to come out of the Hollywood factories in many a moon.’’

+ Variety (Hollywood) p3 Mr '38

JURY’S SECRET. Universal 62-64min Ja 16 '38
Cast: Fay Wray, Kent Taylor, Larry Blake, Paul Gilmore, Jane Darwell
Director: Ted Sloman
Original story: Lester Cole
Screen writers: Lester Cole, Newman Levy

Kent Taylor, a ghost-writer for a wealthy newspaper publisher, decides he wants to be human and genuinely wrought up—quality which should be taken for granted in all films but which, alas, better not be.”

+ N Y Times p17 F 4 '38

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Screen writers: Lester Cole, Newman Levy

Kent Taylor, a ghost-writer for a wealthy newspaper publisher, decides he wants to be human and genuinely wrought up—quality which should be taken for granted in all films but which, alas, better not be.”

+ N Y Times p17 F 4 '38

Audience Suitability Ratings

‘‘An engrossing, cleverly developed social drama and romance. High ethical tone. Value.’’

Nat Soc of New England Women

‘‘Ending lacks satisfactory climax. Value.’’

S Calif Council of Federated Church Women

Fox W Coast Bul Ja 1 '38

‘‘Some of the jury scenes are treated with too much emphasis on humor and individual peculiari ties. Several scenes are a little unrealistic. Adults, 12-16; no, mature social problem; children, 6-12; no.’’

Audience Rating: R p6 F 3 '38

Audience Suitability Ratings

‘‘A: fair; Y: mature; C: no.”’

+ Parents’ M p72 Mr '38

Newspaper and Magazine Reviews

‘‘Grade A picture which could easily have been mere Grade B. . . . The result is swiftly paced entertainment. Adults and young people.”’

+ Christian Science Monitor p15 Ja 15 '38

‘‘No better or worse than the average Class B film, the piece presents a jury scene whose chief difference from countless others is Fritz Leiber’s impersonation of Clarence Darrow as the attorney for the defense. Miss Wray alone, in this opinion, succeeded in giving the impossible yarn any reality.”

Marguerite Tazelaar

N Y Herald Tribune p8 F 4 '38

‘‘Of such rare occurrence in the so-called Class B field—a film which ranges alphabetically all the way down to Z—are pictures like Universal’s ‘Jury’s Secret.’ The film is too tepid, too tame to be human and genuinely wrought up—a quality which should be taken for granted in all films but which, alas, better not be.”

B R C.

+ N Y Times p17 F 4 '38
JURY'S SECRET—Continued

"The Jury's Secret" is a minor murder affair with a real murder on the jury at the trial of the suspect. I suppose that's tricky, but the film seems a calm thriller. John Mosher

+ New Yorker p72 F 12 '38

Trade Paper Reviews

"Of better than average worth and one of the best pictures to emerge from Universal in many a month. It is an intelligently constructed melodrama, family." + Boxoffice p19 Ja 15 '38

"Fair suspense built up in murder melodrama based on circumstantial evidence." + Film Daily p7 Ja 19 '38

"It's a good straight tries." + Motion Picture daily p6 Ja 11 '38

"Fair; best for doubles in class, neighborhoods. It starts out well, but rapidly becomes a pattern of all the other sociological, courtroom dramas made; is additionally handicapped for first class consumption by certain hamminess in acting, illogicality of plot." + Phila Exhibitor p54 Ja 1 '38

"Jury's Secret" is not badly made, even if doomed for no honors such as box office. Trade at a loss, has no desire to see a film close with the principal girl in tears and the guy in jail facing a murder rap. . . Film the genre soberly. . . Pace is prodigiously slow. Too a dualler, for sure." + Variety p17 F 2 '38

"The jury will provide an entertaining 62 minutes for paying customers at any house unreeiling it for what it admittedly is, the secondary attraction on a dual program. However, it is worthy of a place alongside some of the far more costly numbers that have come out Universal in the past." + Variety (Hollywood) p3 Ja 8 '38

K

KARL FREDRIK REIGNS. Svensk film

90min F 1 '38

Cast: Sigvard Wallen. Dora Carlsten. Gull-Maj Norin

Director: Gustaf Edgren

Music: Eric Bengtson. Nils Grevelius

Original story: John Sanden

Screen writer: Oscar Rydquist

Swedish dialogue film produced in Stockholm with the Jury's Secret will provide an entertaining 62 minutes for paying customers at any house unreeiling it for what it admittedly is, the secondary attraction on a dual program. However, it is worthy of a place alongside some of the far more costly numbers that have come out Universal in the past.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews

"This is a] rather routine romance. The [English] titles are more a skeleton synopsis of dialogue than a helpful continuation. The result is that, despite the picture's interesting idea, it is trying to follow." Jesse Zunser

+ Cue p55 F 3 '38

"It is uncomfortably pallid dramatically. The English dialogue titles cover the action sparsely; the pace is stolid; the direction inclined to the trite; the photography and lighting flat. Still, for those in the linguistic know, the picture must have its virtues." F. S. Nugent

+ N Y Times p15 F 2 '38

It's a de luxe story of love and labor problems with a lively, occasionally tuneful jury at [it] will occupy the audience unless it happens to dose off. John Mosher

+ New Yorker p72 F 12 '38

Trade Paper Reviews

"[It] falls below the standard set by recent pictures imported from that country. It holds small entertainment value even for Swedish au-

diences. The plot is slowly paced, the direction is spotty and some of the members of the cast over act."

- Film Daily p6 F 4 '38

- Motion Picture Daily p3 F 7 '38

"Reception of this by Swedish circles may be hindered. This is sociological drama, not done as well as we do these things here, but still a telling document, with love theme, but with propaganda for social justice a constantly present factor. Everything: pink angle, good presentation may please art houses." + Phila Exhibitor p55 F 15 '38

"This rather skimpily titled importation falls between drama and comedy to such degree that it is never clearly defined just what it is meant to be. It's lightweight on direction, the cast long and too native lingo to interest any but a Swedish audience. Its success in this field is none too sure." + Variety p25 F 16 '38

KATHLEEN. Hoffberg 70-75min Ja 22 '38

Cast: Sally O'Neill. Tom Burke. Jack Daly. Sara Allgood

Director: Norman Lee

Screen writer: John Glen

Based on the song Kathleen Mavournen. Filmed in Ireland. It is the old tale of the Irish lass who returns to the old country and is torn between love for the handsome man who has been kind to her and the wealthy young man whose family lives in the pretentious house on the hill.

Audience Suitability Ratings

"A and Y; fairly good. No little interest."

- - Christian Century p533 Mr 23 '38

"General patronage." Nat Legion of Decency D 30 '37

Newspaper and Magazine Reviews


"[It] is an unpretentious, but warm and friendly, romance, replete with Irish wit and humor, and some fine Irish singing. It is ingratiatingly told, and very pleasantly acted." Jesse Zunser

+ Cue p33 Ja 29 '38

"The Irish players refuse to let a little thing like a war stop them down. One should not expect too much technically from an Irish film. Kathleen' has many faults in script and direction. This time, the Irish filmgoers are likely to find it a pleasant, sentimental entertainment.

+ N Y Herald Tribune p10 Ja 24 '38

"An Irish-made picture it is, as flavorful in its dialogue and occasional glimpses of country life as a horse fair in County Cork; and as silly and sentimental in its story as a poor imitation of Hollywood can be." F. C.

+ N Y Times p17 Ja 24 '38

Newspaper and Magazine Reviews

"There is beautiful Irish scenery, a authentic Irish flavor in 'Kathleen' and that's about all. The story is not interesting nor is it told well; the acting for the most part is forgettable and not the healthy, unrestrained variety we usually associate with the Irish. Pallid.

+ Stage p62 Mr '38

Trade Paper Reviews

"Shorn of its native attractiveness, this all-Irish production still offers the average exhibitor plenty."

+ Boxoffice p45 F 12 '38

"'Kathleen' will please the Irish audiences as well as others in the proper spots. . . The beautiful Irish countryside used advantage, and a race meet and horsefair contribute a natural touch."

+ Film Daily p5 Ja 27 '38

+ Motion Picture Daily p8 Ja 27 '38

MOTION PICTURE REVIEW DIGEST

54
KID COMES BACK. Warner 60min F 19 '38
Cast: Wayne Morris. Barton MacLane. June Travis. Dickie Jones
Director: B. Reeves Eason
Original story: E. J. Planaqan
Screen writer: George Bricker
Released Mr 12 '37 under title Don't Pull Your Punches
A prizefighting yarn in which Wayne Morris, a stranded youngster from Texas, is the winner of the wars as a prizefighter. who never had a chance at the championship and wants his protegé to defend it. A romance brings complications.
SEE ALSO issue of March 28, 1937 under title Don't Pull Your Punches

Audience Suitability Ratings
"An exciting, swiftly paced story. Adults and young people." E Coast Preview Committee.

Nat Legion of Decency F 17 '38
"Not as good as Kid Galahad, but better than most boxing films."

+ Christian Science Monitor p13 F 12 '38
"This simple, straightforward, unassuming, and smoothly played romantic comedy is one of those low-budget pictures which affords a fine example of pleasant and wholesome entertainment for the uncritical—but you must be uncritical. It does serious business as a ten-best list, sidies in to your neighborhood theater on a double feature bill, and probably amuses you for an hour." Jesse Zinser.

+ Cue p39 F 12 '38
"The up-and-coming Wayne Morris gives punch to a very ordinary prizefight picture in "The Kid Comes Back." . It has a thin story and direction which depends heavily on flattering calendar leaves and glimpses of succeeding ring tangles.... Aside from Mr. Morris's engaging and persuasive make-believe, "The Kid Comes Back" offers little in the way of entertainment." Howard Barnes.

+ N Y Herald Tribune p9 F 8 '38
"Customer is pleased with all his other efforts, and this is no exception. A fine job, clearly and concisely directed."

"[It] is a prizefight society and its problem and exhibitions, and is almost too incidental for attention." John Mosher.

- New York Daily News p 7 F 12 '38
Time p38 F 14 '38

Trade Paper Reviews
"Tearing all the earmarks of a trial-horse vehicle for the up-and-coming Wayne Morris rather than a follow-up to his "Kid Galahad", this saga of the sock market runs afoul of a barrage of conversation and doesn't come out from under until it's almost too late. Standard program units with best bet is Barton MacLane, rather than Morris, as chief interest and his hardships with the script are numerous. Family.

+ Boxoffice p23 F 19 '38
"A punchy piece of entertainment that will be a box office winner with patrons."

+ Film Curb p10 F 12 '38
"Plenty of fast moving action, realistic fight scenes, a hard working and pleasing cast, a novel twist to the story make this entertaining screen-fare with a punch. Probably the men and boys will like it better than the ladies as it's a man's story."

+ Film Daily p7 F 9 '38
+ Motion Pict Daily p3 Ja 24 '38
"Big, bowheaded Wayne Morris, who scored in "Kid Galahad," his first prize-fighting yarn some months ago, comes back in this ring tale to gain greater favor. A strong secondary picture. It is a grand, brisk piece about a veteran heavyweight contender."

+ Variety p17 D 29 '37

KLART TILL DRABBING. Svensk film 80min D 9 '37
Cast: Arnold Sjostrand, John Precht, Weyler Hildebrand, Thor Moseen. Ingrid Bergman, Aase Soederblom
Director: Edvin Adolphson
Music: Jules Sylvain
Screen writer: Weyler Hildebrand
Swedish dialogue film with English subtitles. It deals with life on a battleship in the Swedish navy. Two gobs, always in trouble, go through hilarious adventures and finally win a prize for rescuing a heiress and also win a boat race.

Audience Suitability Ratings
"Adults."

Nat Legion of Decency Ja 13 '38
"Family [It is] an active farce, almost in the Keystone sort of characters."

+ Wky Guiden D 25 '37

Newspaper and Magazine Reviews
"Much of the amusement derives from the antics of Thor Moseen and Aase Soederblom, a sort of Swedish Laurel and Hardy pair in the role of 'The Hijackets.'" H F. S. N Y Times p33 D 10 '37

Trade Paper Reviews
"Moderately amusing picture will probably please the male audience, but hardly is fare for the U. S. fans."

+ Variety p17 D 15 '37

LADY BEHAVE. Republic 68min D 27 '37
Director: Lloyd Corrigan
Music director: Alberto Colombo
Original story: Joseph Krumgold
Screen writers: Olive Cooper. Joseph Krumgold
When Miss Eilers's scatter-brained sister marries Neil Hamilton after a cocktail party, complications begin. The sister is already married and so Miss Eilers sends her away and sets annulment proceedings so that the sister will not be arrested as a bigamist. In the end Miss Eilers falls in love with Hamilton and after a twist to the event and a divorce the way is paved for their marriage.

Audience Suitability Ratings
"A: absurd; Y & C: no."

Christian Century p58 F 2 '38
"Objectionable in part."

+ Nat Legion of Decency Ja 6 '38

L
LADY BEHAVE—Continued.

“A & Y: fair comedy; C: possible.”
+ — Parents’ M p27 Mr ‘38

Newspaper and Magazine Reviews

“Adults.”

Christian Science Monitor p15 Ja 15 ‘38

“Essentially good story material, presenting some novel situations, but several of these situations are handled in such a far-fetched manner in the screen play, and the direction is so undistinguished, that discriminating audiences are likely to find the picture thing to enthusiasm about.” Bert Harlen

“Only fair comedies in which the heroine gets in a touch situation skating perilously along the edge of a Will Hays blush... Everything is solved in a clean, wholesome manner for the family trade.” (2 stars) Beverly Hills Liberty p11 F 5 ‘38

“Most of the undefined things that have been said about bad photo plays go double for ‘Lady Behave’. It is a compound of sloppy writing, inept direction and stock characterization.” Howard Barnes
+ — N Y Herald Tribune p6 Ja 29 ‘38

Trade Paper Reviews

“Going far afield from its usual type of offering, Republic has bobbed up with a neatly-constructed bit of sophisticated comedy built around a laughable idea, and a picture which an average showman can play with assurance of general satisfaction. Family.”

+ — Boxoffice p323 D 25 ‘37

“A pleasant little trifle, this farce-comedy has been blessed with capable and attractive players who put it slightly above the average in laugh value.”
+ — Film Curb p8 F 12 ‘38

“As pleasing program fare, this comedy surely. The larger members perform capably, the plot has been handled in a manner different enough to keep one interested throughout, and at frequent intervals a good laugh in brought forth.”
+ — Film Daily p5 D 22 ‘37
+ — Motion Picture Daily p7 D 22 ‘37

“A snappy farce comedy, this rates better than a lot of pictures carrying the major label. It is pleasing entertainment for the entire family, excellent neighborhood fare.”
+ — Phila Exhibitor p63 Ja 1 ‘38

“Higamy, an impersonation and their complications are in such a far-fetched comedy to only fair advantage. It has its moments but they are rare and far between.”
— T. D 27 ‘38

“A thoroughly enjoyable and entertaining program production, ‘Lady Behave’ is one of the better offerings from Republic. Containing some sparkling performances by a cast of capable players, well chosen, the piece as a whole, is genuinely acceptable screen fare.”
+ — Variety (Hollywood) p3 D 16 ‘37

LANCERI DI SAVOIA. Cine-Lux 85min Mr 7 ‘38

Cast: Elisa Cegani. Amedeo Nazzari. Luigi Carini

Director: Angelo Resselli

Screen writers: Oreste Biancoli. Salvator Gotta

Italian dialogue film without English subtitles. English title: Savoy Lancers. It is a tale of thwarted love for a couple whose families will not let them marry. Later the girl meets him and is destined until he dies during the World War.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Mr 17 ‘38

Newspaper and Magazine Reviews

“It is too bad that such a finely photographed and acted piece should have been robbed of much of its interest by having been made in the form of a lengthy ‘flash-back.’”

+ — Variety (Hollywood) p5 Mr 15 ‘38

LARGER THAN LIFE. See He couldn’t say no

LAW FOR TOMBSTONE. Universal 59min O 10 ‘37


Directors: Buck Jones. Charles E. Eason

Original story: Charles M. Martin

Screen writer: Frances Guilan

A western melodrama.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Ag 12 ‘37

“Family. Although following the usual pattern... this Western has the added advantage of having a much more attractive heroine (Muriel Evans) than is usually the case.”
+ — Wkly Guide Ja 1 ‘38

Trade Paper Reviews

“Plenty of action, but little real narrative. Estimate: fair Jones.”
+ — Phila Exhibitor p31 O 15 ‘37

“Buck Jones is Buck Jones, and the king and Silver can do no harm. But two reasons why Jones’ giddy-fellows seldom fall at the box office in a neighborhood where juveniles are numerous. Current release plays nothing to get excited about, though it provides plenty action. Story is disjointed due to poor direction, and acting, except for performance of Muriel Evans, is below par.”
+ — Variety p19 D 29 ‘37

LAW OF THE UNDERWORLD. RKO 60min My 13 ‘38


Director: Lew Landers

Screen writer: Bert Granet

Based on the novel and play The Lost Game by John D. Hymer and Samuel Shipman. This is the story of an advertising writer who leads a double life; going out into society as a well-thought-of individual and on the side leading a gang of thieves. Two youngsters are involved in a life of crime by his gang. In a last desperate effort to help them, he gives up his life to gain their freedom.

Trade Paper Reviews

+ — Motion Pic Daily p3 Mr 17 ‘38

“A program picture of average weight, it should find its balance on the duals when coupled with other films of much lighter weight.”
+ — Variety (Hollywood) p3 Mr 15 ‘38
**LITTLE MISS ROUGHNECK.** Columbia 63min F 9 '38


Little Edith Fellows portrays a concealed, attractive mother feels she has Hollywood possibilities. She runs away as a publicity stunt and meets Leo Carrillo, a kind man who teaches her better senses. He is accused of kidnapping her and narrowly escapes a lynching.

**Audience Suitability Ratings**

"A: poor; Y: no; C: by no means."—Christian Century p33 Mr 23 '38

"General patronage."—Nat Legion of Decency Mr 18 '38

Newspaper and Magazine Reviews

"[It] is a mild satire on Hollywood parents, exhibitors another show-stuck girl, Edith Fellows, making the most of her opportunity when allowed to do a number at a benefit."—Time p38 F 11 '38

**Trade Paper Reviews**

"With the arrival of adolescent singers, Columbia comes out with Edith Fellows, makes thereby a creditable contribution to the young singer's exploitation: nice action-musical with exploitable angles."—Phila Exhibitor p85 Mr 1 '38

"Featuring balance of Edith Fellows in a backstage Hollywood story, the kind not so popular right now, 'Little Miss Roughneck' is light fare, paced stodgily, with little if any box office future. Columbia's experience with opera flicks should have taught them of late to let high C stuff alone, but the picture attempts to establish Edith as a No 2 edition of Deanna Durbin and it's no dice."—Variety p13 Mr 9 '38

**LOOK OUT FOR LOVE.** Gaumont British 70min Ja 15 '38

**Cast:** Anna Neagle. Tullio Carminati. Robert Douglas. Horace Hodges

**Director:** Herbert Wilcox

**Original story:** Ray Lewis

**Screen writers:** Florian Tranter. Monckton Hoffe

Filmed in England. The film tells the tale of a little London street singer who is befriended by a worldly-wise diplomat who finances her education and makes it possible for her to become famous.

**Audience Suitability Ratings**

"A: mediocre; Y and C: no; C: Christian Century p310 Mr 9 '38

"Adults."—Nat Legion of Decency F 3 '38

"The acting is excellent and the production entertaining. Mature."—Wkly Guide Ja 29 '38

Newspaper and Magazine Reviews

"Tullio Carminati is the monodramatic besotted Santa Toscana. Too bad the film is all Anna Neagle. Too bad the story isn't better."—Beverly Hills Liberty p26 D 25 '37

"An English importation that represents the zenith in miscasting. Anna Neagle plays a blonde; Tullio Carminati a British diplomat with foreign accent. The picture considers her rise as an entertainer, his failure as a public servant. It does not win.

— Stage p12 F 3 '38

**Trade Paper Reviews**

"The general tone of the picture is okay but the net result is just another picture. Estimate: duller for spots that can use British product."—Phila Exhibitor p75 F 1 '38

"It's not impressive for Anna Neagle and it makes Tullio Carminati stand out as a slight dope, although he does a commendable job. Film will carry its own portion of a dual bill load, however, and has its moments."—Variety p25 F 16 '38

**LOVE AND HISSES.** 20th century-Fox 83min D 31 '37


**Director:** Sidney Lanfield


**Original story:** Art Arthur

**Screen writers:** Curtis Kenyon. Art Arthur

A musical comedy entertainment in which the well-known feud between Winchell and Bernie this time concerns a French singer, portrayed by Simone Simon.

**Audience Suitability Ratings**

"A: very good of kind; Y: very amusing; C: if it interests."—Christian Century p80 Ja 5 '38

"Entertainment: high, with sophisticated lines and background, and better-than-average photography and direction; social value: none; audience suitability: mature-family."—Am Legion Auxiliary

"[ITIS] amusing, lively, and fast-moving. Family."—School Council of Fed & Teachers

"Rating: excellent for type. Mature."—Calif Fed of Business & Professional Women's Clubs

"Good. Mature."—DAR

"A hilariously entertaining comedy. Fun and gaiety for the family."—Gen Fed of Women's Clubs (W Coast)

"Adults."—Nat Soc of New England Women

"Light, diverting, clean entertainment. Family."—Calif Council of Fed & Church Women

**Fox W Coast Bul Ja 1 '38****

"Adolescents, 12-16: rather sophisticated: children, 8-12: not at all."—Motion Pict R p6 F 3 '38

"General patronage."—Nat Legion of Decency D 30 '37

"A, Y & C: good."—Parents' M p72 Mr 38

"A fast, jolly and glittering comedy... The whole cast helps keep the audience chuckling. Family."—Wkly Guide D 25 '37

Newspaper and Magazine Reviews

"The Bernie-Winchell bickering is beginning to pall just a little; but likewise so is the brush between Simone, looking most attractive and with a charming little voice, to offset any minor failings in other departments. Adults and young people.

— Christian Science Monitor p15 Ja 8 '38

"It's practically a blue-print—except for Simone Simon, who, as leading lady, sings for the first time on the American screen. We found her voice thin and her perpetual, bear-faced smirk annoying. Bert Lahr and Joan Davis provide comic relief."—Jesse Zunser P 14

"One of the smartest, liveliest bits of entertainment the season has provided. Its story is just another stand-and-sit, but we hope, the last—in the overdue Winchell-Bernie make-believe feud, but it is told delightfully, in the best of taste, with pictorial, musical, and vaudeville interpolations, and should sing a thoroughly satisfactory song at the world's box-office without a hitch. All in all, 'Love and Hisses' is one of those pictures you cannot afford to miss."—Hollywood Spec p15 D 25 '37

"Winchell grows surer of himself in each film. It is Simone Simon's the surprise of the opus. She reveals herself suddenly changed and tackles even the Bell Song from Lakme. All Simone Simon is less coy, praise be."—Beverly Hills Liberty p14 F 5 '38
LOVE AND HISSES—Continued

"With apologies to Walter Winchell, Ben Bernie, Simon, and their successors, the honest and literate chronicle of 'Love and Hisses' is a trio of dusky damsel-ins, the Girls Peters. ... Although the present},{[en]}, "38

 SCORE "As sham battles go, this one is not quite up to the standard of [the Winchell-Bernie] previous efforts, but it still must be reckoned among a lively, well-scored, amusing show which compensates for much of its dull business by its hilarity and interesting plot. It presents a great to-do about the discovery that Miss Simon sang, a to-do out of all proportion to the size of her voice, which is a shade thinner, and approximately as elastic, as a drugstore sandwich. ... In short, the boxy unmistakably has a popular show." F. S. Nugent + + Lit Digest p22 Ja 15 '38

Reviewed by John Mosher

New York p75 Ja 8 '38

"Last winter Twentieth Century-Fox teamed Walter Winchell and Ben Bernie in 'Wake Up and Live' and the show was one of the year's outstanding musicals. 'Love and Hisses' attempts to repeat that success and misses by a considerable margin. Both women deserve a story more worthy of their talent."

+ + Newsweek p34 Ja 3 '38

"It is amusing than that the first of the series but still amiable serves its purpose of exploiting two well-known figures. Very Broadway." + + Stage p12 F '38

"What makes this latest Walter Winchell-Ben Bernie hurdy-gurdy bearable is that whenever the Broadway gossip and the band leader rest from their mutual belaboring, pretty, protuding Simone Simon with her honeyed voice by singing pleasingly in a muted, engagingly unprofessional soprano."

+ + Time p26 Ja 10 '38

Trade Paper Reviews

"Click business right down the line is in store for this gay and melodic comedy. Lacking some of the novelty of the phenomenally successful 'Wake Up and Live,' it more than makes up for it with a lively script, some tuneful songs and the continuation of the up-and-at-em feud between Walter Winchell and Ben Bernie. Favourite."

+ + Boxoffice p27 Ja 1 '38

"The picture is first class entertainment for those who like the light, frothy type of musical comedy and its record to date in the U.S. is most encouraging."

+ + Canadian Moving Pic Digest p6 Ja 29 '38

"Lively melody-packed comedy, masterfully directed, should get big business. Simone Simon makes an auspicious debut as a screen singer in this musical comedy. She has a well-trained voice and knows how to sell a number with charm and personality."

+ + Film Daily p5 D 22 '37

+ + Motion Pic Daily p2 D 20 '37

"Love and Hisses is not the picture 'Wake Up and Live' was. It lacks the first Winchell-Bernie show a knockout, but it should do a fair to good business at any box office."

+ + Phila Exhibitor p63 Ja 1 '38

"This second teaming of Walter Winchell and Ben Bernie was not as signally embraced as was the first. 'Wake Up and Live' was a Word-of-mouth is certain to be brisk. Yet the scheme of the Winchell-Bernie combination scaled in their first outing. As a musical, it is not pretentious and certainly doesn't appear a costly production. At times it limps in the telling of its story because the romantic angle is decidedly aged-ankled."

+ + Variety p17 D 22 '37

"Crisp and funny, melodious and swiftly moving, 'Love and Hisses' is a hit. You get any kind of trade—entertainment all the way and a cinch pay picture. Expertly organized and guided by Associate Producer Kenneth Macgowan, the offering has the smart manner and precision which has been the trademark of the 20th-Fox musical comedy."

+ + Variety (Hollywood) p3 D 18 '37

LOVE, HONOR AND BEHAVE. Warner 66 min Mr 12 '38


Director: Stanley Logan

Music director: Leo F. Forbstein

Original story: Stephen Vincent Benet

Screen writers: Clementa Ripley, Michel Zunser, Robert Buckner, Lawrence Hauben

This is the tale of a young Yale man who believes in being a good loser. He marries a practical young woman and finds that a long family interference and an old beau of his wife's almost bring his marriage to an end.

The young husband decides he must not be a good loser, but must fight, and he proceeds to do so, scrapping with his wife's friends and giving her a spanking.

Audience Suitability Ratings

"A: depends on taste; Y & C: no."

Christian Century p51 Mr 16 '38

"Good. Too much emphasis on the marital difficulties of two couples."

DAR + + Fox W Coast Bul F 19 '38

"Family-mature."

Am Legion Auxiliary

"Some may feel the inharmony of divorce unpersuasive."

Cmeeting Fed of Business & Professional Women's Clubs

"A well written interesting light comedy with a commendable performance by each member of cast, satisfactory direction and pleasing photography. Entertaining though of doubtful ethical value. Mature."

Gen Fed of Women Voters (W Coast)

"Entertaining social drama of modern divorce, Adult."

Nat Council of Jewish Women

"Amusing and thought-provoking social comedy, with a good realistic and definite, constructive theme. Family."

Nat Soc of New England Women

"A well defined, excellently worked out and thought-provoking plot, with excellent direction and cast. Worthwhile but definitely mature."

S Calif Council of Fed Clubs of Women

Fox W Coast Bul F 26 '38

"While the conclusion follows the latest vogue of lowdowdyism when seventeen women spank to his wayward wife, the theme of the film gives one food for thought. Adolescents, 12-14 & above."

+ + Motion Pic R p8 Mr '38

"Objectionable in part."

Nat Legion of Decency Mr 10 '38

Newspaper and Magazine Reviews

"An attractive film which owes much more to cast and production than to story and whose principal merit is the introduction to motion picture audiences of Friscilla Lane,Adults."

Christian Science Monitor p15 Mr 19 '38

"Handled as comic, rather than as dramatic material, the theme of 'Love, Honor and Be- have' is passable, though superficial, en- tertainment. That it fails to be more is due largely to the fact that, though it starts out as comic, it quickly slips too timidly into farce-comedy, skimming lightly across the surface of its pro- vocative theme. Josse Zunser

+ + Cue p5 Mr 19 '38

"It is an entertaining picture, but peculiar in construction. ... 'Love, Honor and Behave' is the film I am getting fed up on screen entertainment which does not even hint at the consciousness on the part of its producers that there is much of a thing as screen art."

+ + Hollywood Spec p6 F 26 '38

"Screen parable which has little point and less amusement. It has to do with the drawbacks of being a good loser, but the thesis has been made in a way that hits home. You are likely to find it notably and consistently boring."

Howard Barnes

N Y Herald Tribune p8 Mr 21 '38
"It is an inoffensive and mildly amusing potboiler." — L. R. C. Treatise p.18 Mr 21 '38

"[1] studies divorce, marriage, and such matters, including love, and ends on the high key of a moral. . . . The effect is that one must beat one's wife. The final tableau expounding the thesis, enacted by two energetic comedians (Friscilla Lane and Wayne Morris), seems an episode of spirit, but spirit is something the rest of the story, leading to and from this final scene, distinctly lacks." — John Mosher

— New Yorker p.44 Mr 19 '38

"Competently acted, this comedy is passable entertainment for youngsters and for grown-ups with a nostalgia for the prohibition era." — Newsweek p.26 Mr 21 '38

Trade Paper Reviews

"Lacking in both established marquee names and entertainment punch, this slow-moving comedy, which essays to solve in the lighter vein the social problem of parental influence, fails to do that job in either an entertaining or creditable manner. Family." — Boxoffice p.26 F 25 '38

"This domestic comedy drama is very enjoyable, and as program fare should be well received. However, it is rather slow, but just as soon as Friscilla Lane and Wayne Morris enter the picture, things start to hum. A lot of laugh situations develop and the affair becomes very entertaining." — Film Daily p.78 F 18 '38

— Motion Picture Daily p.17 F 18 '38

"Here is a mild program offering, with Wayne 'Kid Galahad' Morris as the bright light for marqueses, but not so bright in this one, destined for dual service. . . . Audience reaction was very mild. Estimate: mild entertainment asset." — Phila Exhibitor p.92 Mr 1 '38

"[It] is first-rate entertainment. It is a strong secondary for the duals and brings Wayne Morris more and further as a box office asset." — Variety p.17 F 16 '38

"A pair of gifted young players, decidedly on the highroad to genuine importance in pictures and already of definite popularity, take this rather elaborately explanatory task of parental influence and pack it with entertainment for a wide range of audiences. While produced as a program comedy, and framed by the stars of the type, the film is a good comedy picture. . . . The film is a very entertaining comedy. . . . The film becomes an entertaining comedy. . . ." — Variety (Hollywood) p.5 F 15 '38

**LOVE IS A HEADACHE. MGM 68-73min Ja 14 '38**

Cast: Gladys George, Franchot Tone, Ted Healy, Mickey Rooney, Frank Jenks, Ralph Morgan

Director: Richard Thorpe

Music: Edward Ward

Screen writers: Marion Parsonnet, Harry Kuenin, William R. Lipman, Lou Heifetz, Herbert Klein

The action portrays Gladys George, Broadway star Helen Farnham, anxious to become a great star. Her press agent, Ted Healy, with madcap schemes, proceeds to gain up the world, which is a curious scheme for a young woman who is a Broadway columnist. He annouces over the air that two orphans are in the market for a famous young actress. When Ted Healy, seeing a great publicity story, has Miss George adopt the orphans. In the end a fake kidnapping and a hasty marriage for Miss George and Tone set everything to rights.

**Audience Suitability Ratings**

"A: dull; Y: poor; C: no." — Christian Century p.190 F 9 '38

"Family. Bull and meaningless. The acting and voice of Gladys George are mediocre, not at all convincing." — Legion Auxiliary

"Amusing comedy with good production qualities and acceptable social values, but boisterous and unconvincing. An unworthy vehicle for the excellent cast. Makeup." — Calif Cong of Par & Film Workers

"Unsatisfactorily developed social-comedy. Adult." — Calif Fed of Business & Professional Women's Clubs (W Coast)

"Good. Inspiring, if believable. Mature-family." — DAR

"Holds little entertainment for any audience. Adult." — San Diego Fed of Women's Clubs

"Rather a poor vehicle for a good cast, but fairly entertaining. Family." — Calif Council of Fed of Church Women

Fox W Coast But Ja 15 '38

"The abilities of Gladys George and Franchot Tone are wasted in this confused story. . . . The children are used as a buffer between two selfish people. The picture is confused in ethics and unpleasant to see. Adolescents, 12-16 & children, 8-12; no." — Motion Picture P.7 F 38

"General patronage." — National Council of Jewish Women 15 '38

"A & Y: good comedy; C: mature." — Parents' M p.22 Mr 38

"Family. . . ." — Wkly Guide Ja 16 '38

**Newspaper and Magazine Reviews**

"Five script writers and a director worked on this and the result is pretty thin soup. Adults and young people." — Calif Film Trade Science Monitor p.15 Ja 29 '38

"Given [this cast], direction by Richard Thorpe and gowns by Adrian, with an MGM production budget and the services of Todd, might make this a good motion picture. Instead he gets a rather fumbling and somewhat unbelievable yarn. . . . "Love Is a Headache" never gets going, and would not have gotten anywhere if it did. All the performers give their best in a hardy attempt to make the story breathe, but not go. The story moves woodenly to its inexorable climax." — Robert Joseph

— Hollywood Spec p.09 Ja 15 '38

"Aside from a certain deftness in direction highlighting the comedy, and good performance of the players, expected the new film is pretty thin entertainment. How top-notch players as Franchot Tone, Miss George, Mickey Rooney, and others happen to be decorating this Class B product is not altogether clear, but there they are. Mar- guerite Tazelaar

— N Y Herald Tribune p.15 Ja 28 '38

**Trade Paper Reviews**

"Another of those surprising 'B' pictures which by virtue of excellent direction, story and acting, wins an 'A' rating at the boxoffice. Laughs, of the farcical variety, fly thick and fast until the last flicker. Family." — Boxoffice p.19 Ja 15 '38

"A wealth of gags and bright lines entrusted to a splendid cast. . . . This makes a very enjoyable comedy of the better grade program variety. The story may have a few shortcomings such as too many on the same page in transition of Miss George from a publicity seeking actress to a loving mother and the trivialities of her home life. . . . The film remains first class, but with the piece moving very fast and the laughs coming often and solid, the deficiencies are not noticed. . . ." — Film Daily p.7 Ja 13 '38

— Motion Picture Daily p.7 Ja 10 '38

"Audience reaction was good. Estimate: pleasing comedy program." — Phila Exhibitor p.95 Ja 15 '38

"Quite an army figured in this production, but it turns out that only a mildly amusing comedy. Film will have difficulty going solo excepting where exhibitor is smart enough to combine in a double feature as is done here. . . . 'Love Is A Headache' is grooved for duilers. . . ." — Variety p.15 F 2 '38
LOVE IS A HEADACHE—Continued

"Classically put together in all departments, Metro's 'Love Is a Headache,' is sure-fire entertainment. Picture has all the stuff that pleases, in performances, dialogue and action to provide enjoyment for the maximum audiences. Cuts itself to top notch." + Variety (Hollywood) p3 Ja 8 '38

LOVE ON A BUDGET. 20th century-Fox 60min P 25 '38

Cast: Prouty, Shirley Deane, Spring Byington, Russell Gleason, Kenneth Howell, George Ernest

Director: Bert I. Leeds
Music director: Samuel Kaylin
Screen writers: Robert Ellis, Helen Logan

Based on the characters created by Katharine Kavanaugh. Another in the Jones Family series. The story deals mainly with the affairs of a young couple, Shirley Deane and Russell Gleason. They have economic troubles caused by husband's continual installment plan and misappropriation of savings.

Audience Suitability Ratings


"Another enjoyable episode in the life of the interesting Jones family... Entertaining for family." Gen Fed of Women's Clubs (W Coast)

"Domestic comedy with a good beginning which soon becomes exaggerated, inconsistent and artificial in tone. Mature." Nat Soc of New England Women

"Good entertainment for the family." S Calif Council of Fed Church Women

The West Coast Bui July '38

"The plot is highly artificial and often farcical, but there is a certain human quality in the characterizations. A large part of the picture's appeal lies in the familiarity of the various personalities who constitute the Jones family. Viewed by itself, the story is rather thin, 12-16: fair; children, 8-12: very little interest." + Motion Pict R p1 F '38

"General patronage." + Legion of Decency F 3 '38

"Family." + Wkly Guide F 26 '38

Newspaper and Magazine Reviews

"Another episode in the saga of the Jones Family. . . 'Love On a Budget' is not as strong in the way of story material as most of the earlier films have been. Some of the characters are handled rather arbitrarily now and then, and there does not seem time for quite as much commentary on American small-town life." Bert Harlen + Hollywood Spec p8 Ja 15 '38

Trade Paper Reviews

"Followers of the series everywhere should rate this one of the best of the Jones Family pictures. It combines a liberal quota of laughs with plenty of the down-to-earth situations which have made past films in the series so popular. Neighborhood audiences in particular can be relied upon to give it their stamp of approval. Family. + Variety p19 Ja 15 '38

"The problems which befell that typical American family, the Joneses, again make very enjoyable comedy entertainment maintaining the high standards set by its predecessors. The trade which knows the series will like this one and it should add many new adherents especially among the family trade." + Film Daily p6 Ja 10 '38 + Motion Pict Daily p7 Ja 10 '38 "Preview audience registered complete satisfaction. Estimate: excellent Jones family offering." + Phila Exhibitor p71 Ja 15 '38

"Another entertaining chapter of the Jones Family saga. This series of domestic comedies, portraying life in an American family and of which 'Love on a Budget' is eighth, is built on the assumption that good entertainment for the mass run theatres will find this latest release a box office asset behind any 'A' booking." Variety p14 Ja 12 '38

"The Jones family continues to roll along as successful popular entertainment and this newest of the group, 'Love on a Budget' bids to be the best of the series so far. Possessed of homely qualities, with a decided touch of the fireside and domesticity plus a wealth of very wholesome humor it has that down to earth quality that should certainly appeal to a wide audience." + Variety (Hollywood) p3 Ja 5 '38

LOVE ON TOAST. Paramount 65min D 3 '37

Cast: John Payne, Stella Arder, Luis Alberni, Catherine Cane. Grant Richards

Director: E. A. Dupont
Screen writer: Richard Connell. Jane Storm. Walter W. Malloy

"A girl, campaign manager for a soup company, launches a contest to find 'Mr. Manhattan,' whom she plans to marry to Miss Brooklyn, a character they should be to get a few more chuckles out of it. Estimate: weak; for bottom of duals along the straight." + Variety p7 Ja 18 '37

"This is decidedly 'B' or lower program, ending with a slapstick pie tossing finish that belongs in the old Mack Bennett era. Filled with new faces, it lacks marque strength. Seen in a projection room, it was devoid of laughs, but audiences might get a few more chuckles out of it. Estimate: weak; for bottom of duals along the straight." + Boxoffice p13 Ja 8 '38

"Comedy and romance merge in this laugh-getter suited to all audiences." + Film Daily p6 F 25 '38

"Picture might have been far more impressive if farcical scenes had been built up instead of falling for the temptation to toss past a wet paint job of rough-house methods. These detract from what chances it had at doubled picture showing. Scenery is an instance of too many cooks dipping into the broth." + Variety p17 D 22 '37

"Entertaining comedy with a background of beauty spots and soup, this Emanuel Cohen production will please in any type of house. Absence of names will mitigate somewhat against failure, but the success, but the roles of whom the various roles have been enentrusted turn in satisfactory jobs." + Variety (Hollywood) p3 D 23 '37
MAD ABOUT MUSIC. Universal 96-100min F 27 '38


Director: Norman Taurog

Music: Harold Adamson. Jimmie McHugh

Original story: Frederick Kohner. Marcella Durbin.

Screen writers: Bruce Manning. Felix Jackson.

Deanna Durbin is a pupil in an exclusive school in Germany. She is the only daughter of a Hollywood actress who cannot admit to a fourteen year old daughter, Miss Durbin. The school is run by Miss Durbin's father and when cornered admits before her school mates that he is Herbert Marshall, a composer with a home 100miles to the small town for a rest. In the end she introduces him to her mother in Paris and gains him for his step-father.

Audience Suitability Ratings

"Excellent. Family." DAR

"Excellent. Why not her Bul Mr 5 '38

"General patronage."

Nat Legion of Decency Mr 10 '38

"The picture is excellently directed by Nor- man Taurog. The film has appeal for a fifteen year older she is in her last picture, but she has lost none of her natural charm. In fact, she is growing up to be a real actress."

+ + Scholastic p35 Mr 19 '38

"Family. Outstanding." + + Wky Guide Mr 5 '38

Newspaper and Magazine Reviews

"The basic idea, of course, is somewhat melodramatic but that won complete wash pours in the deep pleasures afforded by Miss Durbin's beautiful renditions of several numbers... Although the muses of song and dance are busy these days with tuneful pictures very much the same, they generously refrain in this instance from forcing a predominance of action that monotonously sets its music theme in either a radio broadcasting studio or elsewhere behind the stage." J. P. Cunningham

Commonwealth p564 Mr 11 '38

"Deanna Durbin, whose astounding combination of dramatic and musical talents were so evident in '100 Men and a Girl,' proves in 'Mad About Music' that her success is no accident. Under skillful direction, and with the aid of a capable cast of juvenile, and adult players, she has cornered the market in comedy, minor tragedy, and frequent sing-song, to make it completely satisfying film entertainment." Jesse Zenser + + Cue p40 Mr 12 '38

"Heart-warming indeed is the story of 'Mad About Music' as Norman Taurog tells it, a deeply human story of powerful emotional appeal which loses none of its force by virtue of being told delightfully and with light and amusing touch."

+ Hollywood Spec p5 Mr 5 '38

"Deanna Durbin is growing up rapidly. At any moment now I shall expect to see her burst forth as a glamour girl. The new film continues her as a pert little liltles. It is a preposterous part in a preposterous fable, but she shows the talent that makes the most of every situation... Altaghether the film makes a good vehicle for Miss Durbin, although it fails in its only essential, a short five and a Girl, 'as entertainment.'" Howard Barnes

N Y Herald Tribune Mr 12 '38

"Deanna Durbin appears as a nice schoolgirl, with a sweet voice and an unusual family problem. The problems form a basis for a plot of tears and comedy on which hang occasional songs as well as to display Gale Patrick and Herbert Marshall in appropriate roles. You can imagine that this is poignant at times, but gay, too, and certainly no great strain." John Mosher

+ New Yorker p74 Mr 12 '38

"With her third film Deanna Durbin reaffirms her claim to screen importance. Although this sentimental story lacks the originality of previous musicals, no one can doubt that Nor- man Taurog has directed it, with a canny blending of humor and pathos." + + + + ++ Neowisk p52 Mr 14 '38

"Worthy every cent it cost. 'Mad About Music' is Deanna's (and the new Universal's) best picture to date. In the charming setting of a small Swiss village, Deanna lives out a gay and-pithed. With skill that makes 'Mad About Music' such heart-warming entertainment is that, in addition to a good cast and first-rate acting, it tells a story into which Deanna's singing fits naturally and well."

+ + + + + + Time p38 Mr 7 '38

Trade Paper Reviews

"A sheer entertainment delight is this third Universal starring picture of talented Deanna Durbin, ideally suited to her and affording her a chance to attain a new high in excellence. Family."

+ + Boxoffice p21 Mr 5 '38

"A new Deanna Durbin picture has always been an event and her latest lives up to and exceeds expectations in every respect... Another Deanna Durbin triumph—sure to be acclaimed by audiences everywhere."

+ + Film Daily p4 F 25 '38

"Universal's bright young star, Deanna Durbin, is lovely to look at, delightful to hear, and her newest picture is tip-top entertainment for everybody interested in audiences. The picture contains with an excellent cast, a heart-warming story and lifting music. Universal shot the works with well justified results that should pay big dividends at the box office."

+ + + + Film Daily p4 F 28 '38

+ + Motion Pic't Daily p2 F 25 '38

"Excellent throughout, with universal appeal, this latest Deanna Durbin vehicle should be sure-fire box office. Great care has been taken in all departments, the picture reflecting it. Estimate; another box-office Durbin."

+ + Phila Exhibitor p31 Mr 1 '38

"Joe Pasternak has done it again. In 'Mad About Music;' his third production with Deanna Durbin, he has turned in another smash. It cements the youngster's ranking as a major star and it will be a huge money-maker, probably even greater in that respect than 'Three Smart Girls' or 100 Men and a Girl.' "Mad About Music' has a genuine and enthral- ling, if sometimes obvious story."

+ + Variety p15 Mr 2 '38

"The personality of a phenomenal star, a moving story and excellent music are so expertly filmed that 'Mad About Music' is not as improbable a story as 'Mad About Music' must rate as 100% entertainment anywhere in the world above the most sluggish theatre levels."

+ + Variety (Hollywood) p3 F 25 '38

MAID'S NIGHT OUT. RKO 62min Mr 4 '38

Cast: Joan Fontaine. Allan Lane. George Irving.

Director: Bert Holms

Original story: Willoughby Speyers

Screen writer: Bert Holms

A wealthy son of the owner of a milk company makes a bet with his father that he can drive a milk wagon. He meets a society girl who is wearing a dust cap in the backyard of her home and mistakes her for the maid.

Audience Suitability Ratings

"Mature," Calif Cong of Par & Teachers

"Light, obvious, farcical comedy. Mature," Calif Fed of Business & Professional Women's Clubs

"Mediocre. Innocuous, trite comedy romance. Mature-family." DAR

"Lightly amusing, frivolous, romantic comedy. Family," Gen Fed of Women's Clubs (W Coast)
MAID'S NIGHT OUT—Continued


"Lively comedy. Family." 8 Calif Council of Fed Church Women

Fox W Coast Bul Mr 12 '38

"General patronage." Nat Legion of Decency Mr 17 '38

**Newspaper and Magazine Reviews**

"The result is a mildly amusing farce which could have stood a good deal more milk and fish. Family."

— Christian Science Monitor p17 Mr 5 '38

"The picture was shot in nine days, and showed it. And if I am wrong about the nine days, then it should have been done in that length of time. So help me, the sequences between Billy Gilbert, a fine comedian, and Allan Lane—full of red and a half of them—were pointless and unfunny. . . . I do not expect to see a lost Horizon or a Mad About Music when I see a minor effort. But somehow or other Bryan Foy and Sol Wurtzel have turned out some pretty decent low-budget pictures."

+ Hollywood Spec p12 Mr 19 '38

**Trade Paper Reviews**

"This one from the charm school is about as consequential as a cream puff. With a story idea that generates little entertainment value, inadequate production and mediocre performances, the net result is a hedge-pole of talk and romantic-chase effects. Family."

— Boxoffice p23 F 26 '38

+ — Motion Pict Daily p6 F 21 '38

"A mistaken identity picture, with a title that will probably have some exhibitors tearing their hair thinking this is dual fare, lacking name lots more. . . . Picture is inconsequential, will probably gain little attention in any spot."

— Phila Exhibitor p60 Mr 1 '38

"Duelists will haul RKO's Robert Sisk as an out-of-season Kris Kringle when they glimpse this one, for the producer has taken a bundle of fast moving comedy, dolled it up with silky ribbons, making it a belated Christmas present for all to enjoy. It provides an hour of good clean fun that will draw the laughter of young and old alike, even in the more discerning segments."

+ Variety (Hollywood) p3 Mr 9 '38

**MAKING THE HEADLINES.** Columbia 66min Mr 10 '38

**Cast:** Jack Holt, Beverly Roberts, Craig Reynolds, Marjorie Gateson

**Director:** Lewis D. Collins

**Original story:** Howard J. Green

**Screen writers:** Jefferson Parker, Howard J. and Green

A mystery story.

**Audience Suitability Ratings**

"General patronage." Nat Legion of Decency F 24 '38

**Newspaper and Magazine Reviews**

"Larry Darmour has turned out a nice little whodunit as whodunits go. The story works logically and smoothly toward its climax, with some good dialogue, an effective mood is established, and there is an engaging effectiveness in Lewis D. Collins' direction." Bert Harten

+ Hollywood Spec p10 Ja 8 '38

**Trade Paper Reviews**

"Typical Jack Holt cops-and-robbers fare, well-steeped in gunplay and Hokum, this will be a natural for the action trade and should strengthen Holt's firm foothold near the top rung of he-man thespians. Family."

+ Boxoffice p13 Ja 8 '38

"As a light breezy mystery which plays up the comedy-gangsters angle, this should be a pleasing program fare. The plot lines are not so different from typical murder formulas, but the comedy handling makes it entertaining."

+ Film Daily p6 Ja 6 '38

+ Motion Pict Daily p4 Ja 10 '38

"Fresh, light treatment, capable direction lift it above the average murder mystery yarn. Suspense is well sustained, guilty party is revealed as a complete surprise. Estimate: good."

— Phila Exhibitor p69 Ja 15 '38

"Comedy, suspense and chills are combined to make this one a well-rounded program offering."

+ Variety (Hollywood) p3 D 31 '37

**MAMA RUNS WILD.** Republic 60-67min Ja 10 '38

**Cast:** Mary Boland, Ernest Truex, William Henry, Lynn Roberts

**Director:** Ralph Staub

**Screen writers:** Hal Yates, Paul Gerard Smith, Frank Rowe, Ernest Truex

Ernest Truex and Mary Boland are seen as a hen-pecked husband and a domineering wife. Ambitious socially and filled with high civic ideals, Miss Boland decides to run the town after she accidentally achieves prominence by apprehending a bank killer. She runs for mayor of the town and the men put up her husband to run opposite her. He wins and they are reconciled.

**Audience Suitability Ratings**

"An entertaining farce comedy. It offers good entertainment for the family." E Coast Preview Committee

+ Fox W Coast Bul F 12 '38

"General patronage." Nat Legion of Decency Ja 20 '38

**Newspaper and Magazine Reviews**

"This is another film effort in the screwball tradition which is good entertainment and will please audiences. Miss Boland decides to run the town after she accidentally achieves prominence by apprehending a bank killer. She runs for mayor of the town and the men put up her husband to run opposite her. He wins and they are reconciled."

**Trade Paper Reviews**

"Suitable for the supporting in any theatre, here's a film which will find takers among the comedy fans. There are plenty of laughs, able direction and a swell story. Family." Boxoffice p23 D 25 '37

+ — Motion Pict Daily p7 D 22 '37

"Low budget production, this is tops in entertainment for neighborhood houses, rural sections. . . . Neighborhood preview audience received it with enthusiasm."

+ Phila Exhibitor p63 Ja 1 '38

"Stupid comedy has two name players but little else to recommend it. Succession of gags is stretched out for more than an hour, which gets pretty tiresome. Marquee names of Mary Boland and Ernest Truex will drag customers to see it, but very few will be disappointed."

— Variety p16 Ja 5 '38

"[It] is a domestic comedy of suburban life that should be favorably received by general audiences. Picture should do more than average in the run of neighborhood trade. . . . Despite exaggerated situations, made for fair trade picture contains basic qualities of ordinary humans."

+ Variety (Hollywood) p3 D 17 '37
MAN HUNTERS OF THE CARIBBEAN.
Inter-continental 51-56min Ja 14 '38
Cast: Andre Roosevelt. Capt E. Erwine Young. Carol Jeffries
Directors: Andre Roosevelt. Ewing Scott
Original story: J. Hoffman. M. Shaff
Screen writers: Ethel La Blanche. Paul Hurmert.

The plot deals with a safari for stolen treasure in the Caribbean and involves tribes of Penitentes. The sequence religious practice of flagellation is shown.

Newspaper and Magazine Reviews
"[It is] an amateurish film record of a lost city and some hidden treasure." T. M. P.
— N Y Times p13 Ja 15 '38

Trade Paper Reviews
"Measure possibilities obtain here for exploitation-minded showmen. Otherwise it might be relegated to that ever-growing warehouse of elongated short subjects that contribute little or nothing by way of entertainment. Family." 
— Boxoffice p23 F 19 '38

"The entire production is so synthetic with its obvious hokum scenes that it carries little to entertain the average audience that knows its way around. Okay for the thrill spots where the youngest spectator can jump out of his trade seat for fear of thriller. Looks like a resharn of a former picture that had Andre Roosevelt and company in an expedition into the Caribbean country." 
— Film Daily p7 Ja 24 '38

"This is one of those phoney travel-melodramas, produced by explorers who think they can act. As melodrama, it smells; as adventure stuff, it is rather good; it must be sold from that angle." 
— Phila Exhibitor p78 F 1 '38

"Silly dialog, bad acting and almost total lack of tension will make this supposed thriller nowhere but fast. Where exploitation is extra heavy it might get by." 
— Variety p19 Ja 19 '38

MANHATTAN MERRY-GO-ROUND. 
Republic 78-84min N 13 '37
Director: Charles F. Rieser
Music: Harry Grey
Screen writer: Harry Sauber

Based on a musical revue of the same title by Flo and Leo Carrillo. A racketeer by purchases a phonograph record recording company which he had foreclosed following the firm's inability to get performers. Carrillo surrounded by a group of strong-arm men uses gangster tactics in rounding up famous persons to record their specialties.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A: fair of kind; Y: probably amusing; C: doubtful; M: doubtful" 
Christian Century p94 Ja 19 '38

"A & Y; good; C: if interested." 
+ Parents' M p36 F 19 '38

Newspaper and Magazine Reviews
"A bit dizzy, as you can see, and not always as bright as the makers have made it to be. However, it will entertain those who enjoy this revue type of show. Adults and young people."
— Christian Science Monitor p5 D 15 '37

"[It is] a minor, occasionally amusing comedy-musical, with half a dozen name bands and plenty of radio and screen vocal talent." 
Jesse Zunser
+ Cue p38 Ja 1 '38

"Homeboys. New Yorkers in alien deserts may enjoy Manhattan Merry-Go-Round." John Mosher
New Yorker p15 Ja 1 '38

MANNEQUIN. MGM 92min Ja 28 '38
Cast: Joan Crawford. Spencer Tracy. Alan Curtis. Ralph Morgan
Directors: Frank Borzage
Music: Edward Ward

Based on a novel Marry for Money by Katharine Brush. The plot recounts the story of Joan Crawford, daughter of an East side tenement family who marries a man from up town to better her condition. Her husband turns out to be a lazy man of few principles who uses her to a career of blackmail. Joan turns from him to a rough, uncoch but successful operator of a line of harbor tugboats. After a divorce she marries him,

Audience Suitability Ratings
"A: perhaps; Y & C: no." 
Christian Century p222 F 16 '38

"Good, wholesome. Unwholesome story premise. Adults." DAR

Fox W Coast Bul J 24 '37
"Well cast and the best performance Miss Crawford has given in a long time. Entertainment: intensely interesting and convincing; direction: excellent; artistic values: extremely lovely. Sound spotty (may have been fault of machine at preview); audience suitability: mature." 
— Calif Cong of Par & Teachers

"Slow-moving social drama, unrelated by novelty or suspense. Rating: disappointing, adults."
— Calif Council of Business & Professional Women's Clubs

"The work of a fine cast is very convincing. Adults and young people." Gen Fed of Women's Clubs (W F W)

"Beautifully contrived hokum proves highly entertaining comedy. Flawless direction, good dialogue, excellent cast, lavish stage settings. Distorted presentation of social conditions." Nat Council of Jewish Women

"An old plot consistently developed, well staged, vividly acted with touches of bitter philosophy and clear-cut characterizations. Adults." 
— Calif Council of New England Women

"Well directed with excellent cast and support. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul J 1 '38
"Good acting makes the picture interesting but does not compensate for the drabness of the story nor for its unconvincing conclusion. Adolescents—P 15: no—unattractive theme; children, 8-12: no." 
+ Motion Pict R p7 F 1938

"Objectionable in part."
— Nat Legion of Decency Ja 13 '38

"One of the best of Joan Crawford's pictures for their admirers. Mature." 
+ Wkly Guide Ja 8 '38

Newspaper and Magazine Reviews
"Miss Crawford speaks well, acts fairly well, but she scarcely arouses any sympathy. Mr. Tracy is exaggerated, but not a happily cast, but he is at least believable as the rough and ready rich man." Mordant Hall
— Transcript p5 Mr 12 '38

"The perfect vehicle for Joan Crawford... Spencer Tracy and the supporting cast... give the film whatever genuineness it has. Adults and matrons."
— Christian Science Monitor p15 Mr 19 '38

"Though divorce is the motivation, 'Mannequin' boasts of some remarkably harmonious performances, a think which rises well above the dated pattern of a domestic triangle. ... The play is by no means an outstanding one, but has its interesting moments." J. F. Cunningham
+ — Commonweal p275 D 31 '37
**MANNEQUIN—Continued**

"Joan Crawford fans—to whom all Joan Crawford pictures add up as art, things of beauty, and matters for aspirate adoration—will adore 'Mannequin.' But ordinary folk, who look upon a film like Christian's as a way to know how the other half lives, may fail to find it worth their while. The first half of the picture is burdened with a part written too much in the same key and directed with a heavy hand which does not give it the relief it should have. . . Frank Borzage's poorest exhibition of direction is in a cafe scene: it is highly entertaining."

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**Hollywood Spec** p65 D 25 '37

"Not a great picture—but Joan Crawford's best in many months. (2½ stars) Beverly Hills

Liberty p44 F 12 '38

"Take away the dynamic personalites and the screen theme, and 'Mannequin' is at best a literary film. It is not, however, a bad one, and it will appeal to the general public."

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**N Y Times** p15 Ja 21 '38

"Everybody is handsome, beautiful, and well-dressed, and bright—after 'Mannequin' Joan Crawford . . . is a great talker in the film, with a leaning toward poetic imagery. . . Again and again a simple statement of some truths on her part would solve all her problems and everybody would be happy; but then, I suppose, there wouldn't be any story."—John Mosher

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**New Yorker** p63 Ja 22 '38

"A good cast and Frank Borzage's imagina-
tive direction fail to impart a minimum of credibility to the story. Chief virtue of the man who attempted to house a lady is that it gives Joan Crawford her best recent role."

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**Newsweek** p27 Ja 24 '38

"The bugaboo of the whole affair is the plotting and particularly the motivation, both of which are annoyingly weak. . . But it ac-
counted for a lot to me to please Miss Crawford's countless fans and make M-G-M's thousands."

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**Stage** p13 F '38

"It does not depart perceptibly from the customary Crawford orbit—an upsey-daisy chuthe-chutes ride, with shrieks and giggles on the hairpin turns and a happy splash at the end. With all the shiny morality and cultural lag of an old Will Hays collar, 'Mannequin' tells the same old story of a smart girl who tries to dodge her environment."

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**Time** p56 Ja 24 '38

**Trade Paper Reviews**

"Another triumph for Tracy and a comeback for Crawford, this powerful drama of human emotions wisely and ably specializes in the tried-and-true entertainment elements which will guarantee success and audience acclaim and box-office figures. Family."

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**Boxoffice** p28 D 25 '37

"They have taken Joan Crawford away from the art role and have given her a chance to act and be human, and she comes through in grand style. Spencer Tracy has a great part as a man with his infallible touch, a part that was hand-tailored to fit him."

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**Film Daily** p27 D 29 '37

**Motion Pict Daily** p4 D 16 '37

"Joan Crawford, Spencer Tracy are good for the marquee but this will need plenty of selling as entertainment. . . This failed to impress a panel of judges."

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**Phila Exhibitor** p61 Ja 1 '38

"One of the best Joan Crawford starring pictures in several seasons, 'Mannequin' is a down-to-earth, smartly written, excellently directed by Frank Borzage and surprisingly well acted by Joan Crawford. A film pointed to substantial box office receipts and will revive the Crawford fan following."

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**Daily Mirror** p6 D 22 '37

"[It] will carry Joan Crawford along without disturbing her present status. It stirs the emotions but makes no deep impression, possibly because the story is a little too self-consciously 'dramatic.' It has a favorable prospect for comfortable business, especially in the key. But it will need selling. Some-what depressing in mood, very talky, project-
ing one extremely unsympathetic, although very ably played principal character, and lack-
ing any great wallowing situation, advance exploitation will have to take the place of ad-
vantage word-of-mouth."

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**Variety** (Hollywood) p3 D 15 '37

**MAN-PROOF. MGM 74-80min Ja 7 '38

Cast: Myrna Loy. Franchot Tone. Rosa-

lind Russell. Walter Pidgeon

Director: Richard Thorpe

Music: Frank Waxman

Screen writers: Vincent Lawrence. Walde-

mar Young. George Oppenheimer

Based on a novel of the same title by Fanny Flaherty Leonard. Miss Loy is cast as a wealthy Long Island society girl who is given a rude shock when she is asked to be a bridesmaid at the wedding of the man with whom she is in love. She masks her resentment and after the ceremony tells the bridgeford that she has given up on him. When she be-

lieves she is madly in love with him, she tele-

phones his wife to tell her that he is a fortune hunter. Out of love now, Miss Loy

turns to Franchot Tone, a newspaper man who solaces her for her disillusionment.

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**Audience Suitability Ratings**

"A: good of kind; Y: better not; C: no."

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**Christian Century** p30 Ja 5 '38

"Excessive drinking objectionable. Classifica-
tion: F; mature; social drama; entertainment;
sophisticated, lively; artistic values; good; social values: none; audience suitability: adults."

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**Am Legion Auxiliary**

"Smart, sophisticated, better than average en-
tertainment. Adult."—Calif Cong of Par &

Teachers

"Ratings: excellent-sophisticated. Adults."—

Calif Fed of Business & Professional Women's

Clubs

"Good. Adults."—DAR

"Interesting story, sparkling, witty dialogue,
excellent cast, smooth, fast moving direction,
entertainment. Mature."—Nat Council of

Jewish Women

"Excessive drinking. Mature."—Nat Soc of

New England Women

"A mediocre picture with lavish settings and a good deal of drinking for adults."—S Calif

Council of Fed Church Women

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For the average movie-goer, the attractive story, the good acting, the beautiful fashions, plot, dialogue and tone of sophistication will put this film in a favored class although the theme of a love affair between an older and younger girl. Adolescents, 12-16: too sophisticated; children, 8-12: no interest.

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**Motion Pict R** p7 F '38

"Adults."—Nat Legion of Decency D 23 '37

"Mature."—Wdly Guide D 18 '37
MOTION PICTURE REVIEW DIGEST

Newspaper and Magazine Reviews

“There is nothing new at all in this triangle among the so-called smart society set of Long Island, nor is the play outstanding, although it was well acted. The treatment is melodramatic and the production cut-and-dried. It is the story of a minor romantic indecision is done here. Many will enjoy it.”

+ Film Wkly p25 Ja 8 '38

“A smart, sophisticated comedy, directed smoothly, acted intelligently and mounted with Cedric Gibbons art direction, the possibilities of a script and the part sets can play in developing and sustaining a picture’s mood.”

+ Hollywood Spec p6 D 18 '37

“Somehow the edge of this comedy is a little dulled. The picture stars Beverly Hill in Liberty p41 F 26 '38

“You may be surprised, but love is the all-embracing topic of the new picture, Mr. Thorpe’s play is heartily lightness and pace. Perhaps that is the reason there seemed to be an effort to keep the school atmosphere running through the Capitol audience yesterday afternoon, uninterrupted by the ill-bred yawns of the throng. The witty dialogue, and the direction are [are] rapid and farcical enough to give the piece suspense.”

+ N Y Herald Tribune p12 Ja 14 '38

“You may grow ever so slightly fatigued before ‘Man-Proof’ arrives at its almost purely conversational conclusion on the Capitol screen. The picture is not without a pastel. The dialogue is sporadically engaging: Miss Loy puts on one of the gracefulest upper-class drunks of recent screen. However, all the incidents written in the glamorous, opulent, unreal world of Metro-Goldwyn-Mayer." - N Y Times p21 Ja 14 '38

“The talk in ‘Man-Proof’ is all love, love, love. Nothing new is revealed, however... Walter Pidgeon and Franchot Tone have a good deal to say themselves throughout, but the ladies seemed to me the best of the talkers. Tireless heroines, each one of whom is a marvel of motive that is impressive.” - John Mosher

+ Newsweek p27 Ja 21 '38

“Another undramatic instance of words speaking louder than actions.”

Trade Paper Reviews

“As is, this stands as a noteworthy boxoffice attraction. An imposing array of names head the cast.sky is here is presented in a workmanlike fashion and the obvious lack of dramatic tempo, the picture fails to be completely satisfying. Family and general preview audience reaction was fair. Estimate: good class program.”

+ Boxoffice p23 Ja 22 '38

“Nothing has been stinted in this new M-G-M picture, with Fredric March and a smart production job, but the story never reaches a tempo that arouses any great interest as there is too much talk and too much scenery. However, the fans who go for the brightly illuminated, modern, sophisticated type of picture, will find it a box-office winner.”

+ Film Daily p10 Ja 11 '38

+ Motion Pict Daily p4 D 15 '38

“With good whysms, smart dialogue, this is a class attraction built to order for women patrons. The preview audience reaction was fair. Estimate: good class program.”

+ Phila Exhibitor p52 Ja 1 '38

“The film will be welcomed as topliner in first runs. Such a quartet of names ought to bring them in. What they will do on the guide is a smartly produced, well directed and excellently acted society comedy-drama. It is what is known in the picture business as a sophisticated film.”

+ Variety p17 D 15 '37

“Man-Proof is too urbane and exclusive for the mass audience but will please the carriage crowd. It will be ideal in a delux coupled with a more exciting, robust companion piece.”

+ Variety (Hollywood) p3 D 9 '37

MERLUSSE. French motion picture 65min Mr 16 '38

Cast: Henri Poupon. School boys and teachers

Director: Marcel Pagnol

Screen writer: Marcel Pagnol

French dialogue film with English subtitles made in France. "The English is verses the film. It recounts an episode in a French Lycee on Christmas eve. A school teacher creates a furor "because of the deformed appearance and terrible temper is hated by the boys who make him the butt of their daily ridicule. The boys are left at school over the holidays because their parents are absent at home. On Christmas morning each one finds a gift from "Merlusse." They realize then what is beloved by the boy, experienced and each presents him with his dearest treasure.

Audience Suitability Ratings

"Adults and young people." - E Coast Preview Committee

Fox W Coast Bui Ja 22 '38

“General patronage.”

NAT Legion of Decency Mr 31 '38

Newspaper and Magazine Reviews

“Merlusse’ is an ugly, sordid, poorly made and awkwardly directed study of an introvert French schoolmaster.” - Josse Junger

+ Cue p48 Mr 19 '38

“Merlusse’ tells with almost criminal awkwardness the story of a schoolmaster who manages in a crisis to win the hearts of twenty small devils... The direction has failed; nor does it seem worth while to examine the reasons.” - Mark Van Doren

+ Nation p366 Mr 25 '38

“Marcel Pagnol composed and directed a touching film in ‘Merlusse’. It is a bit too theatrical for a true motion picture; too put in its resolution a compliancy emotion... Nevertheless, it represents several of the best aspects of the French film.” - Howard Barnes

+ N Y Herald Tribune p11 Mr 17 '38

“Pagnol, conscious of its simplicity, has presented his tale with a starkness, an economy of imagery amounting to misersness... ‘Merlusse’ is an awkward business technically but interesting dramatically. The English versions fair, but probably do not match the subtitles of the French dialogue.” - F. S. Nugent

+ The script in its first version was a script in its second version was a script in its third version was a script in its fourth version was an actual Lycee near Marseille (whose pupils serve as actors) creates a realistic background for this schoolboy's deeply handled study of provincial school life.”

+ Newsweek p36 Ja 3 '38

Trade Paper Reviews

“This psychological study of a French pedagog surmounts its production defects to attain dramatic and emotional effectiveness. However, it is to limited audiences, particularly those of the foreign film and art cinema houses. Family.”

Boxoffice p25 F 10 '38

“Because of the remarkable sensitiveness and intimacy of its treatment, the fidelity of its reporting and the utter naturalness and sincerity of its acting this ‘Merlusse’ becomes an intense personal experience. Not since
MERLUSSE—Continued

'Taedchen in Uniform' (which it resembles only in its simplicity of theme and brilliant pictorializing scenes in the picture) has been such an uncommonly interesting human document."

"French dialogue in this picture kills any box-office value it might have for other French producers. The English titles do not give an adequate description of what is happening, or being said. The most confusing scenes in the picture could only be appreciated by an audience with a thorough knowledge of the language. The story is bitingly true to life, and, although slightly amusing in production, it should meet with a good reception in its proper sphere." "Film Daily" p5 D 16 '37

"Merlusse" drips with sentimentality. Story is too thin for the length of the picture consumed. Arty production and direction, plus the very good acting of all concerned, will bring it to the attention of the U. S. audience for French-fashion films. That audience is arty in its tastes. Should do good business in regular situations. French releases in America, but that will exhaust the picture's possibilities." Variety p16 Mr 23 '38

MERRILY WE LIVE

Roach-MGM 90-95min Mr 4 '38

Cast: Constance Bennett, Brian Aherne. Alan Mowbray, Billie Burke, Bonita Granville, Brown, Patsy Kelly

Director: Norman Z. McLeod

Music director: Marvin Hatley

Screen writers: Eddie Moran. Jack Jeve

Brian Aherne portrays a novelist who is married by Billie Burke, wealthy, eccentric, whose passion it is to coddle tramps. Aherne allows himself to become a family servant rather than an attempt explanations. He has a hard time getting on with the temperament family and the other servants and after an amusing series of adventures, wins the hand of the debutante daughter.

Audience Suitability Ratings

"A: very good of kind; Y and C: very amusing."

Christian Century p383 Mr 23 '38

"A laugh-provoking picture. The spectacle of the drunken father will be objectionable to many and adds nothing to the picture. Mature family." Am Legion Auxiliary

"A fine staged, finely photographed and excellently acted. Adults." Calif Cong of Par & Teachers

"Hilariously funny situations, clever dialogue, excellent production values, direction and acting make of this madcap bit of nonsense highly diverting entertainment. Merit the plume." Calif Fed of Business & Professional Women's Clubs

"Good. Mature." DAR

"One sequence involving the father unnecessary if not seriously, lively entertainment. Family-mature." Gen Fed of Women's Clubs (W Coast)

"A madcap farce comedy, brilliantly cast and directed with verve and spirit. The title story is lost sight of in the abundance of clever dialogue (here Family), Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Hilarious and nonsensical farce. There is some unnecessary drinking and the whole is highly sectional. Matured. Matérité p80 Mr 5 '38. Calif Council of Fed Church Women

"Fox W Coast Bull Mr 5 '38

"General patronage." Nat Legion of Decency Mr 10 '38

"Family. A very competent cast makes a hilarious lark of a series of highly absurd situations." Wky Guide Mr 5 '38

Newspaper and Magazine Reviews

"After a slow first half, the picture gathers speed. It is an amusing farce, with a number of laughs that come over vaguely. There is no attempt at characterization or reason—so that you must decide for yourself if the raunchy scenes of unconscious madness leap all over the place, or not. 'Merrily We Live' left us curiously unsatisfied. The cast works hard, and with occasional successes." Jesse Zunser

"At Mr 14 '38

"Quite a joyous affair. To me, as audience, the only thing which matters is that I was smiling, grinning or laughing all the time. 'Merrily We Live' was runny, but there is the consideration that the authors of the screen play had their task eased somewhat by the friendly collaboration of the memories of 'My Man Godfrey,' but what of it?"

"Hollywood Spec p56 Mr 5 '38

"It is its best if hilarious farce, with crazy characters involved in crazy doings to a running accomplishment of flip wisecracks. At its worst it is the oddest sort of slapstick. In any case it represents a late flowering of a film formula which has been worked perilously close to the point of exhaustion. There is still enough vitality in 'Merrily We Live' to make for a generally amusing entertainment, but it must be regarded as a last, lusty gasp of the what the screen ad writers call 'laugh riots.'"

Howard Barnes

"N Y Times p23 Mr 18 '38

"Merrily We Live' belongs to the dizzy, loopy-bin school, but neither Constance Bennett nor the tramp seems to see it, for they are very dignified and sane throughout all the antics played around them, which is discordant, as they make us think that we really mustn't be silly enough ourselves to laugh at them." John Mosher

"New Yorker p80 Mr 26 '38

"In producing a worthy successor to 'Topper' (his first feature-length film), Hal Roach has assembled a talented cast and passed up plot in favor of slapstick comedy and the foibles of an eccentric family." Newsweek p23 Mr 14 '38

"Before its excruciating hour and a half is over, 'Merrily We Live' whisks up a first rate cast, deposits them in a neat row leading straight to the nursery door, and so on."

"Time p52 Mr 14 '38

Trade Paper Reviews

"Still another in the apparently endless madcap comedy cycle, this, through the weight of a star-studded cast and a brimming load of laughs, should receive more than ordinary patronage and prove a top money grabber at the turnstiles. Family." Boxoffice p50 Mr 38

"A comedy triumph for Producer Hal Roach and the entire cast of brilliant farceurs—certain to be a box office hit."

"Film Comment p11 Mr 5 '38

"Hal Roach's comedy is very amusing and, when it goes slapstick toward the end, becomes hilarious. It is entertainment on the same line as 'My Man Godfrey' and should be enjoyed by the same audiences which mean it should do very well at the box-office."

"Film Daily" p5 D 16 '37

"MOTION PICTURE REVIEW DIGEST

"A Hal Roach production for Metro release, this is the tops in screwball comedy, full of snappy lines, hilarious situations. It is a non-stop series of laughs. Preview audience reaction was very good, picture clocking plenty of laughs."

"Phil Expositor p97 Mr 15 '38
**Midnight Intruder.** Universal

60min F 6 '38

Cast: Louis Hayward, Eric Linden, J. C. Nugent. Barbara Read, Sheila Bromley

Director: Arthur Lubin

Screen writers: George Waggner, Lester Cote

Based on the novel of the same title by Channing Pollock, p15 Mr 2 '38

**Variety.**

**Audience Suitability Rating:**

"A social drama, with sufficient intrigue and realism to make an entertaining program picture. A moderately interesting picture for the entire Variety Legion."

"Ordinary program picture, with some good acting, a little humor, unconvincing story and confused acting. Above average of its kind."

"Careful direction and sincere acting make this rather fantastic story acceptable, if not entirely natural."

"Mediocre. Ethics unsuitable for children."

"Improbable story, fairly well produced, interest held through broad humorous situations."

"The comedy is weak and drinking is prevalent."

"The comedy is weak and drinking is prevalent."

"Consistent, original, convincing mystery story; well motivated and satisfying, with good photography and fair acting."

"Channing Pollock spins a good yarn and one hopes will help bring interest to the turn of events, although, when one views the picture in retrospect, one discovers examples of coincidence that are too strong for the story. The film is better than average program fare. Adolescents: standards somewhat confused; children: no."

"Women's Univ Club, Los Angeles"

"Fox W Coast Bul F 5 '38"

"Adults."

**Nat Legion of Decency F 10 '38**

**Newspaper and Magazine Reviews**

"It was dashed off by Universal in a thoughtless moment."

"N Y Times p11 Mr 19 '38"

**Trade Paper Reviews**

"Despite the limitations of a low budget and the handicap of a lack of important marquees names, nothing in the way of entertainment has been overlooked in making this a surprisingly delightful picture."

**Boxoffice** p18a Ja 29 '38

"This is a happy mixture of comedy and drama, with Arthur Lubin's deft direction doing much to account for the turn of events. Trem Carr rates credit as producer. Louis Hayward turns in a highly satisfactory performance."

**Film Daily** p8 Ja 31 '38

"This is a failure as far as the title conveys; it is a good offering for dual support. Audience reaction was fair."

**Film Exhibitor** p38 F 1 '38

"Midnight Intruder' has plenty of title, but practically nothing with it. Playdates will find it all the way from the second feature in the house to the higher one, and likely doubles in the action brackets. No member of the cast means anything on the marquees on this film."

**Variety p4 F 23 '38**

"Occasionally a sneaker from the lower brackets comes along that jumps from its original position for an entertaining picture. Midnight Intruder is one of these."

**Variety (Hollywood)** p3 Ja 24 '38

**Monastery.** World film

55min Mr 9 '38

Director: Robert Alexandre

Narrator: Rev Michael J. Ahern, S. J.

Based on the poem "The Monks" by Emil Verhaeren. This is in the nature of a travelogue and explains the workings of two kinds of monastic orders in the Catholic Church—the contemplative and the active. A Trappist order in France illustrates the first and the tursive order is shown by the famed Great St Bernard Monastery in Switzerland.

**Audience Suitability Ratings**

"General patronage."

**Nat Legion of Decency F 10 '38**

**Newspaper and Magazine Reviews**

"When a Catholic motion picture bears such authentic Catholic character as Monastery, especially in a country of the 'Monastery,' enjoyed such cooperation as that extended by its packed, and was molded so expertly by those responsible for its technical construction, it can hardly fail to gain expressive commendation. [It] is both simple and sincere, not of the pictorial, but of the words and as no other pictorial document has ever been, and eloquent both in its action and contemplation of a strange and mystical beauty."

J. P. Cunningham

"Catholic Week p40 F 11 '38"

"Though the picture is essentially Catholic in its subject matter, it will be found of much interest to persons of other religious faiths as well."

Jesse Zunare

"Cue p45 Mr 19 '38"

"While the film has been produced with economy, and has not been a show-off picture."

"The scenes of, more academic than dramatic interest, and in the main crudely photographed, receive an official flavor from the narrative by the Rev. Michael J. Ahern. And the all-important mood of bells, aged cloisters and a muffled voice "Tell Deums" is sometimes spoiled by a strange and depressingly ecclesiastical perfunctoriness, and a sense of bleakness, as if the poverty of this world might not be wholly physical."

B. C. R.

"N Y Times p15 Mr 10 '38"

"Monastery" doesn't go very far behind the scenes of either the institution of that it covers. It is at its best, I should say, with the monks of the St. Bernard Monastery, though what it shows us of the life of the Monastery's life may seem stranger to the laity."

John Moylan

"New Yorker p74 Mr 19 '38"

**Trade Paper Reviews**

"Recorded with austere simplicity, befitting the subject, 'Monastery' proves to be a soul-stirringly beautiful film that should be of vital interest to all those of the Catholic faith and those theologically minded."

"A philosophical, p15 F 23 '38

"A film which will prove absorbing to all serious-minded picturegoers, regardless of their religious belief. As a pictorial document the film will specially appreciate for exhibition during the Lenten season."

**Film Curb** p10 F 15 '38
**MY OLD KENTUCKY HOME.** Monogram 72min F 9 '38

**Cast:** Evelyn Venable, Grant Richards, Clara Blandick, Bernadene Hayes. The Hall Johnson Choir

**Director:** Lambert Hillery

**Screen writer:** John T. Nevills

Grant Richards, a play-boy comes to tell Bernadene Hayes who loves him, that he will marry Evelyn Venable. She attempts to drink poison and in struggling with him, their 'poison' reaches his eyes and blinds him. He is taken to his old home in Kentucky where he recovers his sight and later marries Evelyn Venable.

**Audience Suitability Ratings**

"An unconvincing and uninspired story with little to recommend it in plot, acting or direction, except the excellent singing of the Hall Johnson Choir in old time Southern melodies. Adults and young people." E Coast Preview Committee.

- Fox W Coast Bul F 12 '38
- Adults.
- Nat Legion of Decency F 10 '38

**Newspaper and Magazine Reviews**

"There is a pleasant Dixie background, but the story does not ring true because of its many obvious manufactured complications." (2 stars) Beverly Hills Liberty p35 Mr 19 '38

**Trade Paper Reviews**

"Following a tried and true formula story, one that ingeniously utilizes the picture's title, Monogram's unpretentious little drama stays in its class as acceptable fare for subsequent spots. Family." + - Boxoffice p23 F 5 '38

"An outstanding feature of this new Monogram production is the singing of the Hall Johnson Choir. Although it may be somewhat literate, the music is interesting and singing makes it O.K. for popular consumption. Producer E. B. Derr aims the picture at the market it has meant for, and it will go in its proper sphere." + - Film Daily p9 Ja 26 '38

"This will please best in the very small houses, in the neighborhoods. It has pleasant music, plenty of it, in the Hall Johnson voices; but it is questionable whether their voices are sufficient to warrant space given them. The drama is straightforward." + - Phila Exhibitor p76 F 1 '38

"Practically no action, but nonetheless above average for the Monogram brand. Should fit nicely in the 'relaxed' upper-class audiences. In this case, all is well." Variety p15 F 9 '38

"There is more much entertainment in 'My Old Kentucky Home' than in the vast majority of independent offerings. This is another one of those isolated cases when an independent producer just barely misses vaulting a picture out of its intended classification into the upper strata." + Variety (Hollywood) p3 F 2 '38

**NAVY BLUE AND GOLD.** MGM 90-95min N 19 '37

**Cast:** Robert Young, James Stewart, Florence Rice, Billie Burke, Lionel Barrymore, Tom Brown

**Director:** Sam Wood

**Music:** Edward Ward

**Screen writer:** George Bruce

Based on the novel of the same title by George Bruce. Story deals with the football activities at the University of Annapolis and the effect of academy training on three youths of widely divergent types.

**Audience Suitability Ratings**

"A, Y & C: excellent." + + Parents' M p56 F '38

**Newspaper and Magazine Reviews**

"Well stocked with atmosphere shots taken at the United States Naval Academy at Annapolis, it is wholesome and entertaining. Family." +

**Christian Science Monitor** p15 D 18 '37

"[It] carries out the traditional formula prescribed for Annapolis football pictures, and polishes it up so brilliantly that you'll probably enjoy it." Jesse Zunzter.

- Cue p49 D 25 '37

"A service school yarn in the usual formula—yet entertaining for all that." (2 1/2 stars) Beverly Hills Liberty p36 Ja 1 '38

"There is nothing in the slightest bit novel about this film, and there is a great deal that might properly be placed under the heading of banal... The production could have stood considerable cutting, particularly in the football sequences, but it still adds up to persuasive entertainment of its peculiar kind." Howard Fresh & O'Brien.

- + - N Y Herald Tribune p38 D 24 '37

"As one would scarcely expect, after recalling those prior dozen or so of service pictures dealing with the brass-buttoned middies at Annapolis, it is one of the more agreeable entertainments the screen has provided this season... It [is] a good show, swiftly paced, capitalily played and easy to sit through." F. S. Nugent.

- + - N Y Times p21 D 24 '37

"The football, especially the Army-Navy game, is done well and in a big way. The younger element, if it is able to tear itself away from the underworld films, may enjoy the affair." John Mosher.

- + - New York Mirror p24 D 25 '37

"Nothing new in the way of information on the Academy is presented, but what is presented is sincerely acted with cin-hi-de-von to all high-minded principles. A large dose of sentiment of the manly variety." + Stage pl1 Ja '38

**Trade Paper Reviews**

"This is one of those 'sleepers' that Hollywood loves to talk about... After its first sneak preview, the producers knew they had a winner on their hands. 'Navy Blue and Gold' has done excellent business in every spot it has played, in many cases outgrossing pictures that cost more than twice as much, and that had star power in its casts." + Canadian Moving Pict Digest p6 Ja 22 '38
NIEDORAJDA. Centrala filmow 83min D 29 '37
Cast: Adolf Dymysza, Jozef Orwid, Wanda Jarszewska
Director: Mieczyslaw Krawicz
Music: Henryk War
Screen writer: Jan Feltko, Napoleon Sadek
Polish dialogue film without English subtitles. It is the tale of a man who disguises himself in order to gain the confidence of his sweetheart's domineering mother.

Trade Paper Reviews
"Adolf Dymyza, one of Poland's leading screen comedians, almost puts on a one man show with hilarious performances, and his antics amused the Polish audiences no end. . . The burlesque comedy technique used in this one went out of fashion years ago, but it apparently is still appreciated abroad."
- Film Daily p5 Ja '38

"Its chief merit is that it keeps the audience, which understands the native tongue of Poland, constantly laughing. Bulk of this is pre- vailingly, but not exclusively, of witty dialogues plus energetic performances by a fine bunch of troupers."
- Variety p27 Ja '38

NO TIME TO MARRY. Columbia 62½ min Ja 10 '38
Cast: Richard Arlen, Mary Astor, Lionel Stander, Virginia Dale
Director: Harry Lachman
Screen writer: Paul Jarrico
A newspaper comedy In which Richard Arlen and Mary Astor, reporters, plan to marry on Christmas Eve. The man who tells them out to buy a pair of goats for his son's Christmas present. A well-known heiress is supposed to come up here during their travels and scoop the other papers. Based on the Saturday Evening Post short story Night Before Christmas by Paul Gallico.

Audience Suitability Ratings
"A: hardly; Y & C: probably amusing." + Christian Century p319 Mr 9 '38
"Good audience full of criticism and some highly amusing situations. Adults and young people." - E Coast Preview Committee
- Film Weekly p316 Jul 22 '38
"General patronage." - Nat Legion of Decency Ja 13 '38

Trade Paper Reviews
"This bit of triva is played for laughs and should be fairly successful along these lines before receptive audiences. It's definitely a film without rhyme or reason and stands a good chance of being received in kind. Family." + - Boxoffice p33 Mr 5 '38

"A completely, goofyly, hilarious farce, that will keep you in stitches mostly of its sixty-four minutes. Your reviewer's enjoyment of the work of every member of the cast except Mary Astor."
- Canadian Moving Pic Digest p6 Ja 29 '38

"What probably seemed a delightfully amusing story in print has been filmed as a nonsensical farce without rhyme or reason. Farce that leans too heavily on the slapstick side—must be coupled with a strong dramatic picture to double bills."
- Film Curb p7 Mr 5 '38

"Here is one of the wackiest stories the films have ever been prompted to. The screenplay was designed to bring laughs, which it did at the showing caught in the Rialto on Broadway. But the showing revealed material in the form of the laughs that it automatically rules itself out for presentation to discriminating audiences. It is a more uncertain story, as the audience tends to go with indiscriminate audiences because of the snickers that are fed persistently through the action regardless of the particular appropriateness to the business in hand." + Film Daily p8 F 25 '38

"This is a crime drama in which a silly story, funny inaccuracies, low comedy nullify whatever tense drama there is. Picture depends on laugh, it draws; it can draw laughs only from mass audiences."
- Illinois Exhibitor p76 F 1 '38

"Less than average programmer, this RKO production is a conglomerate of virtually anything from slapstick to crime. Film doesn't even pretend to represent a spotty production that hopes and jumps leaving it up to the audience to pick up the ragged edges."
- Variety (Hollywood) p9 Mr 8 '38

Night Spot. RKO 60min F 25 '38
Cast: Allan Lane, Joan Woodbury, Bradley Page, Lee Patrick, Gordon Jones, Parkyarkus
Director: Christy Cabanne
Original story: Anne Jordan
Screen writer: Lionello Houser
It is the tale of a young girl who seeks employment in a night club and becomes involved with a ring of jewel thieves.

Audience Suitability Ratings
"Average entertainment. A crime picture with much gun play. Adult." - Am Legion Auxiliary
"Fairly entertaining, with ordinary story. Too much detail of crime. Adults." - Calif Cong of Par & Teachers
"A program melodrama with average production values. Adults." - Fed of Business & Professional Women's Clubs

"Well staged and fairly well acted. Uneven in direction and jerky in continuity. Adults." - Nat Soc of New England Women

"Many good points, but some comedy relief. Nothing out of the ordinary. Mature." - S Calif Council of Fed Church Women

"Negative social values. Adults. Mediocre." - DAR
- Fox W Coast Bul F 26 '38

"Some of the situations are improbable, but on the whole the suspense is good and the acting satisfactory. Adults."

- Motion Pict R p8 Mr '38

"Adult." - Nat Legion of Decency F 17 '38

Newspaper and Magazine Reviews
"It is all so much whangdoodle, but told with a certain dash... The picture should serve safely as a double bill, for which function evidently it was designed."
- Hollywood Spec p8 Mr 19 '38

"A minor mystery drama offering. Ample comedy by Parkyarkus partially makes up for the rubber-stamped plot and the uninspired performances. The rest of the cast, but even then the film can only expect secondary consideration."
- Boxoffice p19 Mr 19 '38

"Motion Pict Daily p7 Mr 23 '38"
NO TIME TO MARRY—Continued

"Dualler, this has a nice yarn but Richard Arlen, Mary Astor seem to be miscast. Esti- mate: fair program; top dualler."

Places Exhibitor: p56 Jan 15 '38

"Paul Gallico's original story was much better reading than it comes out on the screen. . . It lacks the right dramatic gilding which would make its silliness not appear so far-fetched. And the cast is predominantly 'B.' It's a dualler, but not really rapid enough to satisfy most people. Topaide and okay for some pair- ings."

Variety p56 F 23 '38

NOTHING SACRED.

United artists

74min N 26 '37


Director: William A. Wellman

Screen writer: Ben Hecht

Fibbed in Technicolor. A small town girl (Carole Lombard) believed to be dying of radium poisoning is brought to New York by a circulation-buoying newspaper exploited by a reporter (Frederic March) who falls in love with her. Miss Lombard knows all the time the phial she took contains a wrong diagnosis, but keeps the fiction going because she wants a free vacation. Based on the short story of the same title by James H. Street.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Hilarious events follow one another quickly in this laugh-provoking yarn of the screen. Mature." Am Legion Auxiliary

"The action is fast-moving and ably planned, the dialogue is keen and sparkling, and the whole is exceedingly clever and delightfully enterprising except for the serious theme, the treatment of which is a breach of good taste, and will be repellant to many people. Adults."

Calif Cong of Par & Teachers


"Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"The idea may possibly offend the sensitive, but it is handled in a way which brings spon- taneous laughter. It is not a long picture, but the ending is somewhat of a letdown, for the pace is difficult to sustain at the high compression keeps his grip on a lusty idea. Go 'way out of your way.'"

Variety p14 Ja 29 '38

OF HUMAN HEARTS.

MGM 100-105min F 11 '38

Cast: Walter Huston, James Stewart, Frances Fox, Charles Coburn, John Carradine

Director: Clarence Brown

Music: Herbert Stothart

Screen writer: Bradford Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, his tells the story of bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacri- fice of a mother for that son. After he be- comes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed. A Guide to the study of the screen version of Of Human Hearts, prepared by Elizabeth Lay Green is obtainable from Educational and Recreational Guides, Inc. Room 1418, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"A: notable; Y & C: no."

Variety p56 F 23 '38

"Good. Discriminating audiences will applaud the fine characterizations of Walter Huston and Benjamin D. Baker."

FOX W Coast Bul F 19 '38

"Thought-provoking drama of parental sacri- fice, with outstanding cast, expertly directed. Fan Federation of Am Legion Auxiliary." "An outstanding cast, masterly, sympathetic direction and fine production make this picture a classic. It is now being broadcast. Family." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"The interest never flags on the opening scene to the final fade-out, showing splendidly that while manners and parental methods have changed, the fundamental yearnings of parents over their children have not. Except for a distressing scene between the father and son which is unnecessary, the picture was unduly prolonged, acting and direction leave nothing to be desired. Family." E Coast Pre- view Committee

"Will be of absorbing interest to those of understanding. Family-mature." Gen Fed of Women's Clubs

"The picture clearly emphasizes 'Man's in- gratitude to man.' Nat Council of Jewish Women


"It is well presented and interestingly portrayed with good cast and direction. Family." S Calif Council of Fed Church Women

"This picture is a well made drama with Superb acting. Very mature; children, 12-16: unsuitable."

Variety p14 F 8 Mr 28

"General patronage." Nat Legion of Decency F 17 '38

"A, Y & C: excellent."

Variety p14 Parents' M p76 Ap 38

"Now and then a film appears, which makes no pretension to glamour and glitter but which, perhaps because of its simplicity, merits more superlatives than all the magnificence Hollywood can produce. Such a film is 'Of Human Hearts.' . . It is a fine contribution to the growing list of period films which recreate the pioneer spirit of America."

Variety p14 Scholastic p80 F 26 '38
“It is a beautifully done slice of American life, not geared up to modern pace but truthful and sincere and moving film though somewhat spoiled by a melodramatic ending.”

+ Christian Science Monitor p17 Mr 5 '38

“Clarence Brown has made an impressive, frequently touching drama. ... [It] is carried through the Civil War period with a meticulous attention paid to detail and a sympathetic insight into the emotional conflicts of its characters. Jesse Zunser”

+ New York Sun p5 F 12 '38

“Perfect character acting, lovely rural settings and well-blended humour and pathos give it a simple dignity and deep human appeal. Unusually fine and very refreshing.”

+ Film Wkly p23 Mr 5 '38

“Truly a great picture. A human document which dignifies the medium recording it. ... its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes ‘Of Human Hearts’ one of the great things the screen has done. ... Under no circumstances miss this film ‘Of Human Hearts.’”

+ Hollywood Pict p5 F 12 '38

“‘It is a long, rambling story of pioneer days. ... Leatrice Joy Gilbert, daughter of the late Jack Gilbert and of Leatrice Joy, makes her screen debut in the picture and shows real promise.” (2½ stars) Beverly Hills News-Tribune p37 Mr 19 '38

“Although perhaps a moment or two in the film there is something like a dead stop, with something of a rambling as it were continued in our next. That the next issue follows immediately by the clock does not mean that continuity has been left out, for ‘Of Human Hearts’ is not singly and therefore perhaps honestly sentimental. It has been calculated as a series of devices to ‘get us under the spell’ and tried, known to have worked before, and counted on confidently now — so confidently that nobody in power has given a thought to the story supposedly being told.”

Mark Van Doren

+ Nation p24 F 26 '38

“The picture has moments of genuine emotion. ... It is the authentic reproduction, in atmosphere, setting, customs and pace, of life in a small New England village of a century ago that captures the imagination, especially since it is combined with a constant emphasis on real human interest.”

+ N Y Herald Tribune p15 F 18 '38

“Metro-Goldwyn-Mayer has wrought a strong and truly sincere picture. ... Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an uncontestable niche for one of 1938’s ‘best ten.’ Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to director Clarence Brown go our compliments, tinged only by our regret about the last act.”

F. S. Nugent

+ N Y Times p32 F 18 '38

“Of Human Hearts’ is a big, sombre sob story, which they beat in the seat a bit at times and, one realizes, bears the marks of conscientious studio application. ... Beulah Bondi is the most inspired member of the clan. ... It is probably this performance that is the really disquieting element in the film.”

John Mosher

+ New Yorker p71 F 12 '38

“Although the story’s impact is lessened by a somewhat inadequate conclusion, it is a very fine film making, excellently acted.”

+ Newsweek p22 F 21 '38

“Director Clarence Brown has taken a rambling story of assorted emotions and given it a cohesion it never deserved; he has taken undue liberties with the material and the span of human handling. His work, the work of the three principals and some minutely etched background characters make this more than worthwhile. Good paths.”

+ Stage p62 Mr 3 '38

“(It) is dedicated to the proposition that a boy’s best friend is his mother. ... But before it begins to get too sentimental, it is caught by the reality of ‘Of Human Hearts’ does a patient, workmanlike job of reconstructing life in an early 19th-Century Ohio ‘outpost.’ This title will guarantee the motion picture a flying box-office start.”

+ Time p56 F 21 '38

Trade Paper Reviews

“A superb and touchingly human document. ... This will win a warm place in the hearts of film patrons. ... It is an interesting, arresting and sympathetic insight into the emotional conflicts of its characters.”

+ Boxoffice p45 F 12 '38

“(It) is a picture to stand out in every picturegoer’s memory. ... One of the most human and tender dramas to reach the screen in recent years — superbly directed and acted to perfection.”

+ Film Curb p13 F 19 '38

“Box office honey — powerful punch in drama of three lives carrying poignant story expertly acted. ... This is the type of production that intelligent and thoughtful picture-goers will welcome.”

+ Film Daily p8 F 5 '38

+ Motion Pict Daily p2 F 5 '38

“Penetrating drama of Mother love, this has definite mass appeal should garner plenty of word of mouth praise from women patrons.”

Preview audience reaction was very good. Estimate: good program drama.”

+ Film Exhbitior p37 J 15 '38

“It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is of a great interest and contribution to the screen’s library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. Director handles the material with a certain flavor — that the word has better box office implications.”

+ Variety (Hollywood) p8 F 4 '38

OLD BARN DANCE. Republic. 60min Ja 29 '38

Cast: Gene Autry, Smiley Burnette, Helen Varkis, Sammy McKim
Director: Joseph Kane
Original story: Bernard McConville
Screen writers: Bernard McConville, Charles Francis Royal
A western melodrama.

Audience Suitability Ratings

“A Western which is full of action and directed in lively fashion. Family.”

E Coast Preview Committee

+ Pict Coast Bui F 12 '38

“General patronage.”

Nat Legion of Decency Ja 20 '38

“A singing cowboy picture, which departs entertainingly from the usual formula for such films, and is not only interesting but very likeable, especially Juvenile.”

+ Wkly Guide Ja 5 '38

Trade Paper Reviews

“It is an agreeable picture and there are some good action scenes. Family.”

+ Boxoffice p19 Ja 15 '38
OLD BARN DANCE—Continued
"There is more of a musical background in this new Autry opus than usual, but enough action has been injected into the picture to keep it moving at a rapid pace. Autry sings several pleasing numbers, and Burnette has a catchy comic number for his amusing clowning."
+ Film Daily p6 Ja 10 '38
+ Motion Pic Daily p6 Ja 10 '38

"Excellent, one of the best Autrys, this has music all through; some line, folksy musical talent which should please the western fans plenty. Estimate: extra good Autry."
+ Phila Exhibitor p70 Ja 15 '38

"Gene Autry maintains his lofty perch as the most popular of the present-day western stars. Film comes through with a dash of music, some salty humor, two-fisted action and just enough romance to escape sentimental bankrupts."
+ Variety p15 Ja 12 '38

OUTLAWS OF THE PRAIRIE. Columbia 56min D 31 '37
Cast: Charles Starrett, Donald Grayson. Iris Meredith. Norman Willis
Director: Sam Nelson
Original story: Harry F. Olmsted
Screen writer: Ed Earl Repp
A western melodrama

"Audience Suitability Ratings

"Family." E Coast Preview Committee Fox W Coast Bul F 12 '38
"General patronage." Nat Legion of Decency Ja 20 '38
"Family. Above the average Western." + Phila Guide Ja 3 '38

Trade Paper Reviews

"Charles Starrett and a fine group of troupers have seen to it that Western fans get a full share of what's expected from a well-knit prairie product. The musical interludes are a definite asset, as is the photography and the judicious minimizing of plot complications. Family."
+ Boxoffice p25 F 5 '38

"An exciting outdoor thriller that divides the footage between fast action and cowboy crooning."
+ Film Curb p6 F 12 '38

"Squint paced cowboy melodrama will entertain the initiations."
+ Film Daily p6 F 2 '38

"This is an above average Western, with plenty of action, shooting, to please western fans. It can hold its own with any as part of a twin bill."
+ Phila Exhibitor p75 F 1 '38

"Not billed as a musical Western, there's enough in 'Outlaws' to allow the exhibitor in those places liking Westerns to say it is. Film itself is the best of the Charles Starretts, with stuff to garner a fair share of the Western clique."
+ Variety p15 Ja 26 '38

OUTSIDE OF PARADISE. Republic 56min F 7 '38
Director: John H. Auer
Music: Jack Lawrence. Peter Tinturin
Screen writer: Harry Sauber

This is a musical tale of a New York orchestra leader who is made heir to a castle in Ireland. It takes along members of his troupe and finds that the castle is owned by a young girl and himself jointly. When she refuses to permit him to sell his share, he opens a hot dog business which meets with success with the local people. A wealthy English girl falls in love with him. This leads to jealousy of the Irish co-owner and in time to love.

"Audience Suitability Ratings

"A semi-musical production with some excellent dance numbers, good singing and fair comedy. It has not cleared away for some slapstick. Family." E Coast Preview Committee + — Fox W Coast Bul F 26 '38
"General patronage." Nat Legion of Decency F 17 '38

Trade Paper Reviews

"A mildly diverting musical whose appeal will be strongest in subsequent spots. Despite an aimless production, there is much in the proceedings to concentrate on for good returns. Family."
+ — Boxoffice p23 F 19 '38

"An unpretentious and mildly-amusing comedy, with several musical sequences and a pleasing knockabout romance. It will fit in neatly with a drama or mystery on double bills and it should completely satisfy neighborhood and small town audiences."
+ — Film Curb p14 F 19 '38

"Mildly diverting program picture will be o.k. as small neighborhood houses."
+ — Film Daily p15 F 11 '38
+ — Motion Pic Daily p3 F 14 '38

"A well produced, generally entertaining—if neither литератур nor lavish—comedy-drama, with music, 'Outside of Paradise' offers a little bit of almost everything, so contrived as to make some over an hour's sustained interest... This should go well where majors' musicals click."
+ — Phila Exhibitor p84 F 15 '38

"This is a very enjoyable musical of 'A' Independent rank... The production is not the most lavish nor is the story the most original, but in the blending of a fairly intriguing plot, song and dance numbers, romantic flavor and comedy, the results prove encouraging enough to suggest picture will do considerably better than average."
+ Variety p17 F 16 '38

"[It is] a hodge-podge of music, gags, romance and blarney which emerges as a fair program musical but it is far outside of a near hit production even in its class. Continuity of the film is as spotty as Swiss cheese and hops and bounces about, but there are redeeming features which should carry the production as a program filler."
+ — Variety (Hollywood) p3 F 12 '38

PAID TO DANCE. Columbia 55min N 4 '37
Director: C. C. Coleman, Jr
Music director: Morris Stoloff
Original story: Leslie T. White
Screen writer: Robert E. Kent

"Yarn has to do with a secret operative sent to break up the traffic in dime-and-dance hostesses. Detective missing in the racket falls in love with the girl (she has a heart of the purest gold), nearly gets bumped off, but finally wipes out the mob." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: hardly; Y and C: no."
+ Christian Century p158 F 2 '38

"A: strong melodrama; Y & C: no."
+ Parents' M p56 F '38

Newspaper and Magazine Reviews

"Just another Grade B melodrama. Adults and mature young people."
+ Christian Science Monitor p15 Ja 22 '38
Trade Paper Reviews

"Taking a page from the expose school of films—herein dedicated to the taxi dance hall racket—this is decidedly minor stuff, stretched considerably beyond the realm of realism, acted with little conviction and produced along typical budgeted lines."

— Variety p23 D 18 '37

"This is just another racketeer picture. . . [It is played in] a very average Class B melodrama.

— Variety (Hollywood) p8 D 11 '37

PAINTED TRAIL. Monogram. 50min F 16 '38
Cast: Tom Keene, Eleanor Stewart. LeRoy Mason, Walter Long
Director: Robert Hill
Music director: Abe Meyer
Screen writer: Robert Emmett
A western melodrama.

Audience Suitability Ratings
"General patronage."

Nat Legion of Decency F 24 '38

Trade Paper Reviews

"Formula western with enough action to satisfy the outdoor fans, this affords Tom Keene opportunity for a better performance than his usual delineation of the he-man of the great open spaces. Family."

— Boxoffice p29 Mr 12 '38

"Satisfactory entertainment for Western fans has well sustained action."

— Film Daily p7 Mr 15 '38

"Estimate: good for Keene, Western fans."

— Phila Exhibitor p33 Mr 1 '38

"Monogram has turned out a Western that will fulfill all requirements for Saturday matinees and neighborhood screenings. As a production bow for Robert Tansey, pictures show apt handling for this type of feature, and should draw future assignments."

— Variety (Hollywood) p3 Mr 3 '38

PANAY NEWSREELS. Universal 23min 20th century-Fox 9min
Cameraman: Eric Mayell (Fox)
Cameraman: Norman Alley (Universal)
Both newsreels tell of the sinking of the U. S. S. Panay by Japanese war bombs on December 12, 1937 while the Panay was on duty on the Yangtze River. Included are scenes of the burning of Nanking, the arrival of the wounded survivors from the Panay to the mainland and their internment at Shanghai via battleship, China Clipper and cross country plane.

Audience Suitability Ratings
"Public interest in news value justifies the showing of the films. The thing not justified is the editorial comment accompanying the films which swerves far from the field of merely relating what is being shown on the screen. . . The films do not live up to the tremendous build-up they have received. It is essential if one is to keep his balance, to divide what the newsreels are portraying—the actual news—on the screen, from the running comment."

— Buli on Current Films Ja 5 '38

Newspaper and Magazine Reviews

"Either genuine or good luck has produced such distinguished news photographs as those of the sinking of the Vestris, the burning of the Hindenburg, and the liberation of Marseilles. Neither seems to me evident in the case of the bombing of the Panay. I do not mean to say that the films lack all quality, . . . I think we might have expected more of what was actually important."

— John Mosher in Saturday Review of Literature 22 June '38

"As confirmation of newspaper reports the films provided a double check in almost every detail of the actual engagement are undramatic by Hollywood and headline standards, important by history's. . .

Movietone's nine-minute release concentrates on the hardship of the survivors' overland escape to safety. Universal's 23-minute three-reeler also gives shots of sacked and burning Nanking."

Time p26 Ja 10 '38

Trade Paper Reviews

"This [Universal newsreel] builds up to a great letdown. . . . The bombing itself—just a few flashes in two machine guns, a plane power diving, some bloodied heads, sailors aboard ship, the boat sinking. Just a few feet, and they don't stand up to public expectation after the terrific ballyhoo."

— Variety p29 Mr 12 '38

"This is a remarkable pictorial news story. Naturally, much interest is attached to Panay's sinking because it figured in exchange of notes between U.S. and Japan. It's to Charles Ford's credit [Universal newsreel] as a producer that he was able to do so much. Probably the highlight of Universal's featurette is the clever manner in which Alley follows the sinking of the Panay, once it has been abandoned. Movietone and News of the Day, with latter giving nearly same material a little more deft treatment, focus more attention on actual incident. Most dramatic scene is that photographed from the deck of the gunboat after it was hit."

— Variety p15 Ja 5 '38

PARADISE FOR THREE. MGM 75min Ja 28 '38
Cast: Frank Morgan, Robert Young, Mary Astor, Ernest Torrence, Olga Florence Rice, Reginald Owen
Director: Edward Buzzell
Music: Edward Ward
Screen writer: George Oppenheimer, Harry Ruskin

Based on the novel Three Men in the Snow by Erich Kaeser. An American manufacturer after investing 500,000 dollars in a corn cooperating project to a resort in the Alps. The winner of the slogan contest whose prize is a vacation appears at the resort and is mistaken for the millionaire.

Audience Suitability Ratings
"A: amusing; Y & C: mostly amusing."

Christian Century p222 F 16 '38

"Highly amusing, compelling, comedy; Wholesale, Family."

Am Legion Auxiliary

"Sophisticated, but in good taste. Mature."

Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Good. Farce comedy, so expertly handled it becomes enjoyable. Mature." DAR

"An entertainment for the family." Gen Fed of Women's Clubs (W Coast)

"Delightful entertainment. Mature." Nat Council of Jewish Women

"Lighthearted, diverting farce in lively tempo. Adults." Nat Soc of New England Women

"Sophisticated and highly entertaining. Mature." S Calif Council of Fed Church Women

"Out of the mass of recent, formula, funny films, this emerges as delightful, sophisticated comedy. Excellent for adolescents; children: perhaps." Pantages's Univ Club, Los Angeles

"A splendid comedy. Family."

Whky Guide Ja 29 '38

Newspaper and Magazine Reviews

"[It] provides a light, amusing comedy in the best tradition of its kind. Adults and young people."

— Christian Science Monitor p15 F 26 '38

"Highly entertaining. Brilliantly written, mounted smartly, acted cleverly and directed, with only a few lapses, 'Paradise for Three'
PARADISE FOR THREE—Continued

proves to be one of the gayest comedies of the season. You can safely put it down as another such box-office success as "The Awful Truth."

"Hollywood Spec p7 Ja 22 '38

"Actually the comedy is a bit more amusing than it sounds, thanks to the excellent cast. . . . Paradox for Three' is weak in freshness of story, but it is amusing a good part of the time." (2½ stars) Beverly Hills Daily Lib. p22 Ja 22 '38

"Competent players are given floundering assignments in 'Paradise for Three.' The photograph is one which must have looked better in preparation than it does on the screen. There is no other way to explain the presence of Frank Morgan, Recinald Owen, Robert Young, and other ranking MGM performers in a shoddy comedy of manners. The script is exceedingly bad." Howard Barnes

— N Y Herald Tribune p12 F 16 '38

"For casual comedy, you can do fairly well with 'Paradise for Three.' There's nothing extraordinary, however, in this little concoction about Switzerland in ski time." John Mosher

— New Yorker p74 F 19 '38

"Expert comedians sustain this diverting comedy of errors and incognitos at a Swiss winter resort." Newsweek p24 F 7 '38

"Vienna was never like this." Katharine Best

Stage p62 Mr '38

Trade Paper Reviews

"Sparkling farce comedy of the pseudo-screwball variety of which so many have dotted the current production trend, this is pleasing general audience fare and will make a creditable mark for itself in the money department. Family."

— Boxoffice p19 Ja 29 '38

"Fine comedy cast romps through a laugh-filled farce." Film Curb p6 F 26 '38

"This is a delightful farce that should please all types of audiences. It is rich in laughs and has been expertly directed by Edward Buzzell, who has extracted a full measure of comedy from every situation."

— Film Daily p6 Ja 20 '38

"Preview audience was well pleased. Estimate: high rating program."

— Motion Picture Daily p5 Ja 18 '38

"There's a laugh a minute in 'Paradise for Three,' a genuinely funny farce which is played humorously by a cast that knows how to stir the rice. An ideal film of general appeal, possessing unusually fine pictorial features, and suited to all types of theaters. . . . It rates as one of the best comedy entertainments of the season."

— Variety p19 Ja 15 '38

"This [is a] delightful but unpretentious farce. . . . Offering will tickle the ribbles on any program."

— Variety (Hollywood) p3 Ja 15 '38

PAROLED—TO DIE. Republic 55-60min Ja 10 '38

Cast: Bob Steele, Karl Hackett, Horace Murphy, Kathleen Elliot

Director: Sam Newfield

Original story: Harry F. Olmstead

Screen writer: George H. Flimpton

A western melodrama.

Audience Suitability Ratings

"General patronage.

— Nat Legion of Decency Jn 20 '38

Trade Paper Reviews

"All the ingredients that go into making a Western acceptable generally are evident in Bob Steele's picture. The picture follows the familiar pattern which Director Sam Newfield is so adept at handling. Family."

— Boxoffice p23 Ja 22 '38

"This is a typical blood and thunder Western with villains, duels, shooting, gun fighting, bank robberies, romance and a few other odds and ends put together in a fast moving picture that will please the western fans and the children."

— Film Daily p10 Ja 11 '38

"Motion Pict Daily p6 Ja 10 '38

"Rather good, it gives Steele chance to be more bold, dashing, consequences-be-damned than in previous picture. Estimate: okay for small, unpretentious duals."

— Phila Exhibitor p70 Ja 15 '38

"Bob Steele is still two-fisted; he rides with ease, and still manages to shoot with unerring skill. Which just about sums up this third-dime dozen horse opera. It, is definitely labeled with a provincial dialect."

— Variety p15 Ja 12 '38

PARTNERS OF THE PLAINS. Paramount 65min Ja 26 '38


Director: Lesley Selander

Screen writer: Harrison Jacobs

Based on the novel Bar 20 Days by Clarence E. Mulford. A western melodrama.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"Acting: overdrawn, and unconvincing leading feminine role; entertainment: mediocre; direction: good as far as scenery, horsemanship are concerned; social value: nil." Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Mediocre. Repetition of riding shots detracts from entertainment values. Mature-family." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"Audience suitability: family; entertainment value: ordinary; artistic and technical values: fine photography of the out-of-doors, good direction; social values: conventional." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Family." S Calif Council of Fed Church Women

Fox W Coast Bul D 18 '37

"There are a few discrepancies in the plot, but scenery, horses, and cowboy songs are above par, and there is plenty of rousing action to please the patrons of western films. Adolescents, 12-16: yes, especially boys; children, 5-12: too exciting for most."

— Motion Picture R p6 Ja '38

"General patronage."

— Nat Legion of Decency D 23 '37

Trade Paper Reviews

"Hopalong Cassidy invades the romantic field with decidedly amusing results—an out-of-the-ordinary Western."

— Film Curb p12 Mr 5 '38

"Up to standard 'Hop-A-Long Cassidy,' this has more mature appeal than fore-runners due to better story development, excellent casting. Estimate: toy box Western."

— Phila Exhibitor p54 D 15 '37

"It is a bit above the Cassidy average, if anything. Where dramas of hoofbeats and six- gun duels are prevalence on double bills, this one furnishes more than is normally looked for."

— Variety p17 F 16 '38
PATIENT IN ROOM 18. Warner 58min Ja 15 '38
Directors: Bobby Connolly. Crane Wilbur
Screen writers: Eugene Solow. Robertson White
Based on the mystery novel of the same title by Mignon Eberhart. Mystery story about radium stolen from a hospital.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ja 6 '38

Newspaper and Magazine Reviews
"It is the usual routine mystery affair. Adults and mature young people..."
— Christian Science Monitor p15 F 19 '38

Trade Paper Reviews
"Good mystery melodrama packs neat suspense and plenty of thrills for the fans."
Film Daily p12 F 11 '38

"Weak sister that will need lots of support, this has no names to entice the customers, no story to hold interest, definitely reaches a low in entertainment, almost too low for the lower half of a dual bill."
— Phila Exhibitor p6 Ja 1 '38

"Built on the allure traffic and mystery-farers, this won't arouse much enthusiasm and be taken in the same stride as the dime-a-dozen routine dime yarns. As a hope for theatre marquee strength and box office magnetism, it has but slim chances."
— Variety p14 Ja 26 '38

"Mystery melodrama of what did to whom and when, plus a motivating force that finds very little vum. The Patient in Room 18, hits some sort of new low in what who dun it. Story starts out with a weak premise and maintains this thread throughout, usual with audience in same frame of mind."
— Variety (Hollywood) p8 D 13 '37

PENITENCIARY. Columbia 74-78min Ja 17 '38
Director: John Brahms
Screen writers: Fred Niblo, Jr. Benton L. Green
Based on the play Criminal Code by Martin Flavin. This is a remake of the film called Criminal Code of prison life. It was produced by Walter Huston and Phillips Holmes. It details the effect of prison life on a young man who is imprisoned for accidental manslaughter.

Audience Suitability Ratings
"A: feeble; Y & C: no."
— Christian Century p55 F 2 '38
"Good. However, the sentimental, illogical story accents the wrong social values. Adults."
— D.A.R.
"Adults."
— E Coast Preview Committee

"Adults."
— Nat Legion of Decency F 3 '38

"A: good of kind; Y & C: unsuitable."
— Parents' M p76 Ap '38

"A grim but tense and impressive story of prison life. Mature."
— Wkly Guide Ja 22 '38

Newspaper and Magazine Reviews
"(It) is chiefly interesting as the second picture based on the routine United States by John Brahms, who has certain flair for getting grim effects. As to story and performances it is a minor liver."
— Christian Science Monitor p17 Mr 5 '38

"The title of this new picture and its lack of cut-out appeal to the star names will keep it from being a great box-office success, but to the personnel of the film industry and the hundreds of Motion Picture Appreciation classes which use the Spectator in their studies, I heartily recommend it as an object of study... (It) is the most skillfully directed talkie I had ever seen."
— Variety (Hollywood) p2 p3 '38

"Penitentiary" is presented with such clarity, logic and absorbing story-telling and is acted by Walter Connolly, John Howard and an excellent supporting cast with such conviction that the sinister episodes of the dungeon and the unceasing vigil of the prison warders are extremely shocking. This is by far the best of the prison pictures which have hovered like a cloud over the screen and all the '38 news."
— Marguerite Tazelaar

Trade Paper Reviews
"This gripping drama of penitentiary life is above average fare for adult and on de luxe programs and can maintain the top spot in subsequent and neighborhood houses. Family."
— Boxoffice p45 F 12 '38

"Rating high in every department, this drama of prison life is strong stuff well-suited to audiences who prefer a rousing and realistic story to the lighter more easily-forgetten fare."
— Film Curb p6 Mr 12 '38

"This is a remake of one of the greater dramatics which of what goes on behind prison walls holds one at a tension from start to finish. It is powerful fare which regular audience members will find very enjoyable and which will do well even on the average budget picture, its box office returns should be very gratifying."
— Film Daily p15 F 15 '38

"Motion Pict Daily p7 F 4 '38

"(It) is substantial melodrama of the more brutal sort. It should go in grade houses as well as those which play the earlier editions of the drama with success. Estimate: red meat for the action houses; exploitable anywhere."
— Phila Exhibitor p75 F 1 '38

"Penitentiary" is the old "Criminal Code" yarn, almost identical in word and situation for situation... So alike are the two scripts, it will probably distract the seer trying to figure out which he has before and yet not with the present cast. Film is one of the best of the penal yarns building all the way to the smash finish with each step providing interest and suspense. It is doubtful, however, that the remake will click as did its predecessor. Early showings with headline ballyhoo may get some money. It had better be protected in a dual setting."
— Variety p15 Ja 26 '38

"This stands up among the best few of the many prison films. The screen key, the dramatic and entertainment angle... Theatrical it is, in the sense that all activity of the theater is there and it is not off key, never overboard in its tragic melodramatics."
— Variety (Hollywood) p3 F 2 '38

PENROD AND HIS TWIN BROTHER. Warner 62-69min F 26 '38
Director: William McGann
Screen writers: William Jacobs. Hugh Cummins
Second of Penrod stories series produced. Character who was Booth Birkington in stories. Billy Mauch portrays Penrod and Bobby appears as a tough younger who has lately moved into town. A game of G-men unexpectedly develops into a kidnapping in a gangster hideout. The boys are rescued when their dog leads police to them.

Audience Suitability Ratings
"Good. The materials are all interesting in boys; direction: inconsistent; acting: good. Social value: doubtful. Mature."
— Am Legion Auxiliary

"Capable cast and commendable social values, but loosely put together. Family."
— Calif Cong of Fair & Teachers

"Very good. All audiences will enjoy this picture Family."
— Calif Fed of Business & Professional Women's Clubs
MOTION PICTURE REVIEW DIGEST

PENROD AND HIS TWIN BROTHER

—Continued

"Good. Family." DAR

"Refreshing entertainment for the family." Gen Fed of Women’s Clubs (W Coast)


"Family." Nat Soc of New England Women

"This is delightfully clean entertainment for the family." S Calif Council of Church Women

Fox W Coast Bul Ja 22 '38

"The children are well cast and their doings are sincere, but it seems too bad that such menacing and objectionable characters as murderers and kidnappers had to be injected into this otherwise pleasant family comedy. Adolescents, 12-16: entertaining; children, 8-12: not recommended for emotional children." Motion Pic N p7 F '38

"General patronage." Nat Legion of Decency Ja 27 '38

"A. Y.: good comedy." + Parents Mag Ap '38

"Too much time is taken up with the adult bickerings. The screen play is supposedly based on the Penrod stories, but the Booth Tarkington tang is noticeably lacking." + Scholaric p30 F '38

"The picture should appeal to both young and old. Familienleinoge.

+ Wky Guide F 19 '38

Newspaper and Magazine Reviews

"Warner Brothers seem to have something here, ... The Mauch twins ... soon should attract a large following if presented in pictures not quite so loosely put together as this first joint starring venture. A fact the audience cannot be asked to accept as an excuse for the weakness of the story, is that the script was written for one boy and the other was injected as an after-thought." + Hollywood Spec p7 Ja 15 '38

Trade Paper Reviews

"A sure-fire picture for the juvenile trade [which] will have the Saturday matinee audiences raising the roof from start to finish, though adult patrons who have been absorbing Hollywood’s more sophisticated product may find themselves a trifle bored with the adolescent antics of the Mauch Twins. Family." + Boxoffice p19 Ja 15 '38

+ Motion Pic Daily p6 Ja 11 '38

"This will satisfy the boys as it is strictly a boys’ picture. It has a certain appeal for the Saturday trade. Picture also has enough general interest for adults in its shrewdly humorous commentary on parental problems to make its share of program entertainment for the family areas." + Variety p14 Ja 12 '38

"A boys’ picture for boys, primarily, and ideal for the Saturday trade. Picture also has enough general interest for adults in its shrewdly humorous commentary on parental problems to make its share of program entertainment for the family areas." + Variety (Hollywood) p3 Ja 7 '38

PEOPLE OF BERGSLAGEN

Scandinavian talking pictures 80min Mr 13 '38

Cast: Gerd Bjorn, Karin Ekeland. Arnold Sjostrom. Sten Lindgren

Director: Gunnar Olsson

Music: Hilding Rosenberg

Screen writers: Waldemar Hammehong.

Screenwriter: Carl Olofsson

Swedish dialogue film with English subtitles. This is a pastoral tale of a community which is told in the idea of digging deeper because of the representations of a former native son who decamps with the proceeds.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Mr 21 '38

Newspaper and Magazine Reviews

"The current importation from Stockholm is a far better production, and more interesting, than the little Norwegian film which arrived, full of giggling ingenues and feeble farcical situations. Few performances of the real entertainment value of the original picture, which is worth seeing for its portrayal of the essence of the Swedish landowner, his family, his friends, and also some of the Swedish landscape." Marguerite Tazelaar + N Y Herald Tribuns p8 Mr 14 '38

Trade Paper Reviews

"This new Swedish film will entertain the foreign fans. It has an effective story, well worked out, and an excellent cast..."[direction of Gunnar Olsson is top-notch] + Film Daily p8 Mr 15 '38

"Despite a hackneyed plot, this [is] a pretty good Swedish picture, in native dialog but with explanatory English titles which are a help. The central characters are fine. On the American angle, there is nothing unique about it. It’s okay art material." + Variety p17 Mr 23 '38

PETER THE FIRST

Amkino 96-105min D 24 '37


Director: Vladimir Petrov

Music: M. Cherbatchev

Screen writers: Alexei Tolstoy, Vladimir Petrov

Russian dialogue film with English subtitles. Awarded Grand Prize at the 1937 Paris Exposition for excellence. Based on the novel of the same title by Alexei Tolstoy. It deals with a lusty scene of the rise of the eighteenth century when the Czar of all the Russians, Peter, conquered the Swedes and founded St. Petersburg. He became ruler of the royal castles and, shortly thereafter a fleet was built, iron in the Urals Mountains mined and a hounds became Czarina Catherine.

Audience Suitability Ratings

"A: no compares; mature; C: superior." + + Christian Century p62 Ja 12 '38

Newspaper and Magazine Reviews

"The Soviet Amkino has fashioned a spectacular historical drama. ... Peter the First is far above Soviet productions, in technique and performance." Jesse Zunser + Cue p38 Ja 1 '38

"Nikolai Simonov, who portrays the greatest of all Russian Czars, gives one of the finest performances I have ever seen. ... It is impossible to judge the current epic by Hollywood standards. Russian technique is vastly different. Slow and perhaps stodgy at first, it grows on you. It has the power of a heavy piston that leaves an indelible impression." + Hollywood Spec p12 Ja 8 '38

"Director Vladimir Petrov, has caught the spirit of the land made up of serfs, boyars, nobles, and monks, all living in dirt and discord. Here is unadulterated history, dirt important and doubtless also exceedingly true. ... The playing is a little studied in all its detailed realism. The superimposed English titles minus no words in telling the story." (3 stars) Beverly Hills Liberty p57 Ja 29 '38

"Vladimir Petrov has directed his material into a good simple line. But there is a certain ponderous quality here that helps disperse the momentum. Many sections. Many emotions. Many scenes have been cut in half, particularly the long group scenes. ... Add to this the fact that the once upon a time form may achieve truth and still miss organic drama, and you may understand why this is grand to see, but still does not make the viewer." Ode Ferguson + New Repub p31 Ja 19 '38
MOTION PICTURE REVIEW DIGEST

"[It] is more provocative than it is emotionally satisfying. As Great directing and great acting have gone into its making, but the power of the outstanding sequences is not sufficiently translated into the production. [It] is definitely to be recommended to those who care for cinema-quality—but with reservations." - Howard Barnes

+ N Y Herald Tribune p8 D 25 '37

"[It] is bound to have many volubly enthusiastic admirers. None of which will be sincere. . . We do not begrudge them their delusions. Personally, though, we..." - New York p48 Ja 1 '38

"Overly long, slow in spots, this portrait of Peter the Great and his rude times is none the less a monument of unforgettable film experience." - Newsweek p23 Ja 8 '38

"[It] is a colossally bad imitation of Hollywood's formal technique. [It] shows Peter as an anti-religious reformer, a ground-breaker for Stalin." - Time p30 Ja 3 '38

Film Paper Review

"It turns out to be a powerful historical film. Although a trifle sluggish, it is often impressive production, invigorated by the acting of a splendid troupe of actors. Family." - Boxoffice p25 Fe 19 '38

"This new Russian importation... is one of the most interesting pictures to come from Russia. It has a lusty, vigorous and powerful story." - Film Daily p8 D 21 '37

"Theatre audience was well entertained. Es-timate: swell for art houses." - Film Daily p8 D 20 '38

"Russian producers have come a long way from usual dramatic features to this present moving, accurate screen epic. Several sincere portrayals, finely defined direction of a virile story and bold photographic strokes made up the excellent fine feature. This picture probably will help the feature make a bid for early theatre showing, and it's a cinch in Russian-language playhouses." - Variety p24 D 22 '37

PORT OF MISSING GIRLS. Monogram 60-72min F 23 '38

Cast: Judith Allen, Millburn Stone, Harry Carey, Betty Compson, Matty Fain
Director: Karl Brown
Music: Eddie Cherkosk, Charles Rossoff
Music director: Abe Meyer
Screen writer: Karl Brown
Miss Allen portrays a night club singer who hides on a freight ship when she is wrongly implicated in a murder. After many adventures her name is cleared and she continues a romance with the ship's wireless operator.

Newsaper and Magazine Reviews

"Unfortunately there are some rather large holes in the story, the camera work tends to be stiff, probably because a low budget prohibited a stock company of sufficient size. Cleanly cut, and other shots which would have lent variety and emphasis to the theme, and the floor work is gone in the finish which characterizes pictures suitable for playing the burlesque house. Of the neighborhood theatres, however, will find it sustains their interest and tells a different tale." - Hollywood Spec p10 Mr 5 '38

Trade Paper Reviews

"Below Monogram's average, this weak and unconvincing film will appeal mainly to dyed-in-the-wool action addicts who may be satisfied with the gun-play and gunfighter element. Action and production are satisfactory, but the story is hopelessly stereotyped and in-consequent in its construction." - Boxoffice p22 Mr 5 '38

"Strictly for the lesser runs where the lurid title should bring in good box office returns." - Motion Pic Daily p7 Fe 25 '38

"This production is an out-and-out wild melodrama, best suited to the thrill fan trade. Contains some rather grotesque sequences." - Amkino p89 Mr 1 '38

"This one will have to be sold to unimportant duaters on its appeal to element of choice. As entertain-ment, it has little to offer. Ancient plot formula 799-C has been dusted off and given a slight modern touch." - Variety (Hollywood) p3 F 21 '38

PRESCRIPTION FOR ROMANCE. Universal 62-68min D 12 '37

Cast: Misch Auer, Wendy Barrie, Kent Taylor, Dorothy Kent, Frank Jenks.
Henry Hunter
Director: S. Sylvan Simon
Original story: John Reinhardt
Screen writers: James Mulhauser, Robert T. Shannon, Albert R. Perkins
While tracking Henry Hunter, suspected of embezzlement, Kent Taylor, detective, follows him to Budapest. Hunter is friendly with an American girl who is studying medicine. In the end Taylor gets the embezzler and wins the girl.

Audience Suitability Ratings

"A: hardly; Y: fair; C: no." - Christian Century p62 Ja 12 '38

"The picture lacks outstanding quality, but has some good comedy moments, as well as some excellent incidental music. Family." - E Coast Preview Committee

"Adults." - Fox W Coast Bul Ja 1 '38

"Adults." - Nat Legion of Decency Ja 6 '38

Newsaper and Magazine Reviews

"Adults and young people." - Christian Science Monitor p17 N 27 '37

"The piece succeeds very well in enlisting and sustaining our interest. The picture holds a good pace, and the intrigues and tangents of the characters are pleasantly spiced with humor. Not everything is subtle, not everything is believable, but as a picture it is entertain-ing." - Hollywood Spec p9 D 18 '37

Trade Paper Reviews

"A thoroughly enjoyable picture which will find most takers among the small deluxers where it will make top billing. It boasts a smooth flow of action-crammed by romance. The picture is basically a cops-and-robbers yarn. Family." - Boxoffice p22 D 18 '37

"All it would have taken to have made this an 'A' picture was a good location, a good script and a good working script. Unfortunately both were lacking, and the result that Prescription For Romance is right up there with the best of the 'B's." - Canadian Moving Pic Digest p6 D 18 '37
PRESCRIPTION FOR ROMANCE—Continued

"Only fair picture. Whenever Mischa Auer is on the screen, this comedy drama is very entertaining. Even with Mischa's splendid work the piece doesn't get above minor program fare."

— Film Daily p4 D 21 '37
+ — Motion Pict Daily p4 D 17 '37

"A pleasant programmer, this ought to entertain audiences. It is suitable for a top spot on duals, showed up nicely in projection room viewing."

+ Phila Exhibitor p55 D 15 '37

"Romance, intrigue and a Continental aura are universal ingredients with considerable to be desired. ... Auer deserves particular mention for his usual scene-pilfering contributions. It is not one of his best but the mediocrity of the picture serves to stilte him a bit."

— Variety p17 D 22 '37

"What was obviously intended to be a romantic story that turns out to be a conglomeration of topleggy, unglory gadgets. Universal's 'Prescription for Romance' is dull and routine, except for a few isolated moments when Mischa Auer comes forward to inject lively antics into an otherwise lethargic production."

— Variety (Hollywood) p3 D 9 '37

PRISON NURSE. Republic 65min Mr 1 '38


Director: James Cruze

Original story: Adele Buffington. Dr Louis Berg

Screen writers: Earl Fenton. Sidney Salkow

Based on the novel of the same title by Dr Louis Berg. A young doctor is sent to prison for participating in a mercy killing. While in jail he becomes interested in and persuades a prisoner to practice medicine when the regular doctor is ill. A jail break ensues and the doctor is taken along as a hostage. He is implicated in the killing of a guard during the break and has difficulty extricating himself.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 17 '38

Newspaper and Magazine Reviews

"It is scarcely the dish for adults subject to the vapors or the more contemporary jitters, even though Henry Wilcoxon does his best to be tantalizing in the face of varied dangers. ... James Cruze shows a masterly hand in keeping the pace of his script in harmony with its lurid substance. His camera work, too, and lighting heighten the climax and clarify the staccato action."

Marguerite Tazelaar

+ NY Herald Tribune p14 Mr 4 '38

+ "All things considered, the plight of the prison nurse is less serious than that of Republic Pictures, which seems to have been at the end of its corporate wits when it brought forth 'Prison Nurse.' Four of the authors appear to have been involved in the matter, three as accessories after the fact, at least, not to mention Director James Cruze, who did what he could to make his material presentable for the screen."

B. R. C.

+ NY Times p17 Mr 4 '38

Trade Paper Reviews

"Republic's entry in the resurgent flock of prison pictures that have emerged recently from Hollywood is above average as an exciting melodrama of the big house type. Mainly because of the deft directorial hand of James Cruze, the film is a compact and colorful story. Family."

+ Boxoffice p29 Mr 12 '38

"As in most prison stories the romantic angle is unconvincing but Marian Marsh and Henry Wilcoxon do their utmost to give it a measure of plausibility. ... A prison melodrama with action and suspense—well suited to double bills."

— Film Curb p8 Mr 12 '38

"While full of thrilling incident and suspenseful situations, this production tells of prison life in a sincere and forthright manner, and is free of the usual melodrama and lurid treatment associated with this type of picture."

+ Film Daily p9 Mr 4 '38
+ — Motion Pict Daily p8 Mr 11 '38

"A toptnotch programmer, there is realism here in settings, action, dialogue. ... This is high rating action stuff, a credit to Republic."

+ Phila Exhibitor p98 Mr 15 '38

"Republic Pictures has taken a good cast, given the directorial assignment to James Cruze and thus turned out one of its better duals. This third-rate story is [turned] into one of more creditable proportions."

+ Variety p14 Mr 9 '38

Q

PURPLE VIGILANTES. Republic 58min Ja 24 '38


Director: George Sherman

Screen writers: Betty Burbridge. Oliver Drake

A western melodrama.

Audience Suitability Ratings

"An undistinguished Western in which mystery and suspense play a large part. Family."

E Coast Preview Committee

+ — Fox W Coast Bul P 12 '38

"A little above the average Western. Family."

+ Wky Guide Ja 29 '38

Trade Paper Reviews

"The Three Mesquiteers' ride again, with save of here-by galloping horses and enough action to please the most rabid of the Western fans."

+ Film Daily p9 Ja 31 '38
+ Motion Pict Daily p8 Ja 31 '38

"This is standard; meaning exciting, thorough entertainment."

+ Phila Exhibitor p77 F 1 '38

"Those 'Three Mesquiteers' are still crusading for law and order. ... The Purple Vigilantes are probably the best effort they have made in the series. Modeled after the Black Legion incidents, 'Vigilantes' provides considerable entertainment, particularly through the efforts of its trio of stars."

+ Variety p17 F 2 '38

Q

QUICK MONEY. RKO 59min D 10 '37


Director: Edward Killy

Screen writers: Arthur T. Herman. Frank Graetz. Bert Granet

"Fred Stone is a small town mayor. Into the placid backwash of Glenwood, Kansas, comes Berton Churchill, local boy who is believed to have made good in a big way in the city, and his sleek secretary, Paul Guilfoyle. The mayor Wallingford and Blackie Daw come to life and their sole objective is to trim the suckers wherever they find them."

Variety (Hollywood)

SEE ALSO (issue of December 27, 1937)

Audience Suitability Ratings

"All ages will enjoy this, but perhaps mother should hide little Willie's chemistry set for 24 hours until any urge to imitate 'Freddie's' chemical experiments has subsided. Family."

Am Legion Auxiliary
"Average program picture. Farce. Family." Calif Cong of Par & Teachers

"This is an interesting story of small town folks. Rating: waste of time. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family." DAR

"Family." Nat Council of Jewish Women

"An average cast portrays small town characters naturally and with unexaggerated humor. The plot develops swiftly and the ethics are satisfactory. Good program film." Nat Soc of New England Women

"This is an interesting program picture for the family." S Calif Council of Fed Church Women

Fox W Coast Bull D 11 '37


"Film Daily p1 F 9 '38

"Quick Money" is a quickie that evidences low production values. There is nothing special to write songs on a dull bid. ... Preview audience reaction was cold."

Philsa Exhibitor p54 D 15 '37

"Mediocre potbelly, for the minor duals. Fred Stone isn't much help to this one."

+ Variety p25 F 16 '38

R

RADIO CITY REVELS. RKO 84-90min F 11 '38


"Mental and dancing spectacle with a background of radio. Burns tries to write songs. He gets wonderful ideas while he sleeps but can not remember them when he awakes. Oakie and Berle try to keep him asleep and awake as needed."

Audience Suitability Ratings

<table>
<thead>
<tr>
<th>Rating</th>
<th>Description</th>
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<tr>
<td>A</td>
<td>stupid; Y: perhaps; C: probably amusing.</td>
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<tr>
<td>Christian Century</td>
<td>p222 F 16 '38</td>
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<tr>
<td>Social values acceptable, Family.</td>
<td>Am Legion Auxiliary</td>
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"Musical comedy, with lavish production, some good dancing and some distasteful, good singing, amusing lines and situations, but with poor continuity and unconvinning story climax. Mature." Calif Cong of Par & Teachers

"Family." E Coast Preview Committee

"A pleasing vehicle for screen and radio favorites, smartly directed. Family." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

Hilarious farce with music in which the comedy is frequently overcome. Mature. Nat Soc of New England Women

"For all who enjoy relaxation and good clean fun this picture will supply it. Clean, wholesome though nonsensical entertainment. Family." S Calif Council of Fed Church Women

"Good specialties, lavish sets and catchy songs: weak story; undesirable dance. Good. Mature." + Fox W Coast Bull F 26 '38

"Sleek, sophisticated settings, one attractive dance ensemble and some songs are offered for the more discriminating, but the film as a whole is obvious, low-brow entertainment. Adolescents, 12-16: little to recommend it; children, 8-12: no."

+ Motion Pict R p9 Mr '38

"General programme."

Nat Legion of Decency F 10 '38

"Good fun, better tunes."

Scholastic p26 Mr '38

"A gay hodge-podge of dancing, singing and comedy. Family."

+ Wkly Guide F 5 '38

Newspaper and Magazine Reviews

"This proves Miss Ann Miller an even more versatile tap dancer than she was shown to be in 'Stage Door.' It does little else, however, for the cause of the musical picture, following strictly the lines of others of its genre which use vaudeville skits with well-known comedians against impressively rugged backgrounds of white and silver, but never becoming either very novel or very impelling."

+ Christian Science Monitor p15 F 26 '38

"Considering the talent available for a good show in the popular musical-musical genre 'Radio City Revels' lags occasionally in action and Bathoe. However, underneath the exterior is, however, enough entertainment to maintain a fairly pleasing level." J. P. Cunningham + Current Opinion F 25 '38

"You'll find this no super-opic. But it is, gratefully enough, one of those nice, amusing, and occasionally quite funny little comedies that manages satisfactorily to fill in the entertainment void between such times as the million-dollar musicals are rolling out of the projectors. Jesse Zunser

+ Cue p38 F 12 '38

"The principal reason for the failure of this piece of work is its not being in a really big production. The present of every present of productions of musicals—the deaf alliance of story and musical elements—prevails; musical numbers are inserted into the action, rather than being allied with it, while the plot is allowed to peter out without a good climax and in an unconvincing way. Bert Harlen

+ Hollywood Spec p38 F 5 '38

"Current stars of the radio throw all their talent into one heap; the director gives it a touch worthy of George Abbott, and the result is a musical comedy that may set a trend for this type of screen medium. Someone has started to wise up to the music and it is an unfortunate entertainment." R. D. W.

+ + N Y Herald Tribune p8 Mr 21 '38

"Let it be said for the motion-picture people that they failed. They have created their own worst enemy and it is high time that they take—else 'Radio City Revels,' an unfortunate botchery of comic talents, might have been frittered upon the public under the pretensions than it currently enjoys at the Globe. There, without any fake fanfare. It is doing the best that it can—which, considering everything, is really not so bad. Like water, it seems to have found its level." B. C.

+ + N Y Times p18 Mr 21 '38

"A super-vaudeville show for those who prefer their entertainment in quantity."

Newweek p35 F 18 '38

"A funny idea, some fine comedians, and the silliest direction and writing seen hereabouts. The result: laughable." Harline Best

- Stage p62 Mr '38

"[It] is a fancy patch of cinematic needlework stretched over the hoop-la idea of a song writer who works only in his sleep."

Time p59 F 21 '38

Trade Paper Reviews

"Here is a brilliant kaleidoscopc decorative entertainment, projected with a lavish hand by top-flight names. Right name, right names, wrong name. The picture cannot be discounted on any score and will most certainly set enviable boxoffice records wherever it plays. Family."

+ + Boxoffice p25 F 25 '38

"With Bob Burns heading a battery of comedians consisting of Jack Oakie, Milton Berle, Helen Broderick, and Eddie Moore, there is a
MOTION PICTURE REVIEW DIGEST

RADIO CITY REVELS—Continued

lot of amusing entertainment in this singing and dancing comedy which all audiences should find very enjoyable.

+ Film Daily p9 F 1 '38

+ Variety p15 F 2 '38

Radios Cleaners is a slight disappointment, partly because of the cast which, on paper, would suggest something much better. While the laugh portions are unique in some instances the sum total is not too pungent. Occasionally its stretched so that it drops. The songs are better than the dialog, and some of the cast appear to have been considerably wasted.

RANGERS ROUNDP. Spectrum 55min F 15 '38

Cast: Fred Scott, Al St John, Christine McIntyre

Director: Sam Newfield

Original story: George Plympton

A western melodrama.

Trade Paper Reviews

“This Fred Scott starrer lacks dramatic punch but has been played with an eye to the comedy angles and with much emphasis on the music. Although it may be considered an unimpressive first production effort for Stan Laurel, in view of the high budget pictures in which he personally appears, it is entirely satisfactory film fare in the field for which it was made. Family.

+ Film Office p25 F 5 '38

“This should do well in neighborhood houses and will be especially popular with the youngsters. It maintains hard riding, fast flitting, excellent comedy and is strong in the vocal department.

+ Film Daily p7 F 9 '38

+ Motion Pic Daily p8 F 7 '38

“This is formula Western best suited to the Saturday matinee trade... Children at preview showing ate it up.

+ Phila Exhibitor p88 F 15 '38

Standard Western for the Saturday matinees and the remote spots, with the singing of Fred Scott making a bid for the better western neighborhood programs, Scott has been given a nice cluster of songs.

+ Variety (Hollywood) p8 Ja 31 '38

THE RAT. RKO 68-73min Ja 21 '38

Cast: Ruth Chatterton, Anton Walbrook.

Rene Ray, Beatrice Lehmann

Director: Jack Raymond

Screen writer: Marjorie Gaffney

Based on the play of the same title by Ivor Novello and Constance Collier. Remade in England previously filmed as a silent picture. "Story is melodrama about a handsome apache, whose scheming parents force his daughter to take his girl to his garret, where she makes a home for him." (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

“Smooth direction and several tense scenes save the production from mediocrity, Adults.” E Coast Preview Committee

+ Fox W Coast Bull F 12 '38

“Objectinon in part.” Nat Legion of Decency F 3 '38

“A: good melodrama; Y & C: too sophisticated.

+ Parents' M p72 Mr '38

Newspaper and Magazine Reviews

“[It is] lifted out of the yellow, paper-back novel era... The preposterous story revolves around an English stagey woman from Paris..Be sure to miss it.” Jesse Zunser

— Cue p35 Mr 5 '38

The American custom inspectors, who are usually most cautious against the admission of foreign rodents into this country, must have been looking the other way upon the arrival of The Rat, an English-made quota film. Or else the inspectors didn’t think it mattered anyhow—which it doesn’t. For The Rat is a pitifully bedraggled romantic melodrama.”

B. C.

— N Y Times p19 F 28 '38

“Ruth Chatterton, in ‘The Rat,’ achieves at the very end some heights of nobility as a fashionable woman who loves an apache... The picture is something very British, though dealing, with that fast, wicked capital of France, and no one is more British in it than the American, Miss Chatterton.” John Mosher

New Yorker p65 F 26 '38

“Anton Walbrook, miscast as a Jewish thief and Rene Ray suffer along with Miss Chatterton in giving the otherwise inferior film a faint pretension to worth.”

+ Newsweek p25 F 7 '38

“Anton Walbrook gives the picture what drama it can squeeze from so quiet a theme... There is a certain mood achieved and held, making the picture a monotonous, ‘No spirit’ Katharine Beckett

Stage p62 Mr '38

“The plot is originally (1924) a pot-boiled play by England’s Constance Collier and Ivor Novello. On the screen it is still the same lukewarm dish of tea.”

+ Time p68 F 7 '38

Trade Paper Reviews

“Dated in approach and treatment, this British made film fails to impress as a melodrama of the Paris underworld. A number of able actors are wasted on a highly improbable yarn that borders on the ludicrous, Adults.”

Boxoffice p29 Mr 12 '38

“Very stagey melodrama... This one creaks mechanically but still offers sound craftsmanship by Anton Walbrook and Ruth Chatterton. The balance of the cast does not help much.”

+ Film Daily p8 Ja 31 '38

“Show is in the better division of British shows, with the appeal depending entirely on whether the house can use foreign product. As a production, it has to make apology to no one. It is a well made melodrama, for houses which can play British product.”

+ Phila Exhibitor p7 F 1 '38

RAWHIDE. Principal-20th century-Fox 59min Ap 8 '38

Cast: Smith Ballew, Lou Gehrig, Evelyn Ansp. Arthur Loft

Director: Ray Taylor

Original story: Dan Jarrett

Screen writers: Jack Natteford. Dan Jarrett

A western melodrama.

Newspaper and Magazine Reviews

“It is a darn good little Western, as such pictures go. If Rawhide comes to your theater and the same box with the other fare you need not be afraid of it. Take along a bag of pop corn, stick your critical judgment in your pocket, and let yourself go.”

+ Hollywood Spec p9 Mr 19 '38
Trade Paper Reviews

"A topnotch Western which boosts Lesser Productions another step nearer the summit in the Western field. It has plentiful exploitation possibilities in Lou Gehrig, the best of the recent Western writer, because it could mean real profit in the till when his name hits the sports page headlines this summer. Family." + Boxoffice p21 Mr 19 '38 + Motion Pict Daily p6 Mr 17 '38

"While surrounded with familiar Hollywood antics, Par commands most of the footage and definitely capitalizes on his name. ... 'Rawhide' is one of those films that if properly exploited should do excellent business in its class." + Variety (Hollywood) p3 Mr 14 '38

READY FOR ACTION. See Klaat till drabbing

REBECCA OF SUNNYBROOK FARM. 20th-century-Fox 80min Mr 18 '38

Cast: Shirley Temple, Randolph Scott, Jack Holt, Joan Blondell, John Ridgely, Helen Westley, George (Slim) Summerville, Bill Robinson, J. Edward Bromberg, Allan Dwan

Director: Allan Dwan

Dance directors: Nick Castle. Geneva Sawin


Screen writers: Karl Tunberg. Don Ettlinger

Based on the novel and play of the same title by Kate Douglas Wiggin. Filmed previously with Mary Pickford in the lead. Only the title of the picture is the same. A tale of a radio broadcasting station. Shirley wins a contest, but it is lost when an advertising agency tries to find her to tell her the good fortune. She is found on Aunt Mirandy's farm.

Audience Suitability Ratings

"A and Y: fairly good; C: amusing."

+ — Christian Century p383 Mr 25 '38

"It is primarily a picture that will appeal to school children who go to see their beloved Rebecca are going to be terribly disappointed. Family." Am Legion Auxiliary

"Good entertainment, but not Rebecca of Sunnybrook Farm. Fine location and photography are of the best, but the social values are unconvincing. Mature." Calif Cong of Par & Teachers

"Delightfully naive one moment and gracefully modern the next. Family." Calif Fed of Business & Professional Women's Clubs

"Excellent. Family." DAR

"A delightfully refreshing picture which will further endear the little star to her admiring public. All ages." Gen Fed of Women's Clubs (W Coast)

"This picture is NOT 'Rebecca of Sunnybrook Farm' but is diverting entertainment due to the delightful charm and talent of the little star. You would never recognize the old farm. Family." Nat Council of Jewish Women


"The whole is clever and highly entertaining. The feeling of resentment at the liberties taken with the original story is forgotten as the plot unfolds. Family." S Calif Council of Fed Church Women

"It is the type of adventurous, humorous story which would have given wide scope to Shirley Temple's spirited and delightful personality. It is therefore a decided disappointment to find only the title of the book left and the modern screen play is trite and obvious, but it will prove highly entertaining, for Shirley has the rare ability to make the dreariest surroundings, Children who care for good literature will be disappointed and it adds nothing worthwhile to their experiences which are already too-coloured by films made by Hollywood for children: yes. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul Mr 12 '38

"General patronage."

Nat Legion of Decency Mr 17 '38

"An excellent Shirley Temple picture, though it has practically nothing to do with the story that gives it its title. Family." + + Variety (Hollywood) p3 Mr 19 '38

Newspaper and Magazine Reviews

"What happened to Kate Douglas Wiggin's novel? Don't ask us. But Shirley Temple fans are going to find her more delightful than ever. Family." + Christian Science Monitor p15 Mr 19 '38

The production is synthetic, someone having aptly suggested that it would be 'Rebecca of Radio City.' However, strictly from the viewpoint of Temple-fare, this is a rare acting triumph. Her story blends the bucolic savour of rusticism with the hurly-burly of radio-land and a full supply of Temple repartee and mimicry." J. P. Cunningham

Commonweal p608 Mr 25 '38

"It may not be the story ten million children know, but Hollywood thinks it's a box-office. Handicapped by Shirley Temple's effort to provide employment for thousands, and dividends for 20th Century-Fox, are Randolph Scott, Helen Westley, Bill Robinson, Summerville, and a hundred more." Jesse Zunser

Cue p38 Mr 26 '38

"One thing 'Rebecca' establishes is that Shirley Temple is not just a child actress whose professional career will cease with her childhood. 'Rebecca' also proves that disappoint those who are familiar with the original, but Shirley will not disappoint them. Admirable restraint is used in the picture, which is used insparingly. Her She is not forced down our throats. We feel at the end that we could have stood a lot more of this." New Yorker p81 Mr 26 '38

"This musical has only its title in common with the story which Miss Mary Pickford filmed in 1917, but Temple worshipers will enjoy the showmanship with which the screen's Noblest box-office star spruces up an indifferent story."

Newsweek p26 Mr 21 '38

"Few c method could be capable of bringing to life the character, imagination and enterprise of Kate Douglas Wiggin's calico-bul c-giltalls heroine. Smirking, preciously gifted, 9-year-old Shirley Temple is not one of the few. To the cinema version, warped to suit her rapidly narrowing talents, Shirley brings her dimples, a few precocious songs, two tap dances, and cements three adult romances—two over par, even for Shirley." + — Time p35 Mr 21 '38

Trade Paper Reviews

"That lil' Temple gal is here again and in another sure-shot boxoffice hit, launching her on a flyin start to maintain her position as No. 1 celluloid revenue producer. Family." + + Boxoffice p29 Mr 12 '38

"This is highly pleasing entertainment that will delight the Shirley Temple fans and add new friends to the little star. Allan Dwan's direction is of the best and Raymond Griffith rates credit as associate producer."

Boston Daily p7 Mr 10 '38

+ + Motion Pict Daily p1 Mr 9 '38

"[It] should materially aid in bringing the small star back into the big-money class. While the film should have some coverage at the box office, exhibitors would be well advised to
REBECCA OF SUNNYBROOK FARM —Continued

emphasize the other merits, leaving any deduc-
tions on the relationship of the title to Wiggan
strongly to the public. Estimate: potential
moneymaker; re-sell Temple."
+
+ Platin, Exhibitor p98 Mr 15 '38

"Shirley Temple proves she's a great little artist in this one. That means she is going
right ahead to bigger and better grosses. The rest of it is synthetic and disappointingly.
Why they named it 'Rebecca of Sunnybrook Farm' is one of those mysteries.
+
+ Variety Mr 9 '38

"Each succeeding Shirley Temple performance
is more interesting than the preceding one and indicates that her theatrical
genius will carry her through the transition from chummy, imitative childhood to secure
status as a great entertainer and money maker.

+ + Variety (Hollywood) p3 Mr 5 '38

THE RIVER. Paramount 30min F 3 '38
Director: Pare Lorentz
Music: Virgil Thompson
Music: Played by New York Philharmonic
Director: Alexander Smalens
Narrator: Thomas Chalmers
Screen writer: Pare Lorentz

Filmed by the Farm Security Administration of the
Department of Agriculture. The camera
follows the great Mississipi's tributaries and the
land which it waters with its fertility. Then it shows the great destructive
force of the river with its destructive power
and the top soil carried to the Gulf of Mexico.
Many of the footage is from the United
States Department of Agriculture's films on
rainfall, flood control, reforestation by the
CCC and the building of the Tennessee River dams.

Audience Suitability Ratings
Reviewed by Harold Turney
Motion Pict & Family p6 F 15 '38

"It is a splendid documentary film, but aside
from this it is exquisitely photographed . . .
and is very entertaining to view. Adolescents,
12-15: exceptionally good; children, 8-12: yes."
+
+ Motion Pict R p8 F 3 '38

"A, Y & C: excellent educational picture."
+
+ Parents' M p72 Mr '38

"A, Y & C: ten minutes' duration, it conveys
a powerful meaning in its story of the
struggle between man and the Mississippi.
... 'The River' is instructive, and important film— a film of which every American
should be proud."
+
+ Scholastic p8 Ja 22 '38

Newspaper and Magazine Reviews

"Family."
Christian Science Monitor p15 F 28 '38

"'The River' is a beautifully photographed,
impressed upon... It should, by all means,
be seen." Jeanne Zuniga
+
+ Cue p39 F 5 '38

"Notwithstanding their excellences, it is
evident that Lorentz's films are not yet clear of the experimental stage, and
that he has yet to achieve complete unity of tone
and view of his composition. This is the
picture takes on the features of a newreel or
'March of Time' treatise now and then. So it
is that the picture has some fluctuation in
theory and, apparently at least, in purpose.
These divergent portions, furthermore, have
tended to square or sharpen some of the film
into an 'arty' aspect. These are problems which
Lorentz has to work out. Still the picture
haves enough artistic unity when viewed as
a whole to make it impressive." Bert Harlen
+
+ Hollywood Spec p9 Ja 22 '38

"'The River' probably has no general popu-
lar appeal. It is a series of shots with a
voice chanting smoothly of the wrongs
done to this country and to nature."
(3 stars) Beverly Hills
Liberty p87 Mr 5 '38

"Majestic, impressive, intensely dramatic.
The River' is a motion picture of which all
Americans should be proud. No script ever
had blessed with films of epic stature telling of our
own land. Here闪光 that in spite of its dearth of human interest it
makes a colossal spectacle an immediate per-
sonal propaganda."
+
+ Lit Digest p34 N 20 '37

"The first of these films, "The Plow That Broke
the Plains," was an extraordinarily successful
picture. Its director, 'The River,' is even more so.
Politics aside, the General Office to sweep the
land and I think it will. The vastness of the
theme, the speed and brevity with which it is
handled, the superficiality and transparent lightness—these in
their combination achieve an effect as moving
as anything I can remember. Politics aside,
the United States government is one of our
most brilliant producers." Mark Van Doren
+
+ Nation p455 39 '37

"Pare Lorentz has made the Mississippi
the subject of a magnificent motion picture. All
the high promise of 'The Plough That Broke
the Plains' is more than realized. There have been
few documentary films to match it for the striking
presentation of facts or for sheer screen
artistry. 'The River' accomplishes the extra-
nordinary feat of educating and entertaining
and the same time. Howard Barnes
+
+ Chicago Tribune pl5 N 19 '37

"The Administration seems to be very suc-
cessful with the movies it makes. The
River is in its presentation to the art of
the cinema, a picture which perhaps exceeds in
beauty and force that earlier effort, beautiful
and powerful story of a which was shown to us as
'The Plow That Broke the Plains.'... One's
only complaint can be that the picture is too
brief, a phenomenon in this bustling
world, and that the half-hour it runs seems
to pass in a moment.
"John New York p55 F 5 '38

"[It is] a magnificently conceived life story
of the Mississippi River, . . . In oral and pictorial
poetry, in its imposing synthetic power, it ranks
with the greatest of its kind." +
+
+ Newsweek p30 D 13 '37

"[It has been produced] by the government for
enlightenment, for entertainment, and for
some first-class propaganda. Taken all in
all, this is a shrewd job of film-making, Pare
Lorentz's best contribution is a poetic-prose
narration which, in the end, gives the film its
stature. "Well worth your while." +
+
+ Stage p30 D 3 '37

"[It is] a motion picture of startling photo-
graphy, beautiful lighting scenes and social
importance. "The River" is in the same small
class with Robert Flaherty's 'Mo'ana,' John
Grierson's 'Night Mail,' other great mov-
e. Like the mighty Mississippi that is both
hero and villain of the picture, 'The River' has
a powerful, creative, quality that is pointed
up by a Virgil Thompson score based on bright
scraps of local memory.
+
+ Time p49 N 3 '37

Trade Paper Reviews

"This is a truly absorbing documentary short.
[It is] presented by an excellently de-
nered narrative and a musical score played by
the New York Philharmonic Symphony in
superb style. "Well worth your while." +
+
+ Boxoffice p27 F 5 '38

"The film, excellent in dramatic and pictorial
quality, probably is the most telling argument
yet devised by those holding home the Government's
point that such conservation is important to
the country's welfare. Although designed for
a pictorial subject is at the same time
good theatrical material." +
+
+ Motion Pict Daily p6 Ja 19 '38

"It is a magnificent production job, evidencing
imaginative thinking and technical skill
we put much of the aim into execution. But by its
very approach to perfection, 'The River' makes
its flaws a regrettable exception. When we
its interrelated parts into a whole that is en-
tirely clear or convincing. It skips from fact
to fact, argument, but doesn't quite weave a perfect pattern." +
+
+ Variety p15 F 9 '38
ROMANCE IN THE DARK. Paramount
80min Mr 4 '38
"A girl's own story". "The romance is
nestled in the routine of everyday living. There is also
some romantic interest in the story, which is set in a
remote, small town and centers around the romance of
John Barrymore and Gladys Swarthout."

Audience Suitability Ratings
"A: depends on taste; Y: sophisticated; C: no."

Christian Century p833 Mr 23 '38
"Excellent talent wasted on a story lacking in
spontaneity. Some lovely musical sequences but on the whole a disappointing
production. Arthur Rank is the producer, but
the film is not a success."

"Enjoyable musical comedy, sophisticated
story, excellent production qualities, good act-
ing and clever direction. Mature."

"The comedy is pleasant but on the dull
side."

Trade Paper Reviews
"Artfully aimed at mass audiences, this film
should be well received. It is a canny combination of operatic and popular
numbers to appeal to every musical taste. Fam-
y."

"Tuneful musical comedy handsomely pro-
duced and should be well received."

"It is sad that more time, a more popular
touch was not given the gags in which these
characters figure; as it is, the comedy is some-
times on too high a level for the masses. Es-
timate: good class picture, with feminine, cul-
ture angles, okay for neighborhoods, with
selling."

"This is the fourth film with which Para-
mount has tried to coax socko box office rating for
Gladys Swarthout and it will come the closest to achieving that goal. . . Business will
be good, if no wow. John Boles and John Barrymore are given strong support by Miss
Swarthout."

Variety p15 F 16 '38
"Smart combination of music and sophisti-
cated comedy, produced with taste and luxu-
riant quality, makes 'Romance in the Dark'
sure fire for the deluxers. It also has suffi-
cient common appeal in its romantic implica-
tions and diversity of laugh elements to carry
far down the line as heavy pay entertainment."

POLICE PRECINCT. 20th-Fox
83min Ro 17 '38
Cast: Joseph Calleia. Kay Johnson. William "Ike"
"A girl's own story". "The romance is
nestled in the routine of everyday living. There is also
some romantic interest in the story, which is set in a
remote, small town and centers around the romance of
John Barrymore and Gladys Swarthout."

Audience Suitability Ratings
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cient common appeal in its romantic implica-
tions and diversity of laugh elements to carry
far down the line as heavy pay entertainment."

ROSALIE. MGM 122min D 24 '37
Cast: Nelson Eddy, Eleanor Powell, Frank
Morgan, Edna May Oliver, Ray Bolger.
National Mervyn LeRoy. "It is a poetic
melodrama, with great music and a
magnificent cast."

Screen writer: William Anthony McGuire
Based on the play of same title by William Anthony McGuire and Guy Bolton. Musical
comedy treatment is given the story of Nelson
Eddy. Who is a famous star and famous grid star who falls in love with Eleanor Powell. Powell is of
a mythical kingdom whose father has be-
rothed her to a Prince for reasons of state.
**ROSALIE—Continued**

**Audience Suitability Ratings**
- Good: box office; Y; good; C; hardly.
- + Christian Century p30 Ja 5 '38
- Disappointing though spectacular musical whose theme number is its one high-light. Mature.
- Fox W Coast Bul Ja 1 '38
- Nelson Eddy is too mature an actor to waste his voice in a creaky, old-fashioned musical comedy, "Rosalie." Mature. 
- "It's 'Rosalie'—Continued."
- Film Expert voice.
- "Good light entertainment, clean in character. Family." S Calif Council of Fed Church Women
- "Given such experts in the realm of song, dance and staging, it is surprising that the magnificent background of music that the picture provides, the picture takes its place without further need of endorsement." M-G-M's Winter Fox W Coast Bul Ja 8 '38
- "The production is opulent throughout, culminating in a wedding sequence out of a fairy book, but the film size of spectacle, singing and dancing, the film is a little disappointing and it is out of many of those moments which have bright moments and a scattering of dull ones. Adolescents, 12-16; yes; children, 8-12; mature."
- "General patronage." Nat Legion of Decency D 30 '37
- "Family-outstanding." + + Wky Guide D 25 '37
- **Newspaper and Magazine Reviews**
- "One of the season's keenest disappointments. With every advantage in its favor—singing, dancing, production—it turns out to be badly managed and to contain the most dreary, gnawingly bad music scene that even MGM has ever constructed. Adults and young people." Chicago Monitor p15 Ja 8 '38
- "'Rosalie' was generally conceded to be a super-extravaganza musical comedy on the stage; using the words of Hollywood, it is super-colossal on the screen, in glittering lavishness, in gargantuan size, spreading space and popularity over two long hours. All of the cast and technical staff engaged to fabricate this musical comedy magnitude are of the best. Questionable is that magnitude." J. P. Cunningham
- + Commonwealth p300 Ja 7 '37
- "There are two schools of thought regarding film musicals. Number 1 group expects and demands good story. Number 2 group is content with all above-mentioned if caught by catchy tunes, lively dancing ... 'Rosalie,' measured by the standards of group number 2, is undoubtedly a splendid production. Members of group 1 a school-of-thought may be warned that 'Rosalie's' plot is the venerable one about the commoner and the princess."
- Jesse Zunser
- Cue p38 Ja 8 '38
- "Very good when it's good, but unwieldy and overlong."
- + Film Wky p13 Ja 29 '38
- "Screen scenes are known by the company they keep. Among the musicals are many excellent scenes in 'Rosalie,' but the picture as a whole is so boring that even the good scenes seem to add to the boring quality. Following the preview something probably will be done to the picture before it is released. There are episodes in it which cry out for cutting."
- Hollywood Spec p15 D 25 '37
- "Creaky, old-fashioned musical-comedy story that is lavishness. It's too long—but it is big, expensive, garish, very, very super and ultra. (3 stars) Beverly Hills Review p657 Ja 23 '38
- "In the language of the world in which it was made, 'Rosalie' is a smash flop. There have been such pictures worse than 'Rosalie,' even in the past year, but on none has so much money been spent and so much pretentiousness been wasted. Story takes the audience from West Point to a movie Vassar. Students are warned to keep an aspirin handy to prevent only embarrassment at this screen presentation. They will not be amused. It is hard to believe anyone will be, though the movie public is a mystery, of course." John Mosher
- New Yorker p77 Ja 8 '38
- "'Rosalie' has been staged on so massive a scale that William Anthony McGuire ... and the director were both apparently forced to sit back and let the principals take its course. It is a very ponderous course, threaded with a wisp of a story. ... Although the operetta's humble and ordinary qualities are not under any type of use, and Cole Porter's songs are not from his top drawer, 'Rosalie' has its moments."
- + + Stage p12 F '38
- "It is a gigantic, ponderous show with acres and acres of Albertina Rasch dancers. ... It's one of those 'terrific' shows in the Hollywood sense."
- + + Boxoffice p23 D 25 '37
- "'Rosalie' is M-G-M's eye-filling, melodious tundra of a musical comparable to its breath-taking gargantuan sets (but truly small in its winning melodies, and its splendid array of talent from the top ranks. 'Rosalie' should find a place in the front ranks. Ambre shearing, particularly of the opening scenes of football, will speed the tempo and greatly enhance the more important musical and comedy values. When some of the heavy overload has been dropped, 'Rosalie' will emerge a delightfully gay romance, and will garner its due at the box office."
- + + Film Daily p5 D 22 '37
- + Motion Pict Daily p3 D 18 '37
- "Preview audience reaction was good. Estimate: box office if properly sold." Hollywood Exhibitor p62 Ja 1 '38
- "Super-musical extravaganza is 'Rosalie,' the most lavish, ornate, tinselled and glittering production M-G-M has ever come from their show department. Everything about it is gigantic, gargantuan and cyclic-M-except the box-office values.
- Religious Age" when released, the kiddies, provided they can be tied into their seats for two hours without a trip up the aisle, will find it a remarkable show, and so much too long, but not without its high spots of enjoyable entertainment."
- Variety p16 D 22 '37
- "(It) is devised wholly for entertainment and gives full measure. ... Picture can profit by considerable cutting from its present length. ... 'Rosalie' has a generous amount of audience material, inviting names, splendid
RUSSIA MARCHES ON. World advance pictures 90min F 8 ’38

Narrator: Charles Francis Drake

This is a feature length travelogue made by an American of Russian blood who traveled through the Caucasus, Baku, the Cola Peninsula, Crimea and the Ukraine.

Newspaper and Magazine Reviews

"Armed with the best cinematographic camera were a writer and the Soviet Union who produced this series of photographs and then housed the material in a new series of moving pictures of philosophical and historical qualities." Weldon Heyburn, Variety (Hollywood) p3 Mr 1 ’38

Trade Paper Reviews

" ‘Russia Marches On’ is obviously dated, filmed no one knows when and given contemporary meaning chiefly by its narration. We were more interested in the scenery, people and customs than we were in tractors, harvesters, railroads and cafeterias and Mr. Drake’s eulogies thereupon. In any case, ‘Russia Marches On’ marches far too long, even for the best camera tour." — N Y Times p16 F 9 ’38

S

SALES LADY. Monogram 65min Ja 26 ’38

Cast: Anne Nagel, Weldon Heyburn, Harry Davenport, Harry Hayden

Director: Arthur G. Collins

Original story: Kubec Glasmon

Screen writer: Marion Orth

Anne Nagel portrays a wealthy girl who hides her identity and accepts a job in a department store. She falls in love with a fellow clerk, Weldon Heyburn, and they marry. He loses his job and she tells him of her identity. He refuses to accept money from her grandfather and leaves to make his way alone. When he is successful in business, they meet again and are reconciled.

Audience Suitability Ratings

"A somewhat monotonous but mildly entertaining story. Family."

E Coast Preview Committee

Fox W Coast Bui F 26 ’38

"General patronage."

Nat Legion of Decency Ja 27 ’38

Newspaper and Magazine Reviews

"The direction misses out on the human qualities that lift a story from mechanical romance into life." Beverly Hills Liberty p39 Mr 5 ’38

Trade Paper Reviews

"Hitting at the core that motivates the lives of countless young married couples. "Saleslady" wisely skirts all attempts at philosophizing and comedy, albeit in too talkative tones, a logical account of the economic pitfalls that take their daily toll. As such its marketability is guaranteed and its returns a matter of showmanship. Family."

Boxoffice p18 Ja 29 ’38

" ‘It’ should get a good reception. Although the story is light, it has been nicely worked out with pleasing results for the audiences who like their happy endings."

Variety D 17 ’37

"Film Daily p15 Ja 21 ’38

"Motion Pict Daily p8 Ja 21 ’38

" ‘A simple programmer for the family, this is pleasing and entertaining."

Philma Exhibitor p6 F 9 ’38

"Low-budget domestic drama, this production will have to struggle for survival. Picture lacks concise story structure, mobility, humor, smooth direction or above average performances. Anne Nagel and Weldon Heyburn both register negatively in lead roles."

Variety p14 Ja 26 ’38

" ‘Trite, and therefore unimpressive, in screen play and handling, this domestic drama swung on a low budget, fails to register and barely tags along on the duds."

Variety (Hollywood) p3 Mr 1 ’38

SALLY, IRENE AND MARY. 20th cent-Fox 72-60min Mr 12 ’38

Cast: Eugene Paye, Tony Martin, Fred Allen, Joan Davis, Marjorie Weaver, Gregory Ratoff, Jimmy Durante, Louise Hovick

Director: William A. Seiter

Music and lyrics: Walter Bullock, Harold Spina, Mack Gordon, Harry Revel

Screen writers: Karl Tunberg, Don Ettlinger

Based on the musical comedy of the same title by Edward Dowling and Cyrus Wood. Musical farce in which three manicurists try to get on by seducing famous clients. sue of three girls, is in love with Tony Martin but is ready to give him up when a wealthy patroness of the three decide to start Tony in a play. Fred Allen portrays a theatrical agent and Durante plays his partner. Previously filmed in 1926.

Audience Suitability Ratings

"Good. Mature-family."

DAR

Fox W Coast Bui Mr 5 ’38

"Charming musical comedy. Family."

Am Legion Auxiliary

"Musical comedy with some pleasing music and entertaining sequences, but with much that is disjointed, some inane comedy and dancing that borders on vulgarity. Adults." Calif Cong of Par & Teachers

Mature

Fed of Business & Professional Women’s Clubs

"An elaborately produced lively musical comedy which depends largely upon specialty numbers for its entertainment value. Witty and amusing if you enjoy the type. Adults and young people." Gen Fed of Women’s Clubs (W Coast)

"A wholesome, trite, musical comedy with some amusing gags and some pleasing tunes. The direction lacks spontaneity and the result is... disappointing. Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"A pleasing musical comedy, light and airy, providing refreshing entertainment. Family." S Calif Council of Fed Church Women

Stereotyped musical comedy plot elaborated with specialty acts. Pleasing family entertainment. Adolescents: yes; children: passable. Women’s Unity Club, Los Angeles

Fox W Coast Bui Mr 12 ’38

"General patronage."

Nat Legion of Decency Mr 10 ’38

"Family."

Wkdy Guide Mr 5 ’38

Newspaper and Magazine Reviews

"Watching the musicals go by and watching the Fords go by have a good deal in common. Darryl F. Zanuck pulls the lever, the conveyor belts roll and out pops another model from the
SALLY, IRENE AND MARY—Continued
production end. It's all as simple and easy and unimportant as the stories involved. Adults and young people.

Christian Science Monitor p17 Mr 5 '38

"Sally, Irene and Mary" turns out to be a tuneful, amusing, fairly entertaining musical. Comedy is well-presented and the preceding familiar plot is sufficiently atoned for by some comic antics and lively dialogue." - Jesse Zunser

+ Cue p38 Mr 5 '38

"There is nothing new in the picture, no novelty, but standing features to make it anything but a run-of-mill musical. With the sound reduced to normal and dialogue deleted, 'Sally, Irene and Mary' might have been mildly entertaining." - Variety Pictorial p9 Mr 5 '38

+ [It] is a haphazard entertainment... The show's merit is intermittent, and is badly offset by passages in which every one from the director to the scenic designer seems to have been having time... Even Fred Allen and Jimmy Durante frequently find the going hard... - Herald Tribune p11 F 26 '38

+ — N Y Herald Tribune p6 F 26 '38

"So long as we must have these musicals—and 'Sally, Irene and Mary' is a Twentieth Century-Fox keeps insisting we must—we suppose they might as well be like 'Sally, Irene and Mary'. At least it is unabashedly what it is... [It] is altogether too light to fret about." - F. S. Nugent

+ — N Y Times p9 F 26 '38

"The musical show Jolts along pretty briskly and is distinguished by occasional surprises like a gay dance with Gregory Ratoff, a tune called 'Help Wanted—Male', some Durante spasms, and a big, wild final moment on a crazy outfit of a boat... - John Mosher

New Yorker p62 Mr 5 '38

"Better than average song-and-dance numbers are provided by the varied talents of Fred Allen, Jimmy Durante, and Gregory Ratoff..." - Newsweek p20 Mr 7 '38

+ [It] lacks the timely zing that makes most Darryl Zanuck musicals seem a little better than they are." - Time p38 Mr 7 '38

Trade Paper Reviews

"Dressed in new clothing, this famous musical is burdened with firing mem- ment and tuneful melodies. It is an old story hyped with a plethora of star ingredients. Family." - Variety

+ Boxoffice p23 Mr 5 '38

"Pleasant musical entertainment with a cap- able cast and a plot suited to general audiences in subsequent runs." - Film Curb p15 Mr 5 '38

"Fast, bright direction by William Seiter in which he cleverly mixes rhythm, songs and laughs, puts this one definitely in the division that the popular audiences will not want to miss." - Film Daily p6 F 26 '38

Motion Pic Daily p2 F 26 '38

"A story moving according to formula, ex- pensive settings, fast direction, really swell comedy by Fred Allen, Jimmy Durante, Gregory Ratoff and Ritz in matching black suits...is strictly box office. While contrived for adults, it is, how- ever, a picture the entire family may see, ap- preciate, enjoy." - Phila Exhibitor p90 Mr 1 '38

"Sally, Irene and Mary" is another in the Zanuck formula of vaudeville musicals, skill- fully blending the variety components and deve- tailing them into an amiable entertainment... - All in all, a fine performance by Fred Allen, Joan Davis, Gregory Ratoff and Jimmy Durante for the marquee, more than adequately fill the bill. It's full of dialogue and music and film and is not Pulitzer prizer but it's prize box office." - Variety p15 Mr 2 '38

"Screamingly musical entertainment is commend- able entertainment, although it falls short of distinction. It has enough names identified with specialized musical virtues and a note to warn- ant a rolling start, and their contributions sup- port the repute, compensating generally for lack of zing in the narrative material and some other lethal elements. May be counted on for satisfactory business, but not more." - Variety (Hollywood) p3 F 26 '38

SARA LAR SIG FOLKVETT. Scandin-avian talking pictures 78min F 16 '38

Cast: Tutta Rolfe, Emma Meissner, Alno Taubes, Kotti Chave, Hakan Westergren
Direction: Gustaf Molander
Music: Jules Sylvain
Screen writer: Gosta Stevens
Filmed in Sweden with English subtitles. English title: Sara Leanna Manners. Sara is a servant with employers with stupid blunders. She inherits a fortune and marries the son of the house.

Audience Suitability Ratings

"General patronage." - Nat Legion of Decency Mr 3 '38

Newspaper and Magazine Reviews

"[It] seemed to appeal mightily yesterday to Swedish patrons, who laughed heartily at the sallies and exchanges of wit... Those depend- ing on the favoriting of English subtitles had less fun, but still there is a liveliness and scintilla- tion about the performance that may make it worth while to the average American... - Variety (Hollywood) p17 F 17 '38

Trade Paper Reviews

"A daffy comedy, amusing complications and a good cast, this new Swedish picture will meet with favor with audiences receiving the foreign fans. The story is well paced and the comedy situations are well sustained." - Film Daily p9 F 18 '38

"Infectious comedy that will tickle Swedish audiences and please a limited American pub- lic, but not for the general trade." - Variety p15 F 23 '38

SCANDAL STREET. Paramount 62min F 11 '38

Cast: Lew Ayres, Louise Campbell, Roscoe Karns, Porter Hall, Virginia Weidler
Director: James Hogan
Original story: Vera Caspary
Screen writers: Bertram Millhauser. Eddie Welch

This is a tale of scandal-mongering, gossip and small town doings which involve a murder and the marriage of a young librarian recently come to the town.

Audience Suitability Ratings

"A second rate picture of little interest, poorly directed, the characters way over-drawn and the moral of the whole thing lost by mak- ing the husband a man with a roving eye. Adults if any." - Am Legion Auxiliary

"Melodrama, with mediocre story, unconvincing acting, and poor dialogue. Adults." - Calif Cong of Par & Teachers

"Trashy program picture with obvious situa- tions and overacted and poor dialogue. Adults." - Fed of Business & Professional Women's Clubs

"Mediocre. Waste of time. Adults." - DAR

"A human-interest story, amusing doings of small town society and the appealing perform- ances of several players give this picture its entertaining qualities. Mature." - Gen Fed of Women's Aux (WV Coast)


"Interesting and well worked out social drama with an emotional ending with murder mystery. Ma- ture." - Nat Soc of New England Women

"A rather spotty overdrawn picturization of small town murder. Mature." - S Calif Council of Fed Church Women

Fox W Coast Bul F 19 '38

"By this title of this picture one is well prepared for the plot. Those who find this formula appealing may like 'Scandal Street,'
but the picture is only a mediocre attempt to solve the Scandal Street mystery.

It is a minor murder mystery.

It's a well-made drama comedy, neatly enacted and consistent in story development, which is ideally geared for neighborhood theatre consumption. The producers have worked by the book and produced a thoroughly enjoyable entertainment that will not come amiss on any program. Family. + Boxoffice p45 F 12 '38

“A well-acted but unpretentious character comedy best suited to double bills.” + Film Daily p4 F 5 '38

“Mildly diverting human-interest murder yarn for average patrons. . .It is no fault of the cast or the technicians that the footage does not click. It’s just one of those things.” + Motion Pict Daily p6 F 8 '38

“Suitable with a better appeal for small town, neighborhood spots, this is just a programmer. . .It seems pleasant but unimpressive.” + Variety p14 F 9 '38

“...Its locale a small town, ‘Scandal Street’ is a picture for the small towns. The writers have turned out a workmanlike program script in spite of the fact opening reels are jagged and interposed before they really get going with the tale.” + Variety (Hollywood) p3 F 4 '38

SECOND HONEYMOON. 20th century-Fox 75 min. N 19 '37

Cast: Tyrone Power, Loretta Young, Stuart Erwin, Claire Trevor, Marjorie Weaver, Lyle Talbot

Director: Walter Lang

Music director: David Buttolph

Screen writers: Kathryn Scola, Darrell Ware

Based on the Red Book serial novel of the same title by Wylie C. Scola. Miss Young, previously married and divorced, meets again in Florida where latter is vacationing with her second husband, Lyle Talbot. Power is an irresponsible youth from whose harem-scramble Miss Young was glad to escape. Her second choice is stolid, methodical and reliable, but short on romance. First love affair is the producer in Poland, the two are off to Havana with prospects of early remarriage.” (Variety)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

“A: entertaining; Y: confused ethics; C: no.” + Parents’ M p56 F '38

Newspaper and Magazine Reviews

“Like so many recent pictures, this one belongs to the producer in Poland. . .It is all unimportant and reasonably sane.” + Stage p14 Ja 3 '38

Trade Paper Reviews

“This is another of the broad comedies that have been so prevalent of late, and of which ‘The Awful Truth’ was the most recent box office attraction.” + Canadian Moving Pict Digest p6 Ja 15 '38

SERGEANT MURPHY. Warner 57-60min. Ja 1 '38

Cast: Ronald Reagan, Mary Maguire, Donald Crisp, Ben Hendricks

Director: B. Reeves Eason

Original story: Cy Bartlett

Screen writer: William Jacobs

“Sergeant Murphy” is a horse. A class horse and an excellent jumper which has found its way into the army service, evidently due to financial straits of the owner. The son of Ronald Reagan, is a member of the troop and is the only one who can handle this high spirited and noble animal.” (Variety (Hollywood))

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

“An entertaining picture for all ages. Classification: social drama; entertainment; wholesome; direction: exceptionally fine; social value: high.” Am Legion Auxiliary

“Average production qualities and inaccurate social values, but with sustained suspense. Family.” Calif Cong of Par & Teachers

“Good Family.” Variety (Hollywood)

“Fresh, stimulating entertainment for the family, especially enjoyable for all who love horses. Family.” Gen Fed of Women’s Clubs (W. Coast)

“Audience suitability: family; entertainment value: first rate; artistic and technical value: excellent; direction of a beautiful horse and excellent cast, interesting story, realistic, convincing direction; social value: excellent.” Nat Council of Jewish Women

“A pleasant vein of romance runs through this appealing story which is characterized by sincerity of sentiment and a good plot. Emphatically a family picture.” Nat Soc of New England Women

“(It) will hold interest to the end. A pleasing story, well developed, emphasizing kindness to animals. Family.” S Calif Council of Fed Church Women, sent to Fox W. Coast Bul D 18 '37

“The picture is a bit sentimental and many of the incidents are improbable, but the sincerity of the minor roles and the appealing theme make this unusually agreeable entertainment. Adolescents, 12-16: good; children, 8-12: yes.” + Motion Pict R p6 Ja 3 '38

“General patronage.” + Nat Legion of Decency D 23 '37

“A pleasant, juvenile sort of story. Family-Juvenile.” + Wkly Guide Ja 1 '38

Newspaper and Magazine Reviews

“Adults to Christian Science Monitor p13 F 12 '38

‘Unpretentious ‘Sergeant Murphy’ comes the nearest to being a motion picture of anything I have seen in many evenings of film viewing.
SERGEANT MURPHY—Continued

Its story is told preponderantly in visual terms. To top things off, someone—let us credit Producer Poyl—he had the inspired idea of setting large portions of the picture to music."—Hert Harlen

Hollywood Spec p5 D 18 '37

Trade Paper Reviews

"Although not a film for the top spots in the deluxe houses, this picture will rate feature billing in many theatres by virtue of its leading character—a horse. The story is told with humor, excitement, romance and a holcum ending that brings cheers from the audience. Famly."—Boxoffice p23 D 18 '37

"Sergeant Murphy" is an appealing story that any audience will be pleased with. An unpretentious production, it has a grand human interest story centered about an intelligent horse that capably performs all the tricks he is asked to do."—Film Daily p6 F 2 '38

"Good juvenile fare, this is made to order for the Saturday matinees. Estimate: dualer, best for lower half."—Phil Ex. p56 D 15 '37

"Man's love for his horse is stirrin'gly told in this Warner Bros. dualer. (It) should be especially enjoying to this variety."—Variety p17 D 22 '37

SEZ O'REILLY TO McNAB. Gaumont British 82min N 20 '37

Cast: Will Mahoney, Will Fyffe, Ellis Drake, Sandy McDougal
Director: William Beaudine
Original story: Howard Irving Young
Screenwriter: Leon de Blasser, Geo. Arlis
Filmed in England. A comedy in which an American confidence man goes to England when detectives are after him and there tries to outright everyone with phoney schemes.

Audience Suitability Ratings

Adults.

Nat Legion of Decency D 2 '37

Trade Paper Reviews

"This importation, despite shortcomings in draw names and title, delivers much that can prove profitable at the boxoffice and entertaining to the average audience. A genuinely refreshing and genuinely novel comedy, spiced with music and dances for the Family."—Boxoffice p23 F 26 '38

"It is unfortunate that the names of Will Fyffe and Will Mahoney are not better known to the general American public as this new Gaumont British picture has qualities of entertainment that would appeal to any audience."—Film Daily p4 F 19 '38

— Motion Pict Daily p8 J1 16 '37

"Though it is good entertainment, it will no doubt wind up on a double bill as there are no names to sell. Preview audience at a neighborhhood theatre seemed very well entertained."—Phila Exhibitor p55 D 15 '37

"Most hinderland exhibitors have their quakes and headaches when it comes time on their schedules to play a British-made film, but here's one sold along American lines, and it can be, which may be found acceptable to the patrons in most places."—Variety p17 F 2 '38

SH! THE OCTOPUS. Warner 54-60min D 18 '37

Cast: Hugh Herbert, Allen Jenkins, Marcia Ralston, John Eldredge
Director: William McGann
Screen writer: George Bricker
Hugh Herbert and Allen Jenkins, a couple of dumb country detectives, are sent to a sinister lighthouse to find the Octopus. They discover crowds of people who are also sent on the same search. After excitement caused by mysterious tentacles of the monster, the mystery is cleared up and the whole story revealed as a hallucination of Herbert's who is waiting all along at his wife to give birth to a child. Based on the play The Gorilla by Ralph Murphy, Donald Gallagher and Ralph Spence. This is the third filmization by Warner of the play.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A production which owes most of its entertainment value to excellent direction. Adults and young people."—E Coast Preview Committee

Fox W Coast Bul Ja 8 '38

"A completely mad, but hilariously funny mystery who lives easily pleased will appeal especially to the Herbert fans. The comedy becomes hilarious at times."—Christian Science Monitor p13 F 12 '38

"[It] is a quite comical travesty on dumb film detectives. The haunted lighthouse is not a new locale, nor is the story particularly original. However, Herbert and Allen Jenkins giggle it to the limit with their brand of mild insanity."—Jesse Zunser

— Sunset p39 Ja 1 '38

"There is the usual assortment of corpses, disembodied voices and clutching hands (or tentacles), and a hopelessly confused shuffle of plot from which release is finally gained through the last and most disappointing device of the script-writers. Hugh and Allen are amusing in their way, but 'Sh! the Octopus' is a tossoff thing for them to be mixed up with."—NY Times p21 D 24 '37

"[It] doesn't really jell somehow but has its moments when it displays squeezing a humor out of Herbert and Allen Jenkins provoking moderate mirth as a pair of chuckheaded detectives."—Newsweek p31 D 13 '37

"[It is] handled in pseudo-mysterious manner, sometimes reminiscent of George M. Cohan's famous vaudeville piece, The Tavern, sometimes just good-natured hokum."—Time p54 D 20 '37

Trade Paper Reviews

"Hokum entertainment that should satisfy those who lives easily pleased will appeal especially to the Herbert fans. The comedy becomes hilarious at times."—Boxoffice p27 Ja 1 '38

THE SHADOW. Columbia 57min D 9 '37

Cast: Rita Hayworth, Charles Quigley, Marc Lawrence
Director: C. C. Coleman, Jr
Music director: Morris Stoloff
Orchestra: Milton Raison
Screen writer: Arthur T. Horman
A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: poor; C: no."—Christian Century p222 F 16 '38

"A: mediocre; Y & C: unsuitable."—Parents' M p56 F '38

Newspaper and Magazine Reviews

"There is about [it] a special quality that reminds one of those old Lon Chaney horror pictures. While 'The Shadow' does not compare to them in masterly craftsmanship or
MOTION PICTURE REVIEW DIGEST

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SHE MARRIED AN ARTIST. Columbia 77min N 25 '37
Cast: John Boles, Luli Deste, Frances Drake, Helen Westley, Alexander D'Arcy
Director: Marion Gering
Original story: Avery Strakosch
Screen writers: Delmer Daves, Gladys Lehman
Boles plays an artist whose model, Frances Drake is in love with him. He marries an old art school chum who has become a famous dress designer. This makes for a triangles and many difficulties which are smoothed out.

Audience Suitability Ratings
"A: fair of kind; Y: doubtful values; C: no."
Christian Century p127 Ja 26 '37
"Adults and young people." E Coast Pre-
view Committee

Fox W Coast Bul Ja 8 '38
"Family-mature." Am Legion Auxiliary
"Gay and amusing, with good acting. Mat-
tune family." S Calif Cong of War & Teachers
"A refreshing and amusing comedy based on a well-written story that depends upon situa-
tions for much of its humor. Mature audi-
tences." Gen Fed of Women's Clubs (W Coast)
"Spirited, hectic comedy, with a series of marital situations in the course of a plot. Mature." Nat Council of Jewish Women
"A fast-moving farce. Amusing, sophis-
ticated entertainment for mature audi-
tences." S Calif Council of Fed Church Women
"The story is little more than a series of tempestuous outbursts, but the excellent characterizations and the absence of extraneous material give the picture amusing quality that holds sympathetic attention. Adolescents: too sophisticated for children. No; adults." Women's Univ Club, Los Angeles

F W Coast Bul F 5 '38

"Adult." Nat Legion of Decency D 16 '37
"The entire cast is good and the story is light and amusing. Family." Wkly Guide D 11 '37

Newspaper and Magazine Reviews
"While the piece is directed smoothly by the ex-
perienced Mr. Gering, his raw materials made
pretty daring demands on his art. It is a bit of Bush
vide entertainment. Possibly the witty dialogue
clued us and so did subtleties of the perform-
ances. To be safe, perhaps you should see it for your-
self." Marguerite Tzelaar
N Y Herald Tribune p6 F 26 '38
N Y Times p15 F 25 '38

Trade Paper Reviews
"Another patch in the cycle of crazy-quilt
films, this one takes a circulatory and talka-
tive route, throws credibility to the winds
and concentrates its minor assets on John
Boles, Luli Deste and Helen Westley. Fam-
ily." Boxoffice p29 Mr 12 '38

"The attractive foursome enacting the lead-
ing roles in this programmer must be given
all the credit for turning this frantic farce in-
to an inviting dance on ice." Variety.

"Net result is a programmer that will prove
satisfactory enough but which might have turned
out even better. Reviewed in a theatre, the reaction was fair." + + Phila Exhibitor p61 Ja 1 '38

"Far short of what's needed for a single
feature program, a foil ball for John Boles and
an insidious step into American films by Luli Deste.
It's an unfortunate story which drags the whole cast
to doldrums." - - Variety p16 Ja 5 '38

imagination, the very fact that it singles itself out,
among the quantities of Class B screen mysteries, makes it unique." Marguerite Tzelaar

N Y Herald Tribune p32 D 17 '37
"This one is simply another of those brazenly
synthetic 'whodunit' pictures, with all the ac-
tion (and there's a confusing amount of it) taking place around a circus-and to practically
no avail, unless you count two murders an ac-
complishment." J. C.

- - N Y Times p33 D 17 '37

Trade Paper Reviews
"There is enough murder and suspense, with
hopped killers, poison darts and flying knives to
satisfy the who-done-it fans thoroughly,
and there is a desperate struggle between the
heroine and the killer tossed in for good mea-
sure. The story is well worked out and the
identity of the killer remains concealed till the
last.

+ Film Daily p6 D 22 '37
"Suspense is well maintained to final fade out
but it stacks up as mild entertainment. No
audience reaction was nil. Estimate: for lower
half of dollar.

+ Phila Exhibitor p58 D 15 '37
"Sawdust guesswho which will appease
the thrill taste. Definitely constructed for those
theatres which has no feature and not have it too long or draggy. Will fill out
any program commendably, and especially the
demanding for Eddie Acuff bringing the
bigger b.o. slice when getting to the near-
borhoods than when downtown.

+ Variety p24 D 22 '37

SHE LOVED A FIREMAN. First nation-
al 50min D 18 '37
Cast: Dick Foran, Ann Sheridan, Robert
Armstrong, Eddie Acuff
Director: John Farrow
Music and lyrics: M. K. Jerome, Jack Scholl
Screen writers: Carlton Sand, Morton Grant
"Dick Foran as the smart-aleck ward heet
gets into the fire department. He flips his
way through duty and only the steady ing
fluence of Robert Armstrong, as the firehouse
captain, and his sister, Ann Sheridan, and a warm friendship for Eddie Acuff bring the
headstrong Dick around." Hollywood Spec

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A: hardly; Y: fair; C: doubtful."
+ + Christian Century p62 Ja 12 '38
"A & Y: fair; C: exciting."
+ + Parents' M 5p6 F 38

Newspaper and Magazine Reviews
"To be really in keeping with the story, the
fire trucks should have been horsedrawn.

Nevetheless, this has moments of humor, and
excitement. Adults and young people.

+ - Christian Science Monitor p17 Mr 5

"Warner Brothers have spared no expense
in getting the fire trucks out, and the night
shots of burning buildings deserve credit.
Otherwise, this is a Class B, no matter how
you slice it." Marguerite Tzelaar

- + N Y Times p15 Ja 21 '38

"There is a certain artless badness which
approximates realism in Warner Brothers
drab little study... [It is] almost as if the Brothers
had set up a camera downtown near a fire
house and set it grinding... Our advice
would be to look around for the nearest exit."
B. R. C.

- + N Y Times p15 Ja 21 '38

Trade Paper Reviews

"Interesting fire department background and
plenty of action make this one good neighbor-
hood drama.

+ Film Daily p9 Ja 26 '38
+ Motion Picture Daily p11 Ja 26 '38

"Far short of what's needed for a single
feature program, a foil ball for John Boles and
an insidious step into American films by Luli Deste.
It's an unfortunate story which drags the whole cast
to doldrums."

- - Variety p16 Ja 5 '38
SHE MARRIED AN ARTIST—Continued

"Given second position on a dual bill that contains something for everyone—potentially a topper. 'She Married an Artist' will provide satisfactory entertainment, especially for not-too-sophisticated audiences. This one misses, however, through its wavering direction, that leaves its mark on the performance not only of John Boles, but on that of other cast members as well."

+ — Variety (Hollywood) p8 Ja 26 '38

SHE'S GOT EVERYTHING. RKO 73min D 31 '37

Director: Joseph Santley
Music director: Frank Tours
Screen writers: Harry Segall. Maxwell Shane

Ann Sothern portrays a wealthy heedless young girl who gets her comeuppance. Helen Broderick, suddenly find themselves bankrupt and a formidable list of creditors at their heels. Miss Broderick and Miss Sothern, not to irk the creditors, paid by getting a wealthy fiancé for Ann, he suspecs the plan but in the end marries her.

Audience Suitability Ratings

"A: only fair; Y: rather amusing; C: little interesting."

+ — Christian Century p18 F 2 '38

"The combined efforts of several excellent comedians and an engaging pair of romantic actors unfortunately result in a none-too-diverting comedy. Adults and young people."

E Coast Screen Committee

+ — Fox W Coast Bul Ja 1 '38


"Mildly amusing farce-comedy with good comedians, mediocre direction, the inevitable slapstick and an inconsequential story. Family."

Nat Council of Jewish Women


"On the whole [It] is entertaining. The plot is a little thin. Mature." S Calif Council of Fed Church Women

"While some sequences are clever, the picture as a whole is not outstanding. Adolescents: fair; children: little interest." Women's Univ Club, Los Angeles.

+ — Fox W Coast Bul Ja 22 '38

"General patronage."

Nat Legion of Decency Ja 20 '38

"A. Y & C: mediocre."

+ — Parents' M p72 Mr '38


Newspaper and Magazine Reviews

"It starts out to be quite amusing, but weakens early. Adults and young people.."

+ — Christian Science Monitor p19 D 31 '37

"[It] is a mild, unfunny, romantic farce comedy. Jesse Zunser."

+ — Cue p39 Ja 15 '38

"She's Got Everything' has not quite everything, notwithstanding what the psychology-minded and the broccoli would suggest to the minds of the public with this flamboyant, if somewhat trite title, but it has some original touches, and it is good farce. It is not a spirit play... and, when it is hitting its stride, succeeds in being very amusing." Bert Harlen

+ — Hollywood Spec p9 D 18 '37

"[It] is the kind of entertainment that will please a business man who wants genuine amusement without any pretensions to artistic dramatic achievement. In the old-fashioned story, sometimes absurd, sometimes insightful, it runs hot and cold like the thermometer in a year of freak weather. The film is adequate fun throughout most of its [seventy-three] minutes." R. W. D

+ — N Y Herald Tribune p12 Ja 14 '38

"The extravagant implications contained in the title do not present what might conservatively be called a potential exaggeration. For—outside of several stars, where one presumes that he can preserve his artistic integrity in a fatuous role, and Sally Ward, who turns in a magnificent bit of character comedy—this silly comedy has next to nothing."

+ — N Y Times p21 Ja 14 '38

Trade Paper Reviews

"Plenty of comedy talent, headed by Victor Moore, plus the pleasing romantic combination of Ann Sothern and Gene Raymond, just can't make this lightweight offering jell. Blame can be laid chiefly on the slim story theme and Director's tendency to clutter up the action with trite situation. Family."

— Boxoffice p23 D 25 '37

"Fairly amusing comedy marred by slow-paced story and dull dialogue."

— Film Daily p8 Ja 14 '38

+ — Motion Pic Daily p4 D 16 '37

"Short on plot, this is long on gags, hokum comedy. It has all been done before, much better, winding up as dual fare that will need strong support. Estimate: mild entertainment."

+ — Phila Exhibitor p62 Ja 1 '38

"Players put up a strenuous struggle with the script but their efforts avail them little. The direction doesn't prove of much help either. Nothing bright or novel is contributed to a well-worn theme and the gags strike a consistently low level of combustibility."

+ — Variety p17 D 25 '37

"A crazy quilt of nutty business patterned around a slim thread of a theme. 'She's Got Everything' is a mild comedy offering that finds its best feature in the flippan dialog dished out by a long list of experienced and caustic comic artists."

+ — Variety (Hollywood) p3 D 9 '37

SINGING OUTLAW. Universal 56min Ja 23 '37

Cast: Bob Baker. Joan Barclay. Fuzzy Knight
Director: Joseph H. Lewis
Original story: Harry O. Hoyt
A western melodrama.

Audience Suitability Ratings

"An average Western with pleasing music. Family."

+ — Motion Pic & Family p2 D 15 '37

"General patronage."

Nat Legion of Decency D 9 '37

Newspaper and Magazine Reviews

"[It] is an indigestible bill of fare." B. C. C. Film V Times p11 D 27 '37

Trade Paper Reviews

"Speeding up of the second in the series of new Bob Baker Westerns adds increasably, and the result is a lively, top-notch production. Family."

— Boxoffice p19 Ja 15 '38

"A good program Western which starts off weakly, this winds up strong, with full audience. — Fuzzy Knight."

+ — Phila Exhibitor p64 Ja 1 '38

"Western in which the singing star doesn't burst into song without provocation is unique; this film is a good one. The singing star gets the co-star role... . In the tall spot of a dual bill opus won't have much trouble holding up its end."

+ — Variety p19 D 29 '37
SKI BATTALION. Ankino 78min Mr 12 '38
Director: A. Zhivovot
Screen writers: G. Fish. R. Mozinkat. Y. Mozinkat

Russian dialogue film with English subtitles. This is a tale of how the Red Finns battled with the White Finns in 1921 in the bleak province of Karelia. War was conducted on skis and grenades were used instead of guns.

Newspaper and Magazine Reviews

"It is a reasonably exciting beautifully photographed saga of victory... Minus the usual propaganda, this one offers plenty of melodrama altogether." — Leo Zunser

\[ \text{Cue p15 Mr 19 '38} \]

"Although it may very well have been based on historical records, the narrative is definitely confusing... It is doubtful if you will find yourself bored at 'Ski Battalion,' but you are almost certain to find it much better as a skiting picture than a chapter in the victories of the U.S.S.R." — Howard Barnes

\[ \text{N Y Herald Tribune p8 Mr 14 '38} \]

"The old revolutionary thrill may be gone, but what the Soviet film industry has lost in experimental ardour has been replaced by sound production of a more Laurensonish and a new, almost bourgeois preoccupation with photography, camera angles, sound voice recording and editorial joynery... The battle is epic, in the Hollywood sense; an explosive and panoramic climax, showing a DeMille himself might well be proud." — R. C. R

\[ + \text{N Y Times p13 Mr 14 '38} \]

Trade Paper Reviews

"Ski Battalion" may lack revolutionary thrills, but it has sound principles of melodrama and an expert production value. The film should interest the foreign fans as it has been provided with English titles to supplement the Russian dialogue. The photography is fine and the technical work is generally of high order.

\[ + \text{Film Daily p14 Mr 11 '38} \]

"For the U. S. business will be done in art houses where Russian celluloiders go. On the strength of brilliant photography, fine direction and very good acting—plus a stirring story—film has many merits which will be word-of-mouth to box office results..."

\[ + \text{Variety p17 Mr 28 '38} \]

A SLIGHT CASE OF MURDER. Warner 85min Mr 5 '38
Director: Lloyd Bacon
Music director: Leo F. Forstein
Screen writers: Earl Baldwin. Joseph Schrank
Songs: M. K. Jerome. Jack Scholl

Based on the play of the same title by Damon Runyon and Howard Lindsay. This is a farce which runs riot in the gangster methods. A gangster leader calls together his henchmen at the time prohibition is repealed and tells them that their means of livelihood is wiped out and they must engage in legitimate business. Their efforts to convert their gangster methods to business makes for humorous situations.

Audience Suitability Ratings

"A: absurd; Y: no; C: by no means." — Christian Century p353 Mr 23 '38

"Unique and amusing farce, with clever direction and splendid acting by Edward G. Robinson. Social values undesirable because of the objectionable characterization of the boy Douglas. Adults." — Am Legion Auxiliary

"Crime lightly treated, overmuch slang and bad grammar combined with the background of four murders, make this adult fare. Objectionable sequence of a child drinking. Adults." — Calif Cong of Women & Professional Women's Clubs

"Excellent direction and meticulous acting and casting make this novel, satirical comedy unusual enough to hold the interest of both young and adult audiences who are not literally minded. Doubtful social values and ethics. Adult." — Calif Fed of Business & Professional Women's Clubs

"Good, amusing satire, Mature." — DAR

"American audiences will laugh at the situations, no doubt. The real charm of the film lies in the biting satire of this well-made picture, despite its lack of ethics. Many will deplore the young boy sequences, adults." — Gen Fed of Women's Clubs (W Coast)

"Amusing gangster farce. Adults." — Nat Council of Jewish Women

"Well staged and photographed gangster farce and romance with an absurd plot, oceans of beer, and a parade of vulgarity in the guise of comedy, by a superior cast capable of worthwhile film production. Adults." — Nat Soc of New England Women

"It is deplorable that a good cast has been wasted on a picture that has nothing to offer. Murders are committed, corpses are used for practical jokes, and language is deplorable. Waste of time. Adults if any." — Calif Council of Fed Church Women

"When good taste and wit become Siamese twins we are lost for the moment. DeMille may stand in these parts but as far removed as we are from that happy goal, it still seems a pity that so much clever writing, sound acting and technical excellence should be lavished on a film with such an unsavory collection of characters. Audiences who laugh wholeheartedly at most of the nonsense may yet be offended by a youngster who guzzles beer and sniffs a jive cigarette. Adolescents and children: no. Adults." — Women's Univ Club, Los Angeles

"Adluts." — Nat Legion of Decency Mr 3 '38
"A very funny farce that swings up into high comedy. Mature." — Wkly Guide F 26 '38

Newspaper and Magazine Reviews

"A robust case of hilarity. Adults and young people." — Christian Science Monitor p15 Mr 19 '38

"Though Warner Brothers have packed this satire on their own gangster films full of gags, screwy situations, and the maddest combination of human foibles, the film is not for kids in years—it is still Robinson who is the central reason for the film being a veritable laugh-riot." — Jesse Zunser

\[ + \text{Cue p39 F 26 '38} \]

"Director Lloyd Bacon had everything essential to the making of a scintillating comedy which would have been among the season's greatest boxoffice winners. But it comes to the screen as just a run-of-mill comedy of the conventional Hollywood sort, one worth seeing for what it is, even though it falls far short of what it might have been." — Hollywood Spec p7 F 12 '38

"Edward G. Robinson renders his standard performance, Allen Jenkins is funny as one of Robinson's henchmen, and individual lines are guffaw-provocating. But to us murder and crime are not our goal in farce." (2 stars) — Ruth Warrick. Liberty p54 Mr 26 '38

"The moral tone of the entire piece is hopelessly low. Since the conception, however, is bold, and the acting brilliant and consistent, the net result is a very funny film; certain things become laughable which have rarely been thought laughable. What Robinson himself, freed from the necessity to sentimentalize his material, is able to give is his surest and briskest performance to date." — Mark Van Doren

\[ + \text{Nation p310 Mr 12 '38} \]
A SLIGHT CASE OF MURDER—Cont.

"The idea shows enough of the irresponsibly fantastic spirit of American humor. But it was directed by a truck driver." Osa Ferguson

-New Republic p165 Mr 16 '38

"One of the funniest and most satisfying farces which has come out of Hollywood in some time. Although it may seem from a knock-kneed point of view, it is now every inch a film, and a first-rate one. . . . The amusement of the offering is brilliantly cumulative, and if you prove allergic to it, you are missing some of the best elements in American humor." Howard Barnes

++ + N Y Herald Tribune p7 F 28 '38

"A Slight Case of Murder" is just about the funniest show the new year has produced. Nothing subtle about it, of course. If you're not too squeamish, you should have a round of chuckles on the house. F. S. Nugent

++ + N Y Times p19 F 28 '38

"To my low taste, the Robinson film is really the best of the lot. 'A Slight Case of Murder' is its showing. Fewer on the broad side, a preposterous burlesque of those very gangster sketches Robinson has identified himself with in the past, but of such zest that it makes a comical affair of corpses strung up on hooks in a closet and thethren killing into something to giggle at." John Mosher

++ + New Yorker p61 Mr 5 '38

"[It] makes for rowdy but hilarious fun. Younger audiences who prefer the more conventional humors of 'Bringing Up Baby,' although the macabre moments of 'A Slight Case of Murder' are unfitted by adroitly comic performances. Most audiences will have a good time."

++ + Newsweek p32 F 28 '38

"[It] is the riotous cinemaverison of the Danton Runyon-Howard Lindsay play... With cinema's N. L. Goodale added, Robinson as the beer baron, Warners the people the play with a cast of stylized play-uglies who are authentic Runyon and Lindsay, too."++ + Time p38 Mr 7 '38

Trade Paper Reviews

"A lightning speed comedy, crowding a laugh or a thrill—and sometimes both—into every foot, this should grab important money in all of Family." ++ + Boxoffice p6 F 12 '38

"Audiences in every type of theatre will be kept on a constant state of laughter during the many hilarious sequences of farce. Much of the merriment stems from the dialogue, which is inspired by some of the funniest wisecracks and slangy expressions heard on the screen recently... A surefire laugh hit." ++ + Film Daily p4 F 28 '38

"This is easily one of the funniest pictures in many moons. There is not a dull moment and the laughs come fast and furiously. Should score heavily at box office." ++ + Film Daily p5 F 8 '38

++ + Motion Picture Daily p6 F 4 '38

"Here is an hilarious comedy which should sweep the circuit. Proven box office profit by word of mouth advertising... This is a comedy riot for any man's theatre. Preview audience howled with laughter. Estimate: top notch comedy." ++ + Phila Exhibitor p55 F 15 '38

"Nothing funnier than 'A Slight Case of Murder' has been produced by Hollywood in a long time... The result is a milhurf and hilarious whimsy, with Edward G. Robinson starred, which is entertaining enough to take the one-time big gangster audience for a box-office ride in this comic. It is a real comedy."

++ + Variety p14 F 9 '38

"A Slight Case of Murder' by no means a slight case of entertainment. In fact, it's a big one... embraced by any exhibitor who knows that his customers will pay for hearty laughter. It is so impertinently fresh, so violent, so novel, so fast, that with less deal it is ordinarily gruesome matters, that it might merit the designation; surrealistic screwballism." ++ + Variety (Hollywood) p5 F 3 '38

SNOW WHITE AND THE SEVEN DWARFS. RKO-Disney 80-85min F 4 '38

Directors: Walt Disney, David Hand


Calvin Dick Richard. Merrill De Maris. Webb Smith

Based on the fairy tale of same title by the Brothers Grimm. The first ever color animated cartoon has been three years in the making. The film opens with Grimms' fairy tales, turns the story of little Snow White who escapes from the big evil stepmother and her step sisters, the Queen, and is befriended by all the animals of the forest and the seven dwarfs. The stepmother finds this out, changes herself into a fig, Snow White a poisoned apple which puts her in a trance-like sleep. Now there is sorrow in the forest. Only the first kiss of love can awaken the sleeping maiden. One day the Prince comes to see her and kisses her. She awakes and there is gaiety in the dwarf's little hut.

A Guide to the appreciation of the film Snow White and the Seven Dwarfs is offered by William F. Bauer. Jeanette L. Livingston, and Sibyl Browne is obtainable from Educational and Dramatic Guides, Inc. 1115, 1501 Broadway, New York City at fifteen cents a copy.

Audience Suitability Ratings

"The picture has both humor and pathos. Delightful for any audience, excellently filmed in technicolor, with rare artistry and delicate warmth," says a Cong of Public Teachers.


"The great family film of the age." S Calif Council of Fed Church Women

"The most Walt Disney has been recognized as an outstanding screen achievement. This is his masterpiece. The patient workmanship and skills of his cast it indicates a mood of entertain- ment that is not only enjoyed by children but is enjoyed by most of us... It will bring happiness to young and old alike. It is a Christmas gift for which the world will offer grateful thanks. Adolescents, 12-16: delightful; children, 8-12, excellent; but too exciting for the very young." ++ + Motion Picture R p9 Ja 3 '38

"General patronage." Nat Legion of Decency Ja 13 '38

"A, Y & C: excellent." ++ + Parents' M p72 Mr 23 '38

"If you don't laugh out loud at the antics of Snow White's forest friends and the goingon of the sourceful dwarfs, we'll be willing to dance in a pair of red hot iron shoes! 'Snow White' is a movie masterpiece." ++ + Scholastic p8 Ja 22 '38

"It is given such perfect animation that it is a fairy-tale atmosphere. Not only superlative entertainment, for children and those keeping their childhood's love of charm- ing fairy tales, but a distinguished departure in motion picture technique. Family juvenile. Outstanding." ++ + Western Fee Ja 8 '38

Newspaper and Magazine Reviews

"Whether or not the younger children should see it depends upon the younger children. If they are easily upset, this may not be their
entertainment. On the whole, however, it is a creation of complete charm, humor and imagination.

+ Christian Science Monitor p13 F 12 '38

"Walt Disney is now presenting the most courageous undertaking of his career—the full-length cartoon. [It] is universal entertainment, a masterpiece in technique. [It] is one of the most beautiful things which has yet come to the screen. Judging from its technical staging, it is an extraordinary and memorable artistic and technical achievement... 'Snow White' is splendid adult entertainment."—C. Zunser

+ + Commonweal p386 Ja 28 '38

"You may have the opinion that 'Snow White' is entertainment for children only. You would be right. But that must not keep you from seeing it. It will make you a child again, and therein lies its strength. Unquestionably the greatest achievement in screen history, one which extends the boundaries of screen possibilities and makes us wonder whether the farthest outpost may be."—H. Huston

+ + Hollywood Spec p5 F 12 '38

"Those who love a lyric loveliness impossible to anything of flesh and blood. 'Snow White' is something brand-new under the Hollywood sign—Recommended for children. (4 stars) Beverly Hills Liberty p4 F 12 '38

"Words too flimsy to give an adequate impression of Walt Disney's fantasy, 'Snow White and the Seven Dwarfs.'... The first Disney feature film is a triumph of artistry that cannot be taught. That is why his ideas look like inspirations, and why he can be good-hearted without being sentimental, can be ridiculous without being fatuous. With him, as with any first-rate artist, we feel that we are in good hands: we can trust him with our hearts and minds."—Mark Van Doren

+ + Nation p108 Ja 22 '38

"Mr. Disney's technique, about which I know little, must of course be wonderful; but the main thing is that he lives somewhere near the human center and knows innumerable truths that cannot be taught. That is why his ideas look like inspirations, and why he can be good-hearted without being sentimental, can be ridiculous without being fatuous. With him, as with any first-rate artist, we feel that we are in good hands: we can trust him with our hearts and minds."—Mark Van Doren

+ + New Repub p339 Ja 26 '38

"[It] is a brilliant achievement and a magnificent screen entertainment. The genius of the animated cartoon has gone far beyond the Silly Symphonies to make a full-length offering which ranks with the greatest of all time. [It] is a perfect thing of its kind—a film which I am certain will delight adults and children alike. Unlike some animal talkies, this is a memorable screen experience."—Howard Ferguson

+ + N Y Herald Tribune p21 Ja 14 '38

"Let your fears be quieted at once: Mr. Disney and his animating team have outdone themselves. The picture more than matches expectations. It is a classic, as important in its way as 'The Birth of a Nation' or the birth of Mickey Mouse. Nothing quite like it has been done before... If you miss it you'll be missing one of the best pictures of 1937."—Frederick N. Nugent

+ + N Y Times p21 Ja 14 '38

"The tale is enthralling. The hazard that such a medium, with its element of artifice, might pall in so lengthy a production has been most prudently avoided with such consequence that the more the bettered and sour the spectator, the more he will relish the piece... In most of the film Mr. Disney has been exactly right. He has been right, beautifully so, with his birds and animals and his Snow White. John Mosher

+ + New Yorker p60 Ja 15 '38

"[It] is one of the absorbing fantasies yet known in the domain of screen or theatre."

+ + Newsweek p24 Ja 17 '38

"For mankind. In Walt Disney has dreamed of making a full-length film which would be an extension of his animated contribution to screen entertainment. Mr. Disney's dream has come true. With an incredible amount of labor, money, and artistry he has produced a ninety-minute feature film out of purest imagination. Our dreams, too, are true."

+ Stage p3 F 33

"It is the most ambitious animated cartoon ever attempted. It took Disney's many workers over three years to make. Technicolor is used to its superior effect and the technique of sound is far in advance of anything ever before in motion pictures, giving a vital, indelible reality to the fairyland locales. Skeptical Hollywood... was convinced that Walt Disney had done it again. 'Snow White' is as exciting as a Western, as funny as a haywire.

+ + Time p19 D 27 '37

Trade Press Reviews

"Marking another tremendous step in movie-dom's evolution, Walt Disney's latest, a masterpiece yet available for superlative screen entertainment, this first feature-length animated cartoon is critic-proof and appeals directly attributable to the genius of one man—Walt Disney... Certainly this is the most important picture, from the production perspective, that has emerged since the advent of sound, and every man, woman and child who regularly patronizes pictures will desire to see it and will come away fully satisfied. Family."

+ + Boxoffice p13 Ja 18 '38

"Here is a picture so masterfully produced and of much unusual entertainment value that it will make motion picture history. A surefire sensation. We have never seen an exhibitor anywhere, its appeal being to adults and children alike. It is such clever and human touches that it never gets through its 85 minutes..."

+ + Film Daily p8 D 27 '37

"It is truly a remarkable piece of artistry, grand entertainment from fade-in to fade-out. Estimation: box office."

+ + Phile Exhibitor p2 Ja 1 '38

"There never has been anything in the theatre quite like Walt Disney's 'Snow White and the Seven Dwarfs,' a work of art that is masterful, a work of illusion, so tender the romance and fantasy, so emotional are certain portions when the acting of the characters is properly defined, and so inspiring is the spirit of the artist that the picture is a masterpiece, and probably the finest picture in the history of the screen."

SPIRIT OF YOUTH. Grand national 65min D 29 '37


Director: Harry Fraser

Music: Clarence Muse. Clarence Carpenter

Screen writer: Arthur Hoerl

A prize film with a most complete Negro cast. Joe Louis portrays a fighter who becomes involved with a night club entertainer,
SPIRIT OF YOUTH—Continued
neglects his work but in the end is reconciled
with his childhood sweetheart and becomes a
success.

Newspaper and Magazine Reviews
"Butler Louis has two expressions. One is
with a nice restrained smile. The other, the
sullen one, you know from the sport pages. His
actions are exaggerated over that of who are we
to criticize any one with a sock like Joe’s?" (1 star)
Beverly Hills
Like p2 12 F 5 ’38
"Not since the raccoons in ‘Snow White and
the Seven Dwarfs’ has Broadway beheld a more
dash of inanity to characterize more than that of
Joe Louis playing a fighter called Joe Thomas
in ‘Spirit of Youth.’" B. R. C. 
Y Times p19 F 25 ’38
Reviewed by John Mosher
New Yorker p65 F 26 ’38
"By ordinary standards there is little
to recommend in this naive, all- Negro restatement
of the boxing-fable clichés. But fight fans,
Harlemites, and the unduly curious will be
entertained by Joe Louis’ awkward debut as a
screen actor."

Newsweek p23 Ji 19 ’38
"Taking a wonderful canvas-works-plus
minstrel-show quality from its principal player,
‘Spirit of Youth’ will certainly not be duplicated
for the masses. As an actor, Joe Louis
remains his historically inarticulate self and
the world’s champion heavyweight."

Time p25 Ji 31 ’38
Trade Paper Reviews
"Unquestionably a grand bet for showmen
who will do well to harness the public’s in-
terest in the heavyweight champion as a
theatrical for a bountiful boxoffice harvest.
Although Joe Louis shows as much emotion as a
cigar store Indian, the novelty of watching him
may more than offset whatever defects there are.
There is a fine moral lesson for youngsters, however, that
living is that to get ahead. With such a pointed
les-
son, it is sure to meet with approval of adults
who are interested in what kind of pictures
their children see. Family."

+ Boxoffice p13 Ja 8 ’38
"This production is very amaturishly done
with an all-colored cast, and its only appeal
will be to the fight fans in the appearance of
Joe Louis. It’s a fictional story that has little
to do with the actuality in the life of the
fighter. And even in the fight scenes Joe is
given every chance to show his skill as a boxer,
because of the very weak direction and story
that moves along mechanically and without
inspiration."

Film Daily p7 D 30 ’37
+ Motion Pict Daily p2 D 29 ’37
"This appears good for the negro trade, pos-
sibly the grind houses in mass neighborhoods.
Plot is stereotyped, acting is generally crude.
Sport fans may go for the Louis name, the
fight sequences. Seen in a projection room, it
looked like this should be big for the negro
trade but for the other houses it seems re-
stricted."

+ Phila Exhibitor p61 Ja 1 ’38
"Considering the handicaps entailed in the
atypical and lingual plausibility, this attempt at pictorial glorification of the cur-
rent heavyweight champion’s background isn’t so
bad. But the production angle it’s a once-over-lightly, but the film has enough
human interest and interpolations of fictic
action worthy of a secondary showing of a Saturday or Sunday in the lesser near-
hoods."

+ Variety p16 Ja 5 ’38

SPY RING. Universal 60-65min. Ja 9 ’38
Director: Joseph L. Lewis
Screen writer: George Waggner
William Hall is an army officer who has been
detailed to uncover a plot which has already
led to the death of another officer who was
working on a new machine gun.

Audience Suitability Ratings
"A: mediocre; Y: perhaps; C: hardy."
+ Christian Century p158 F 2 ’38
"Mediocre program picture, good photography and
some suspenseful moments. Social value:
commendable. Family." Am Legion Auxiliary
"Suspenseful murder mystery, with interesting
story, good action and production, and
sound ethics. Mature." Calif Cong of Par &
Tribune
"A good program mystery-melodrama with
proper thrill and improbabilities fairly well
concealed. Adroit direction, able cast. Mature."

Fed of Business & Professional Women’s Clubs
"Mediocre. Mature." DAR
"Only mildly entertaining due to poor sus-
pense and uneven production qualities,
while too much drinking will cause criticism. Adults." Gen Fed of Women’s Clubs (W Coast)
"Social drama. Consistent direction, good
cast, tense story, vital, constructive and
informative. Adults. Nat Council of Jewish
Women
"A good mystery melodrama for average pro-
gram. Adults." Nat Soc of New England
Women
A fair plot with well sustained suspense and
a theme of development. Mature. S Calif Coun-
cil of Fed Church Women
Fox W Coast Bui Ji 8 ’38
"This is an average entertainment, improbable as to plot but with elements of interest.
Adolescents, 12-16; passable; children, 8-12: too
exciting and grim."

+ Motion Pict R p9 F 3 ’38
"Adults."
Nat Legion of Decency Ja 13 ’38
Newspaper and Magazine Reviews
"When you have noted that the sets are
clean and that the melodramatic corners are
neatly clipped, you have given this film its
full due. Adults and young people.

+ Science Monitor p5 Ja 8 ’38
"[It] is in the tradition of the old Westerns
and the more recent ‘G-Men’ stories, made with
apparent haste but not carelessly, and with the
result that the screen exhibits a sort of artificialness. Mr. Lewis has directed the
piece with fast pace, and while both the direction and the situations are of a juvenile
quality, yesterday’s gathering did not seem to
notice it." Marguerite Tazelaar

+ Midriff Tribune p6 Ja 15 ’38
"‘The Spy Ring’ [is] a laborious and dreary
tale of sudden espionage in a California
army base, where hitherto, apparently, were only
golf games and annual officers’ dances." B. R.
C.
+ N Y Times p29 Ja 15 ’38
Trade Paper Reviews
"Shrewdly aimed to cash in on current news
headline interest in spies and military activities, this excellently-produced small-budget film
will satisfy all for whom it was intended. Direction
is noticeably good. Family."

+ Film Daily p6 Ja 19 ’38
+ Motion Pict Daily p2 Ja 25 ’38
"With a title that is saleable, ‘The Spy Ring’
turns out a good dual fare, beginning with
the bottom portion. If there had been more
of melodrama, spies, instead of polo playing, re-
sult might have been a little better."

+ Phila Exhibitor p71 Ja 15 ’38
SQUADRON OF HONOR. Columbia 55min Ja 20 '38
Cast: Don Terry. Mary Russell. Thurston Hall
Director: C. C. Coleman, Jr
Original story: Martin Mooney
Screen writer: Michael Simmons

A murder mystery backgrounded by an American Legion convention.

Audience Suitability Ratings
"A: hardly; Y and C: no."
+ Christian Century p383 Mr 23 '38
"A somewhat far-fetched drama... The plot is obvious and the direction is too slowly paced, but the subject matter has a timeliness and importance that which full value is not given. Adults and your young people." E Coast Preview Committee

Boxoffice W Coast Bul F '38
"General patronage."
Nat Legion of Decency F 10 '38
"Family."
Wky Guide Ja 29 '38

Trade Paper Reviews
"This one has good exploitation angles. Estimate: okay for top spot on duals."
+ Phila Exhibitor p61 Ja 1 '38
"If the little flag-waving of the old days were enough to put over a vaudeville act 'Squadron of Honor' ought to go over with a cheer heard round the world—but it won't... [It] is a celluloidrama carrying an overdose of rostrum chatter about honor and ideals, all very well, but generally apt to be yawn-inspiring." Variety p15 Ja 26 '38
"Not only the general public, but the American Legion, around which this superfluous story is concocted, will be embarrassed upon viewing 'Squadron of Honor'. The whole theme is lost in a hodge-podge of practically nothingness. Only chance picture has is in flag-waving exploitation."
+ Variety (Hollywood) p8 Ja 31 '38

START CHEERING. Columbia 75-103min F 28 '38
Cast: Jimmy Durante, Walter Connolly, Raymond Walburn, Three Stooges, Charles Starrett. Virginia Dale
Director: Albert S. Rogell
Lyrics: Ted Koehler
Music: Johnny Green
Music director: Morris Stoloff
Original story: Corey Ford
Screen writers: Eugene Solow, Philip Rapp, Richard Wormser

It is the tale of a Hollywood star, Charles Starrett, who decides to go to college and hide from his public. Durante plays an assistant to the college agent, Walter Connolly, who tries to prevent the college episode.

Audience Suitability Ratings
"Good. Mature." DAIR
+ Fox W Coast Bul F '38
"Jimmy Durante is amusing at times, but the story is overdrawn, confused and fallacious with its unreal picturization of college life and work. Direction and acting are mediocre. Adults and your young people." E Coast Preview Committee
+ Fox W Coast Bul F 26 '38
"General patronage."
Nat Legion of Decency F 17 '38
"A, Y & C: entertaining college musical."
+ Parent's M p57 Fe 28 '38
"Family-juvenile."
Wky Guide F 5 '38

Newspaper and Magazine Reviews
"'Start Cheering' opened with a terrific bang and looked like a swell satire. Everything was there for it to be and it came off. Even the musical numbers proved a success."
+ Hollywood Spec p11 F 5 '38
"'Jimmy Durante's familiar antics are the chief contribution of entertainment to 'Start Cheering', a not too funny screen comedy... With all the talent Columbia gathered together chances are you will see one number to your liking." Marquetrope Tazelaar
+ N Y Herald Tribune pl4 Mr 17 '38
"Unsinkably buoyed by the comical intensity of Jimmy Durante, 'Start Cheering' turns out to be one of the funniest of the year's admittedly minor productions: an irresponsible collection of absurd but more or less sequential incidents." B. R. C.
+ N Y Times pl7 Mr 17 '38

Trade Paper Reviews
"First-rate in all departments, this peppy college musical has what it takes to garner substantial boxoffice receipts. Fragile as to story, it nevertheless avoids the usual college collegiate cliches and avoids over-emphasis on football, pokes some subtle fun at university commercialism and packs plenty of entertainment in its specialties and comedy. Family."
+ Boxoffice p5 F '38
"With Jimmy Durante on the screen, and fortunately he is in a good deal of the footage, this musical comedy is full of laughs... His work lifts this from the class of ordinary college musical, to a status it would be without him. As better program entertainment it should be well received."
+ Film Daily p3 F 1 '38
+ Motion Pict Daily pl4 Ja 31 '38
"A popular type musical, this should please average fans after a little dipping. Its preview length was entirely too long... This will trim down to better than average entertainment. There was a good audience reaction."
+ - Phila Exhibitor p14 Fr 1 '38
"Direction is very good, even if the story is fetched from 'way down there... Film was obviously made as low cost as all musicals go, but it is longer on entertainment satisfaction than many of the more formidable prices. Big thing is the Durante rehabilitation."
+ Variety pl5 F 9 '38
"A breezy filmusical, geared for popular appeal, with Jimmy Durante heading a list of marquee names that will provide plenty of opportunity to attract the customers. Several specialties numbers in the song and dance line have been capably interwoven into the story."
+ Variety (Hollywood) p3 N 13 '37

SUBMARINE D-1. Warner 100min N 27 '37
Director: Lloyd Bacon
Original story: Frank Wead
Screen writers: Warren Duff. Lawrence Kimble. Frank Wead

It tells of the operations of the U.S. submarine unit as seen through the eyes of the crew. When a submarine is wrecked during maneuvers, a thrilling rescue takes place by means of a diving bell.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A, Y & C: good."
+ Parents' M p57 F 5 '38
SUBMARINE D-1—Continued

Newspaper and Magazine Reviews

"Instructive melodrama which dedicates a substantial amount of footage to the training of those young undersea men, grown under the sea. Adults and young people."—Christian Science Monitor p15 D 18 '37

"[It] is particularly and contemporaneously interesting because of its extended sequences showing the Pacific Fleet in sham battle maneuvers."—Jesse Zinnser + p9 Ja 8 '38

"Mr. Lloyd Bacon has directed the piece with stirring pace and fascinating story-telling. If the romantic angle seems to intrude exasperatingly, and inasmuch as the fiction is almost apologetically unobtrusive, it should not prejudice the otherwise solidly substantiated case for the boys who live on such intimate, a.s.a.p.-out-piscatorial terms with the sea."—B. R. C. + N Y Times p15 D 30 '37

"Pleasant in a healthy, boisterous way. 'Submarine D-1' is full of all sorts of technical detail—accurate, we may hope—about undersea craft, and it is enriched with intelligent Navy sentiments."—John Mosher + New Yorker p78 Ja 8 '38

"It is an exciting, colorful and illuminating picture."—Stage p13 '38

SUDDEN BILL DORN. Universal 59min D 19 '37

Cast: Buck Jones, Noel Francis, Evelyn Brent. Directed by Ray Taylor

Original story: Jackson Gregory

Screen writer: Frances Guihan

A western melodrama.

Trade Paper Reviews

"With Buck Jones a shadow of his hero-worshipping days, a script that emphasizes dialogue rather than action and an over-developed presumption that one or two thrilling scenes will satisfy the fans who crave excitement, pistol duels, hard riding, etc., this Western is for the most part dull. Family."—Boxoffice p23 Ja 22 '38

"The star has turned out a good thrill number for his fans, and the story has been given more attention than the average adventure of the range, with some well rounded characterizations and plenty of human touches and sentiment that lifts this above the average of its class."—Film Daily p6 Ja 6 '38

---Motion Pict Daily p5 Mr 11 '38

"If one likes his western star in plenty of action with songs, cares little whether there is a story or not, then this latest Buck Jones ought to satisfy—for certain this was of the least concern. Estimate: routine, but storyless, Jones."—Phil Exhibitor p64 Ja 1 '38

"Latest Buck Jones outdoor effort has more than usual share of action and thrills. Such moments are partly wiped out in several in-stances by absurd melodramatics or cloying comedy episodes. Despite this uneven tempo, 'Sudden Bill Dorn' easily is Buck Jones' best in months. It should please his fans."—Variety p16 Ja 12 '38

SWING YOUR LADY. Warnar 72min Ja 8 '38

Cast: Humphrey Bogart, Frank McHugh, Louise Fazenda, Nat Pendleton, Penny Singleton, Allen Jenkins


Music director: Leo F. Forbstein

Screen writers: Joseph Schrank, Maurice Marks

Based on the play of the same title by Kenyon Nicholson and Charles Robinson. A group of old-time promoters take the ish of their champion, Nat Pendleton, down to the Ozark hillbilly country and try to arrange a match which will give them enough money to buy a town. They find a mighty lady blacksmith who consents to wrestle because her share of the cut will buy a birdseye maple bedroom suite. Her boy friend, seeing that Pendleton has fallen in love with her, asks him for a grudge match. In the end Pendleton decides to stay in the Ozarks with the lady blacksmith.

Audience Suitability Ratings

"Mediocre. Hillbilly music and some amusing action are the only redeeming elements that save this satire from mediocrity. Suggestive innuendo. Adults."—DAR + Fox W Coast Bul Ja 15 '38

"Adults. Rowdy entertainment. A definite tendency to vulgarity spoils a clever idea. Negative. Sound machine too loud."—Calif Cong of Par & Teachers

"Novel in its satirical expose of the present wrestling set-up, but socially and ethically the implications are open to criticism. Matter of taste. Adults. Calif Fed of Business & Professional Women's Clubs.

"While there is pleasing hill-billy music and dancing, and the production values are satisfactory, this type of picture is limited in its appeal and will offend many. Adults: matter of taste."—Gen Fed of Women's Clubs (W Coast)

"Matter of taste for family. Mature."—Nat Council of Jewish Women

"Noisy and mediocre. Mature."—Nat Soc of Newspaper Women

"Clean, light entertainment. Mature."—S Calif Council of Fed Church Women

"Excellent hill-billy music and a few scenes of the Ozark county offer the finest redeeming features of this silly farce. This picture is of the noisy slapstick type and enjoyment of it is entirely a matter of taste. Adolescents, 12-16 & children, 8-12: no."—Motion Pict R p3 F '38

"Adults."—Nat Legion of Decency F '38

"A: matter of taste: Y & C: no."—Parents' M p72 Mr '38

Newspaper and Magazine Reviews

"Climaxed by a riotously funny wrestling bout, 'Swing Your Lady' is for the rest a mildly amusing, slow-moving minor comedy... [There] is some rather good hillbilly singing, which Buck Jones's hillbilly voice hasn't got you just a little down by this time. It doesn't very much matter, however, for the picture makes no pretenses other than to offer you an hour or so of reasonably comic pleasantries."—Jesse Zinzinger + Cue p38 Ja 29 '38

"It is delightful nonsense. Also it is quite a remarkable picture—a production featuring music and dancing and without a single million dollar-set, fine costumes, fine gown, light-lined grand staircase. By virtue of its lack of big box-office names, 'Swing Your Lady' will not be rated among the important
WARREN productions, but none on the season’s program could be made more honestly than this one.

+ Hollywood Spec p6 Ja 15 ’38

“Novelty with quite a few laughs.” (3 stars)

Beverly Hills News

Liberty p57 Mr 5 ’38

“While neither the play nor its screen counterpart is for discriminating tastes, it must be confessed that, once the piece gets under way, its slapstick-crowd-pleaser is a challenge even to a wooden Indian’s risibilities. Not that there is any sadness in the entertainment, although there might be for a sensitive observer.” Marguerite Tazea

+ N Y Herald Tribune p11 Ja 27 ’38

“With one eye on the box office and the other firmly cocked toward the office of Will H. Hays, the Warner Brothers have managed to turn out another vulgar, ludicrous, irresponsible and, yes, we firmly believe, anthropologically valuable study of Americana in the vein of ‘Three Men on a Horse.’ It is doubtless a lucrative vein, or it would never have been opened again, yet it might be improved upon.” B. R. C.

+ N Y Times p17 Ja 27 ’38

“There is a degree of smashing about and tuneful whackings that is notable enough in this day of happy slapstick. . . . There is some liveliness about the whole effect.” John Mosher

New Yorker p36 Ja 29 ’38

“Swarthy, elegant complications, augmented by folk song and swing, build up into a hilariously slapstick climax.”

+ Newsweek p31 Mr 1 ’38

“There’s music in it and some comedy too, but, like the stage play, it can’t quite release itself from an unfunny premise. Everybody tries too hard.” Katharine Beat

+ Stage p64 Mr ’38

Time p44 Ja 17 ’38

Trade Paper Reviews

“An adept comedy lampooning the grunt-and-groad game, this will find plenty of takers among those who like their laughs in double portions. Family.”

+ Boxoffice p19 Ja 15 ’38

“Even if this picture didn’t make big money, you would have to book it for your own personal entertainment, and because of the fun you would have working out a selling campaign. However, unless we are in the wrong business, we predict that you will find ‘Swing Your Lady’ a surprise grosser.”

+ Canadian Moving Pict Digest p7 Ja 15 ’38

“Here is a wild, riotous comedy that should provoke a heavy total of laughs in any theater. It has refreshingly funny material and has been expertly directed by Ray Enright, who has extracted a full measure of comedy from every situation.”

+ Film Daily p6 Ja 10 ’38

+ Motion Pict Daily p4 Ja 7 ’38

“Novelty hillbilly farce, this is packed with hilarious situations. Good toper for duels, it can ride alone in many spots. Estimate: good popular entertainment.”

+ Phila Examiner p71 Ja 15 ’38

“A comedy of not immense proportions, it is nevertheless a rollicking, considerably different laugh-piece above the average from average to good business everywhere. Appeal is not sectional and children, as well as adults, will go for it.”

+ Variety p4 Ja 26 ’38

“‘Swing Your Lady’ is a humorous caricature of the genre hillbilly which will stand up as one of the season’s more refreshing and genuinely novel comedies with music. It is packed laugh-above-the-average entertainment, with nothing else in the producers’ and players’ intent and will prove a prized program leader in many of the key spots despite its modest array of names, moderate production cost and lack of swank.”

+ Variety (Hollywood) p3 Ja 5 ’38

TARZAN’S REVENGE. 20th-century-Fox 68min Ja 7 ’38

Cast: Glenn Morris, Eleanor Holm. George Barbour. C. Henry Gordon

Director: D. Ross Lederman

Screen writers: Robert Lee Johnson. Jay Hay

Based on the novel of the same title by Edgar Rice Burroughs. Again Tarzan, jungle dweller, rescues an American girl from the wiles of an Oriental villain and again shows his desire to give up civilization and remain with him.

**Audience Suitability Ratings**

“The obvious plot is well developed and some good sequences of athletic prowess and swimming add to the general excitement of the story. Fans will definitely enjoy the picture.”

+ Audiences: if they like the type; children: yes.” Women’s Unly Club, Los Angeles

+ Newspaper writers: Style W Coast Bul Ja 22 ’38

“General patronage.”

**Nat Legion of Decency Ja 13 ’38**

“A; entertaining: Y & C; harmless.”

+ Parents’ M p72 Mr ’38

Newspaper and Magazine Reviews

“We’ll lack much of the gloss and spectacularly of some earlier Tarzan productions. Being made on a low budget picture, yet it has the same novelty and a certain inspiration, which should make it acceptable to the usual run of audiences as a program film.” Bert Harlen

+ Hollywood Spec p10 Ja 22 ’38

“Mr. Morris has a splendid physique, Miss Holm turns out to be one of the film’s worst actresses as the millionaire’s spoiled daughter, who also happens in an alluring little pool.”

+ Liberty p41 F 5 ’38

“The latest Tarzan isn’t causing much of a rumpus, probably because neither Miss Eleanor Holm nor Mr. Glenn Morris are quite the spectacular figure on the screen than they have been in other phases of their careers.” John Mosher

+ New Yorker p64 Ja 22 ’38

Time p44 Ja 17 ’38

**Trade Paper Reviews**

“Inferior in most respects to previous Tarzan pictures, however, the naval fight of the Burroughs jungle thrills to make it a safe bet for fair grosses, particularly on smaller houses. That lack is in the leads. Glenn Morris and Eleanor Holm, both of whom have many rows to hoe before they can be called actors—either good or bad. Family.”

+ Boxoffice p23 Ja 22 ’38

“The neighborhood houses that play to the juvenile audiences should draw them in with this one, but it has no value for adults. The picture has a sufficient amount of thrills and action to keep the juvenile fans on the edge of their seats, but as a whole it suffers from repetition and a slow pace in the story.”

+ Film Daily p17 Ja 13 ’38

— Motion Pict Daily p8 Ja 11 ’38

“The children may like it but adults will probably laugh at ‘Tarzan’s Revenge’ in the wrong places. This neither hits the average of the better Tarzan pictures nor make any particular spot for itself. If the script had been crammed with more action than stock animal shots this might have come off better. As it is, it misses.”

+ Phila Exhibitor p63 Ja 1 ’38

“It is exciting fare for the youngsters, for whom the picture is fitted, but the popa and moms who’ll be dragged in may also get moderate fun out of this unit in the series. There are some laughs, intentional and otherwise, to strengthen the entertainment value for adult trade.”

+ Variety p14 Ja 12 ’38
MOTION PICTURE REVIEW DIGEST

TARZAN'S REVENGE—Continued

"Glenn Morris swings and Eleanor Holm swims but 'Tarakn's Revenge' is less than a million-dollar offering. Every the youngers, at which this type of production is especially aimed, will not be much impressed."
— Variety (Hollywood) p3 Ja 7 '38

TELEPHONE OPERATOR. Monogram 62½min D 8 '37

Cast: Judith Allen, Grant Withers. Warren Hymer. Alice White
Director: Scott Pembroke
Original story: John Kraft
Screen writer: Scott Pembroke

Judith Allen portrays a chief operator in a small town who is in love with Grant Withers. She loses her job and finds the next morning that a dam has broken and flood waters have started to pour over the land. She breaks into the exchange and sticks to her post although the office is flooded. Withers rescues her.

Audience Suitability Ratings

"Adults." Nat Legion of Decency Ja 13 '38

"Family." Wky Guide Ja 8 '38

Trade Paper Reviews

"The exhibitor will get the right number on this one by spotting it on a double bill. It's a fairly credible bore yarn. Family."
— + Boxoffice p23 F 26 '38

"Effective flood sequences give this programmer a timely value."
+ Film Curb p7 Mr 12 '38

"Telephone Operator" will serve nicely as a program filler for the small neighborhood houses. The story gets off to a slow start, but it has a punch climax that carries it through."
— + Film Daily p6 F 14 '38

"Picture has saleable angles but lands in the lower groove of twin bills."
— + Boxoffice p69 Ja 15 '38

"[It] is a tiresome little romantic drama. For dual bills only, a fairish No. 2 booking."
— + Variety p17 F 16 '38

"Monogram has turned out a mild little programmer that will cause no seat-squirming while the audience waits for the main feature on a double bill. Well-played by its cast, picture at times attains more than was figured in its very minor budget through the generous and capable use of stock scenery around telephone company operations and flood clips from newsreel."
— + Variety (Hollywood) p3 F 10 '38

THANK YOU, MR. MOTO. 20th century-Fox 65min D 24 '37

Cast: Peter Lorre. Thomas Beck. Pauline Frederick
Director: Norman Foster
Music director: Samuel Kaylin
Screen writers: Willis Cooper. Norman Foster

Based on the novel of the same title by J. P. Marquand. A mystery story.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A mystery melodrama with interesting Chinoise background and a full quota of suspenseful intrigue. Adults and young people."
+ Motion Pict & Family p2 D 15 '37

"A: good mystery; Y: possible; C: no."
+ Parents' M p57 F '38

Newspaper and Magazine Reviews

"It is a well-made and fairly exciting picture. The sensitive will not relish some of the killings. Adults."
— + Christian Science Monitor p15 Ja 22 '38

"It is a preposterous and exciting melodrama. . Nervous or squeamish souls may be disturbed by the continual thud of dead bodies, but what would such people be doing in the Globe, anyway?" — Variety.
— N Y Times p16 Ja 3 '38
Time p22 D 27 '37

Trade Paper Reviews

"Audiences who saw and liked the first 'Mr. Moto' film will be enthusiastic over this second one. It is replete with the action, thrills and melodramatic suspense which were strong selling points in the first. Family."
— Boxoffice p35 D 18 '37

"Cut to the familiar Moto pattern, this one will find favor with the younger element. . Audiences reaction was fair."
— + Phila Exhibitor p55 D 15 '37

"Moto string bears a marked resemblance to the Chans, even to the use of several characters which have showed face in the latter group. However, the newer legend is long on entertainment, and by the progress made in the first two in the box office attention may even become the stronger."
— Variety p15 Ja 12 '38

THAT'S MY STORY. Universal 63min O 24 '37

Director: Sidney Salkow
Screen writer: Barry Trivers

Based on a play Scoop by Van Tarrys Perlman. When the sheriff of a small-town jail refuses to allow reporters to see a young woman prisoner held for murder, two reporters, a young man and a woman, have themselves arrested in order to secure an interview.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A & Y: poor; C: no."
— Christian Century p287 Mr 2 '38

Trade Paper Reviews

"Here's a swell little program picture that only misses the number one spot through lack of names. It won't send the customers out singing any praises, but it will leave them highly satisfied. Family."
— + Boxoffice p45 F 12 '38

"Double bill fare handicapped by a ridiculous story and acting that fails to convince."
— Film Curb p9 F 12 '38

"Amusing program picture has laughs and a capable cast that offset an inept story."
— + Film Daily p1 F 5 '38

THERE GOES THE GROOM. RKO 64min O 29 '37

Cast: Ann Sothern. Burgess Meredith. Mary Boland. Onslow Stevens
Director: Joseph Santley
Original story: David Garth
Screen writers: S. K. Lauren. Dorothy Field. Harold Kusell

"Merdith is an idealist who returns from the gold fields of Alaska a wealthy man to meet Louise Henry, whom he left behind to make afresh start in the world. He is given the cold shoulder by the girl, unaware of his affluence. But her family gets wise to the fact and seeks to get his fingers on his bank account. [Variety (Hollywood)] (Based on the story of the same title by David Garth.)"

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"General patronage."
— Nat Legion of Decency Ja 6 '38

Newspaper and Magazine Reviews

"It wasn't for this [film] that your correspondent diligently attended the theater on Christmas, and well worth the effort did it prove.
THOROUGHREDS DON'T CRY, MGM 80min N 26 '37
Cast: Ronald Sinclair, Judy Garland, Mickey Rooney, Sophie Tucker, Aubrey Smith
Director: Alfred E. Green
Music: Naclio Herb Brown. Arthur Freed
Music director: William Axt

Original story: Elena Griffin. J. Walter Rubin

Screen writer: Lawrence Hazard

"Smith brings his grandson, Sinclair, from England to America to try his luck at the racing plants. He is owner of Pookah, and they are pointing to the big handicap at Santa Ana. Rooneys, the leading jockey, is retained to ride a warmup race in which Pookah is entered. Rooney is tricked by his father, a gambler, and throws the race. For this offense he is barred from the track and loses a chance to redeem himself in the big race. Therefore, it is up to Sinclair and he brings home Pookah in first place." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: good of kind; Y: doubtful; C: no."
+ Christian Century p307 D 22 '37
"A. Y & C: excellent."
+ Parents' M 57 F '37

Newspaper and Magazine Reviews

"Thoroughbred but audiences are expected to... It is an entertaining picture on the whole and even the melodramatic incidents are not too serious. Adults and young people."
+ Christian Science Monitor p19 D 24 '37

"It's made with considerable technical efficiency and a quite touching wholesomeness. But for most British audiences its strong colours and stilted dialogue may prove a little too much."
+ Film Wkly p28 D 18 '37
"Ronald Sinclair as a substitute for Freddie Bartholomew leaves much to be desired. The film exudes a brand of sentimentality to which even the children will object."
+ Stage p14 Ja 38

THRILL OF A LIFETIME, Paramount 72min D 3 '37
Director: George Archainbaud
Music director: Boris Morros
Screen writers: Seena Owen. Grant Garrett. Paul Gerard Smith

A musical show with backstage atmosphere.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A: mostly inane; Y: fair; C: perhaps."
+ Christian Century p34 Ja 19 '38

"Entertainment: fair; more amusing and better numbers than some of the recent musicals; artistic values: good photography, lovely music, lovely type; none; audience suitability: family."
Am Legion Auxiliary

"A series of commonplace vaudeville numbers strung loosely on a slight story that has neither dramatic thrust nor interesting production qualities. Mature." Calif Cong of Par & Teachers

"Inexperienced cast and faulty continuity handicap this picture. Social value: none; audience suitability: family."
Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"A mediocre musical Melanie. . . Entertaining if you like the genre. Family." Gen Fed of Women's Clubs (W Coast)
THRILL OF A LIFETIME—Continued

"Tuneful music, amusing situations, elaborate stage settings, hodge podge of specialty numbers, a National Council of Jewish Women cast that clowns about, all these reasons for my being here to see "Ridiculous, second-rate entertainment, uncoordinated, shallow slapstick, with comedy verging on vulgarity. Good cast wasted."

"A rather absurd story... in which humor is forced and the action is of the slapstick variety. Frothy entertainment, negative in social value." — Variety

FOX W Coast Bui Ja 1 '38

"This is a picture which cannot stand alone and is made possible only by the practice of double billing. Adolescents, 12 to 16: mediocre; children, 6 to 12: waste of time."

+ — Motion Pict P 9 F '38

A. Y & C: good."

+ Parents' M p57 F '38

Newspaper and Magazine Reviews

"This is diller than even its own unpretentious shallowness should warrant. Adults and young people."

— Christian Science Monitor p15 Ja 8 '38

"By 'Thrift of a Lifetime,' its Yacht Club Boys, its Dorothy Lamour, and its camp life, I was merely bewildered and could only decide that those concerned must have been tired or not quite well at the time it was made. Even the youth and hope of America sitting all about me weren't overkind in the一个小小."

John Mosher

New Yorker p177 D 18 '37

"Strictly run-of-the-mill musical comedy about show business and a Summer camp, with the accent on youth in love and in bathing suits."

+ — Newsweek p31 D 13 '37

"The title is a gross inaccuracy."

Stage p13 F '38

TIP-OFF GIRLS. Paramount 60min Ap 1 '38

Cast: Mary Carlisle, Lloyd Nolan, Roscoe Karis, Larry Crabbe, J. Carrol Naish, Evelyn Brent, Anthony Quinn

Director: Lewis King

Original story: Maxwell Shane, Robert Yost

Stuart Anthony

A story of the crime-doesn't-pay type. A hi-jacking gang harrasses inter-state and trans-continental truck line operators until G-men catch up with them.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Mr 21 '38

Trade Reviews

"A fast-stepping melodrama is this G-Man film that has an ingenuous slant to the proceedings. Production, direction and acting are above average and the result is a programmer that appears suited for good grosses. Family."

+ — Boxoffice p25 Mr 19 '38

+ — Motion Pict Daily p16 Mr 22 '38

"Here's a 'B' that tops in its class, being near to 'A' rating in production value, and has all the earmarks of a money-maker. Though, no family rating for adults and children. It is so well done that it has a freshness of appeal."

+ Variety p16 Mr 23 '35

"This Paramount entry in the cop-and-robber picture cycle will not be limited to neighborhood houses, for it rises above the majority of its competitors. Expertly written, ably acted and given of work-while money. It holds audience interest from its opening shot."

+ — Variety (Hollywood) p3 Mr 16 '38

TO THE VICTOR. Gaumont British 78min Mr 1 '38

Cast: Will Fyffe, John Loder. Margaret Lockwood

Director: Robert Stevenson

Screen writer: J. B. Williams

Based on the novel "Devil Dog" by Alfred Ollivant. Filmed in Scotland. Will Fyffe plays an old Scot, who loves his dog and his bottle. The other sheep herders of the neighborhood accuse the dog of killing sheep. At the annual shepherds' dog trials, Fyffe proves the innocence of a young man who is in love with Fyffe's daughter.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 17 '38

"Outstanding, Family-Juvenile."

+ + Wkly Guide Mr 16 '38

Trade Reviews

"Fully aware of the long span between present writing and the 1938 Academy awards, here is an early nomination for individual honors. Showing how "theatre operators" will recognize: an earthiness rarely approached here or abroad, a characterization by Will Fyffe that will stand the test of time and a sense of realism that belies its celluloid recording. It's not the perfect picture—it has a Scottish burr and a poor Scottish accent, but the story and performances make up for it."

— Fyffe p25 F 19 '38

"A novelty film, boasting some fine acting and a great scenery. Excellent family fare."

+ + — Film Curb p5 F 26 '38

"On two definite counts, this picture stands out. It is one of the finest dog stories ever presented on the screen. Second, there's the performance of Will Fyffe as the dour Scotch shepherd. Both are different types who form the cast are delightful, and for American audiences their burrs are not so thick that anyone unfamilier with the Scottish tongue cannot understand them."

+ + — Film Daily p6 F 10 '38

+ + — Motion Pict Daily p7 F 10 '38

"Will Fyffe gives a memorable performance. This is intense, absorbing drama to the literate, to all with love of beauty, countryside, animals. Brilliant dialogue, acting, drinking make it adult fare. Estimate: best for art spots; class houses using British product may use too, though Scottish accents are strong."

+ + — Phila Exhibitor p83 F 15 '38

"Only novelty in this film is Will Fyffe, Braithwaite or the beautiful landscape. Wallace Beery's interpretation of lovable scallywags... Over here (England) the picture should rank as an excellent for the popular priced houses and suitably trimmed, might pass as second feature in U. S."

+ + Variety p17 F 2 '38

TOPA TOPA. Pennant 74min

Cast: Helen Hughes, James Bush. LeRoy Mason. Ruth Coleman

Director: Vin Moore. Charles Hutchinson

Original story: Charles Diltz

Screen writers: Arthur Hoerl. Hilda May Young

An adventure story which gets its title from the name of a mountain where the action takes place. The young naturalist goes to the district and has many adventures when he falls in love with a native girl.

Trade Reviews

"This is an interesting novelty feature that should appeal especially to women and children. The actors that steal the show are well-trained. The top-notch music, with 'Silver Wolf' the dog, taking the leading honors."

+ — Film Daily p1 Mr 18 '38

"This is a poorly mixed conglomeration of travelogue material—pink picture, its murder and romance angles lost in the shuffle, and its saving grace—-an interesting novelty feature which with expert cutting could be made into an entertainment brief."
TOVARICH. Warner 85min D 25 '37
Director: Anatole Litvak
Music: Max Steiner
Screen writer: Casey Robinson
Based on the plot of the same title by Jacob Jacobs. "Boyer and Claudette are 'white' Russian refugees, members of Nobility, living in poverty in Paris. Boyer has been enticed with a huge salary of francs by the Czar, and he will not touch one "sou" thereof. Boyer and his wife, Claudette Colbert, become servants of Melville Cooper. The members of the Cooper family become very fond of them and it is not until the night of the Cooper's dinner in honor of Rathbone, Soviet Commissar, that the Coopers learn their servants are members of Royalty. Although Rathbone had persecuted Boyer and insulted Claudette, he pleads with Boyer to turn over the francs to the Soviet so that valuable Russian oil fields should not have to be leased to foreigners. Their love for their mother country is so strong they turn over the money to him." (Film Daily)

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A: excellent; Y: very good; C: no." + + + Christian Century p62 Ja 12 '38

"Some uninteresting dialogue mars an otherwise fine performance by Claudette Colbert, Boyer. Some debatable situations regarding Tatiana's stealing and the methods of the French police in dealing with the small boy, are not considered good for young folks. The general tone of the picture is adult." Am Legion Auxiliary

"Mature. Family." Calif Cong of Par & Teachers

"Superlatives have been used so often they seem meaningless in describing so intelligently contrived, funny, comedy and satirical study in contrast. . . . This picture will win acclaim wherever it is shown. Rating: outstanding. Mature," Calif Fed of Business & Professional Women's Clubs

"This carefully produced, brilliantly directed picture is thorough entertainment containing all the elements of drama, character, characterization and plot. Mature." Nat Council of Jewish Women

"A deeper note of noblesse oblige runs throughout the picture and the comedy is definitively refreshing and uplifting. Mature." Nat Soc of New England Women

"Here is a production outstanding for character portrayals, scenic contrast effects and with a cast and direction to support the leads and hold the audience with rapt attention to the end. Another super-cinema stage follow-up to add to the good score. Family." S Calif Council of Fed Church Women

Fox W. Coast But D 11 '37
Reviewed by H. M. LeSourd

Motion Pic & Family p6 Ja 15 '38

"'Tovarich' will suffer some adverse criticism from the comparatively limited audience which can enjoy the stage presentation, but the plot is so novel and the message it gives so refreshing that it comes near to pleasing the majority. The theme is interesting, the acting effective, and the direction on the whole satisfying. Boyer and Colbert are entertaining sure to win applause. Adolescents. 12-16; good children, 6-12; mature. + + + Motion Pic P p7 Ja '38

"General patronage." Nat Legion of Decency D 23 '37

"A & Y; good: C: too mature." + + + Parents' M p57 F '38

"[It is] a clever and witty tale . . . Brilliant direction. + + + Scholastic p8 Ja 22 '35

"It has undercurrents of revolutionary politics which give a certain depth to the characters, but it is fine entertainment and more entertaining than controversial. Fine production. Outstanding." + + + Wky Guide D 25 '37

Newspaper and Magazine Reviews

"Performances throughout are first rate and it is a genuinely entertaining film. Adults and young people." Christian Science Monitor p15 Ja 15 '38

"It is a vastly amusing, richly humorous, excellently played comedy. It makes a gay, extremely funny, as well as tender and moving photoplay. Director Anatole Litvak has placed the emphasis of the story frequently to the point of slapstick. It does not material affect the excellent entertainment values." Jesse Zunser

"An agreeably preposterous farce, amusing and different, but not quite the equal of Robert Sherwood's original stage adaptation as done behind the Broadway footlights. The films have a habit of showing up improbabilities— and Tovarich stretches reality pretty far." (3½ stars) Peyer Hill

Liberty p45 Ja 22 '38

"I have a suspicion that 'Tovarich' poor comrade, is getting weaker minute by minute. The play might have been a success, but one did hear a great deal about how it had been abroad and now the movie comes, and it hardly amounts to more than a mere show for Claudette Colbert. The comedy . . . is clearly Americanized and a simple humor such as we all grew up with." John Mosher

+ - New Yorker p45 Ja 1 '38

"It is pleasant comedy derived from pleasant characters and situations." + Stage p13 F '38

"The result is a mature, highly enjoyable cinecomedy not too slavishly adhering to the form of the play. Here and there one did hear Claudette Colbert for her highest grade of upper crust, and in 'Tovarich' Actress Colbert never lets Hollywood or the play down. In his brief, belated appearance, suave, self-assured Basil Rathbone, as usual, steals the show." + + + Times p2 Ja 3 '38

Trade Paper Reviews

"One of the best pieces of entertainment merchandise this season has offered. For a class or mass audience we recommend (t) as a picture that will make the most chronic sour-puss smile. It is well photographed. + + + Canadian Moving Pic Digest p6 Ja 1 '38

"Smart satire, an excellent screen version of successful Broadway comedy. Here is a play, this is the best chance to catch at the box office. . . . This is grand entertainment from fade-in to fade-out. A preview audience evidenced complete stamp of approval." + + Phila Exhibitor p56 D 15 '37

A TRIP TO PARIS. 20th century-Fox 64min
Screen writers: Robert Ellis. Helen Logan
Based on the characters created by Katharine Kavanagh. Another adventure of the Jones Family. This time, Mayor Jones is maneuvered into taking his family to Paris to celebrate the couple's 25th wedding anniversary.

Trade Paper Reviews

+ + Motion Pic Daily p7 Mr 23 '38

"That Jones Family continues to have what it takes. It has the same homely qualities, and the deciding element of charm of the group. It has characterized previous numbers of the group." + Variety (Hollywood) p8 Mr 19 '38
TRUE CONFESSION. Paramount 75min D 24 '37
Director: Wesley Ruggles
Screen writer: Claude Binyon

Based on a French play Mon Crime by Louis Verneuil and Georges Herr. A comedy in which a young and struggling writer untruthfully admits that he murdered the employer in order that her struggling young lawyer husband may have a court case. He is a very ethical young man and is very angry when she admits that she had nothing to do with the murder. Her inability to tell the truth then leads her to the well he had husband that is to be a baby.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

Entertainment: frothy; direction: good; acting: fine. John Barrymore's characterization outstanding; social value: none; ethical values: unsound, fame and fortune resulting from lies; audience suitability: adults. Lack of ethics bars for youth.’ Am Legion Auxiliary

‘Direction is adroit and production qualities are excellent. Mature.’ Calif Cong of Par & Teachers

‘Good. Confused ethics, but not to be taken seriously. Mature.’ DAR

‘A frothy, farcical picture that will entertain adult audiences.’ Gen Fed of Women's Clubs (W Coast)

‘Audience suitability: mature; entertainment values: gay, unusual and captivating; artistic and technical values: unique, ingenious direction, excellent cast, clever repartee, lovely stage settings; social values: negative.’ Nat Council of Jewish Women

‘A riot of laughs for adult audiences.’ Nat Soc of New England Women

‘Well staged and with an excellent cast this picture has a dangerously unethetical plot. The characters start out with high principles and end with reconciliation in a paradise of wealth and fame, the result of deceit, perjury and technical evasion of the law. Adults.’ Calif Council of Fed Church Women

‘[It is one of a] number of mad comedies presented recently which shock audiences into hysterical acceptance of productions which daringly lack the spirit and drive of the letter of the 'code' laid down by the major producers not so long ago. . . There is a fine line between satire so broad it is witty and pointed, and farce which only slams about defying conventions with no raison d'etre except to stimulate shocked laughter. This belongs to the latter class. Adolescents, 12-16 & children, 8-12: no.’

Motion Pict R p7 Ja '38

‘A: good sophisticated comedy; Y & C: too mature.’

Parents' M p57 F '38

Newspaper and Magazine Reviews

‘Even at its most uproarious there is a cleverly injected element of underlying tension in this wild film. Adults and mature young people.’

Christian Science Monitor p19 D 31 '37

‘The story doesn't easily analyze (which may be a recommendation, rather than a hindrance, in these days of sophisticated, Rudy-valued cinematales). But to offset its complete absurdity, is the realistic fact that it is told swiftly, smoothly, solidly and wittily. Which is ample compensation. . . All in all, a good fun, with Wesley Ruggles directing in the proper spirit of levity.’ Jesse Zunser

Cue p53 D 18 '37

‘Carole Lombard gives one of her brilliant performances and sets the pace for a story which is just a little too laboured to be spontaneously funny.’

— Film Wdly p30 D 25 '37

‘Although 'True Confession' had a pulpwound sound, it proved yesterday to be a highly polished, smoothly grained Yule log which deserves to crackle right merrily at the Paramount from now until well after Christmas. . . Being a valiant comedy, it stands on a level with such blissfully remembered items as 'I Met Her' and 'Nothing Sacred.' There may be somewhat to mark it a shade above or below these others; if there is, it doesn't come from me. For they are all of a piece—witty, clever and hugely amusing shows.’ F. S. Nugent

— Y Times p85 D 16 '37

‘Paramount runs berserk again in 'True Confession' and manages to be quite funny. A murder trial is the major episode of the delirium, and more humor than one might expect from such a setting is somehow devised for the story.’ John Mosher

+ New Yorker p49 D 25 '37

‘Here we have a delightfully daffy piece of fun. It is [one of] the finest groups of comedies to cross the screen.’ Katharine Best

+ Stage p64 Ja '38

‘It is a new comic high for Carole Lombard. . . Comic 'True Confession' is skillfully played and paced. keyed up to the pitch of the dizziest haywire skit. Yet what makes 'True Confession' funnier than most haywire comedies is that it is not going to. It could be just as effective.'

+ Time p21 D 21 '37

Trade Paper Reviews

‘This is a mad, wild opus, built solely for laughs—get them. Wesley Bugglies has not missed a trick in extracting laughs.’

+ Film Daily p4 N 22 '37

UNDER SUSPICION. Columbia 65min D 16 '37
Cast: Jack Holt, Granville Bates, Morgan Wallace, Katherine DeMille
Director: Lewis D. Collins
Screen story: Philip Wylie
Screen writers: Joseph Hoffman. Jefferson Parker


SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

‘The net result is a good mystery. Adults and young people.’ E Coast Preview Committee

+ Fox W Coast Bul Ja 22 '38

‘General patronage.’

Nat Legion of Decency Ja 6 '38

‘Family.’

Wkly Guide D 25 '37

Newspaper and Magazine Reviews

‘In Class B murder mysteries it is the audience which eventually becomes the object of greatest suspicion for passively remaining in its ignorance of certain elements of that insoluble mystery of mass inertia (of mass inertia) cling to the stereo notion that murders come under the plodding cliche. Even amateurs will probably guess who the murderer is long before Jack does.’ B. R. C.

— N Y Times p25 D 20 '37

Trade Paper Reviews

‘Well constructed murder mystery adapted into a very satisfactory mystery picture. Everybody looks mighty guilty but the guilty men, which is the idea, of course. Film will make a good filler-inner and is a strong dueler.’

+ Variety p17 D 22 '37
VOICE OF INDIA. Hoffberg
30-40min
Ja 28 '38
Cast: Paul Hoeffer. Natives
Director: Wallace Worsley
Screen writer: J. G. Hawes
First released as 74 minutes running time then cut to 30 minutes. Hoeffer portrays a leader of an Asiatic expedition. The natives, elephants, crocodiles, native customs, architecture and a tiger hunt are all depicted.

Newspaper and Magazine Reviews
"It contains some good shots of interior cities, crocodiles and elephants, but there is a good deal too much chit-chat. The high points of the film are the rescue of an Indian lad from a hooded cobra and the mauling of a beetle by a tiger, neither of the scenes proving as terrifying as they should." — Howard Barnes

— N Y Herald Tribune p6 Ja 29 '38

Trade Paper Reviews
"With little more than the authentic scenes of India to mark it apart from countless and better travel subjects, this shoddily assembled affair bears the trademarks of a badly thought-out amateur camera-adventurer." — Boxoffice p27 F 19 '38

"The Voice of India" is not very loud in its presentation. Released as a featurette, "India" does not measure up as an adequate travelog. Ringing phoney throughout, unjustly glorified and still too long, short is for the dual bills as an adventure play." — Variety p27 F 2 '38

W

WALKING DOWN BROADWAY. 20th
Century-Fox 75min Mr 11 '38
Director: Norman Foster
Music: Sidney Clare. Harry Akst
Music director: Samuel Kaylin
Screen writers: Robert Chaplin. Karen De Wolf
Based on the short story Six Girls and Death by Mark Hellinger. Six chorus girls pledge themselves on New Year's Eve to meet again at the same place a year later. During the ensuing twelve months, one girl is convicted of a framed manslaughter, two are the victims of tragic accidents, and the others marry.

Audience Suitability Ratings
"Adults." Am Legion Auxiliary
"Fast moving and smoothly paced, with capable direction and excellent acting by a carefully chosen cast. Adults." Calif Gong of Par & Teachers
"Tense melodrama. Mature." Calif Fed of Business & Professional Women's Clubs
"The production qualities are satisfactory, while the cast, an interesting one, gives realistic portrayal of this a rather stirring thought-provoking drama. Adults." Gen Fed of Women's Clubs (W Coast)
"Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women
"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul F 12 '38
"Good. Mature." DAR
+ Fox W Coast Bul F 26 '38

"Possibly several of the girls are enough alike to be confusing but on the whole they are well chosen, and Miss Trevor is convincing in the most important part. Set off by the snappy dialogue of the theatrical people, it is a play of action and human interest with moments of youthful sentiment, 12-16: passable; children, 8-12: little interest." + Motion Pic R p10 Mr '38

"At: good melodrama; Y: mature." + Parents' M p77 Ap '38

"The direction gives humanness and life to a plot that gets pretty melodramatic at times. Mature." + Wkly Guide Mr 12 '38

Newspaper and Magazine Reviews
"[It's] a pretty sorry interpretation of life in general. I give up for sugar and spice. But I also ask for realism. I thing 'Walking Down Broadway' misses fire because it relies too much on the tragedy and melodrama and work out the plot. I enjoyed the picture, nevertheless, and it is a good film." Robert Joseph
+ — Hollywood Spec p11 F '38

Trade Paper Reviews
"A typical example of 20th Century-Fox's standardly good program product, this portrait of the fates and fortunes of six girls—widely differentiated as heroes and heroines—is interesting and novel entertainment, somewhat in the 'Stage Door' classification. Family." + Boxoffice p25 F 5 '38

"Comedy drama of what happens to six chorus girls makes entertaining fare." + Film Daily p6 F 4 '38

"Rambling narrative, lengthy, at times tiresome... Audience reaction was mild. Estimate: fair program: best for neighborhoods, twins." + Phila Exhibitor p14 F 15 '38

"With more action and less conversation, 'Walking Down Broadway' might qualify as a strong supporting feature. It is a satisfactory secondary feature which seems always on the verge of hitting a higher classification, and then misses." + Variety p15 F 2 '38

"Audiences will be misled by the title of 'Walking Down Broadway,' but when they see the film, all will be filled with drama, comedy and romance, and replete with human interest will be revealed." + Variety (Hollywood) p3 Ja 29 '38

WELLS FARGO. Paramount 113min D 31 '37
Cast: Joel McCrea. Bob Burns. Frances Dee. Lloyd Nolan
Director: Frank Lloyd
Original story: Stuart N. Lake
Screen writers: Paul Schofield. Gerald Geraghty. Frederick Jackson
"Some slight liberties are taken with the history of Wells Fargo. But the film is a fine formation and surge across the country. [It] explains the development of the coast-to-coast delivery service." Variety

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings
"A & Th:
Adult: pretty; probably too exciting." + Christian Century p62 Ja 12 '38

"This is an outstanding picture for all audiences. Family. Am Legion Auxiliary
"An absorbing historical drama." Calif Gong of Par & Teachers

"Delicate romance and stirring drama make this a powerful pageant of our country. Entire production is an excellent example of acting on standing. Family." Calif Fed of Business & Professional Women's Clubs
WELLS FARGO—Continued

"Excellent. Painstaking research; impressive photography; typical characterizations. Unnecessary, however, of birth of the 'pioneers' could be cut for schools. Mature." DAR

"Thrilling, poignant story, deft, skilful direction of fine, virile cast, outstanding acting, lovely photography, interesting stage settings, Educational and entertaining, Family." Nat Council of Jewish Women

"High entertainment value, worthwhile, realistic, significant, commendable, educational. Family. Nat Soc of New England Women" Gen Fed of Women's Clubs (W Coast)

"Outstanding is this thrillingly interesting pictorial panorama of the development of western United States. Ethical values are the highest. All ages." S Calif Council of Fed Church Women

Fox W Coast Bul D 24 '37

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Fox W Coast Bul D 24 '37

Reviewed by H. M. LeSourd

Motion Pict & Family p6 Ja 15 '38

"[It] makes interesting drama. ...The pictures are well done, it must be exciting and romantic adventure, but because it covers so much data it is necessarily episodic. Perhaps it is a very interesting production although not so emotionally stirring as 'Cavalcade' or the earlier epics, 'The Covered Wagon,' 'The Iron Horse.'" + Motion Picture R p7 Ja '38

"General patronage." + Nat L.J. of Decency D 20 '37

"A, Y & C: excellent." + + Parents' M p57 F '38

"'Wells Fargo' is a fine picturization of the period of the gold rush and the growth and expansion of this great pioneer express company. Into the production Frank Lloyd has woven a serious story, the plot of which producers have chopped the film, had they not been handled by masterly direction. + + Scholastic p31 Ja 8 '38

"Family. Outstanding." + + Wkly Guide D 18 '37

Neupaper and Magazine Reviews

"[It is] a somewhat rambling, but, nevertheless, an impressive fusion of fact and fiction, with an epic quality. ...When its last scene fades, the madcap gaiety of the earlier scenes is still vivid and jammed theater echoed with applause." Mordaunt Hall + Boston Transcript p6 D 31 '37

"Advenure, romance, and history combine in an excellent panorama of the West. The camera work and acting are very fine. If it is a trifle overlong, this one fault will be readily forgiven. Adults and young people." + Christian Science Monitor p19 D 31 '37

"The results show that 'Wells Fargo' represents Frank Lloyd's possibly greatest venture into the realm of historical saga, where he was so strikingly at home twice before, in 'Cavalcade' and in 'Mutiny on the Bounty.' ...Out of the history of those turbulent days we find a great picture emerge, with virtually no stirring event of American history of that time ignored, and every detail photographed." J. P. Cunningham + + Commonweal p244 D 24 '37

"Frank Lloyd, who directed 'Cavalcade' and 'Mutiny on the Bounty' also made 'Wells Fargo.' The first two, super-spectacles by any celluloid standard, were replete with the stuff of human drama. But in 'Wells Fargo' Mr. Lloyd has produced a super-spectacle which—though vastly different historically and atmospherically—is merely a large-scale picturization of the development of an express company." Jesse Zunser

+ + + Cue p38 Ja 1 '38

"Pioneering epic with an attractive sentimental story to give it human interest. Attractive entertainment, although too long-drawn, and a little jerky. + Film Wkly Ja 1 '38

"The story of Wells Fargo & Co. is an absorbing and important chapter in American expansion. In this film, the film audience will have interest. The more pity, then, that it proves to be a plodding, stodgy affair with a plot so devoid of reality that it sometimes tended... One Civil War battle and a fight with Indians fail to lift the blood pressure. Sad news for Mr. Lloyd, the producer-director. ...[It] is no more than an interesting historical truism in a textbook." + Lit Digest p44 D 25 '37

"[It] is one of those modern Westerns which demand of the producer as much research as possible, for they cost a producer a bundle and could do with simple and familiar properties. Now we must have a sense of history, perhaps a knowledge of how millions of miles of background. The danger, of course, is that we shall get from all this a narrative educated and its entertainment heavy with misplaced learning, blunted like one of its own hoop skirts. The danger is seldom avoided, nor has 'Wells Fargo' completely avoided it; the film is a little too long, and too many of its people are conscious of the history they are helping to make. But it is the best of its kind to date." Mark Van Doren + + Nation p82 Ja 15 '38

"Compared with those of the great 'Cavalcade' it must have cost nearly two million; it has authentic stage coaches, miners' equipment and gold-rush saloons. And when the producer-producer decided to introduce a jingo, it would have been something—for its research is endless, its material fascinating. But the picture is not enough. What it lacks, everything we must have the false uninteresting life and love of Joel Mccrea. This one is badly directed to. It runs Lloyd through the end of which time it is firmly settled as the towering bore of the season." Otis Ferguson + + Pub p357 Ja 5 '38

"A great chapter of our history has been given epic screen proportions in 'Wells Fargo.' It is a magnificent production, filled with splendid photography, but little straight dramatic continuity. Frank Lloyd... has spent an unconscionable amount of time on its production. The story of history in the making is fascinating and frequently it has been shaped to moments of intense excitement. The human drama is not up to it." Howard Barnes + N Y Herald Tribune p10 D 30 '37

"Mr. Lloyd's cameras have swept panoramic—some of the most vivid pages of our national history with a speed which was bound to produce a perfect picture. It is, however, a magnificent, blurr, richly atmospheric, reasonably faithful to fact, streaked through—when your eye is quick enough with. The camera work with photographic marvels and sharp highlights of scene and incident... But there must be reckoned certain others. And the drama of its unimportant to clear motivation, a sense of narrative proportions. The fact that 'Wells Fargo' is woefully lacking." F. S. Nugent + + N Y Times p15 D 30 '37

"Wells Fargo' wanders along at some length too, as might be expected, since it strives to sketch our history from the time oysters first came to Buffalo (1844, students will know) until well after the Civil War. It all seems optimistic in tone and may be soothing if you aren't in any hurry." John Mosher + New Yorker p75 Ja 4 '38

"In keeping with its impressive production, 'Wells Fargo' is peopled with able actors. If it had not a number of the same faces of Frank Lloyd's finest films, it is at least his most ambitious. Confident in the knowledge that this was dramatically the best he had ever tried his hand at, Frank Lloyd has minimized the melodramatics of the old Western school... There is little excitement or excitement's satisfaction, except of a superficial phase of American history doesn't need it." Newsweek p24 D 27 '37

"The makeings are epic, the finished product is not." + + Stage p13 F '38

"To exploit to the limit each climactic event was the producer-director Frank Lloyd's ambition, and this is cinematically a masterstroke, Howard Estabrook, than to relate them coherently and plausibly in a film of two hours. Two hours... I experienced a craftsman to suspend the full weight of so freighted a period on romance's
slender cord. Director Lloyd makes a valiant try at having Wells & Fairly with everything in sight. In general 'Wells Parco' is ably cast, and the production & settings are convincingly accurate.
+ Time p25 Ja 10 '38

Trade Paper Reviews

"Here is smash entertainment every foot of the way, a showman's picture that can be sold for any money. In any situation, the ultimate in adventure, romance, drama... Preview audience reaction was excellent."
+ Phila Exhibitor p54 D 15 '37

WEST OF RAINBOW'S END. Monogram 54min Ja 12 '38
Cast: Tim McCoy. Kathleen Elliot. Walter McGrail
Director: Alan James
A western melodrama.

Audience Suitability Ratings

"General patronage.
Nat Legion of Decency Ja 27 '38

Trade Paper Reviews

"Good western entertainment. Only criticism that could be raised is that if a cowboy is a cowboy, he should wear cowboy clothes."
+ Phila Exhibitor p76 F 1 '38
"As the Western go, it's not bad—much better than the brand turned out by Ken Maynard... Pace almost becomes too slow occasionally, but it's hard to get too tiresome for the action fans when the running time is less than an hour."
+ Variety p14 Mr 9 '38

WHEN G-MEN STEP IN. Columbia 60min Mr 31 '38
Director: C. C. Coleman
Screen writer: Arthur T. Horman
An expose film built on the rackets for collecting money for charitable drives, sweeptake lottery and other forms of gambling.

Audience Suitability Ratings

"General patronage.
Nat Legion of Decency Mr 10 '38
"Interesting as something of an experience. Family."
+ Wkly Guide Mr 5 '38

Newspaper and Magazine Reviews

"As entertainment in the sock-and-bust-'em line, it does have certain points to recommend it. There are more than the usual number of knockouts and a blistering lot of tough-guy gab. But for patrons of comparative discrimination, it is likely to be a bit painful." E. C.
+ NY Times p13 Mr 14 '38

Trade Paper Reviews

"Fast-moving gangster drama develops some new twists in the G-man theme that holds thrillers."
+ Film Daily p4 Mr 17 '38
"This shape up as a very good, low budget picture, crammed with thrills, action, with competent direction, good production to help. It is an exciting programmer for the neighborhoods, especially for the children and men."
+ Phila Exhibitor p30 Mr 1 '38
"A run-of-the-mill G-man melodrama that will do as the No. 2 feature on duals but desirable that it should be booking go with it. Without spending a great deal of money, MacDonand has turned out a 'B' that has good backgrounds, moves along at a pretty good pace and maintains suspense as good as most productions of this kind."
+ Variety p17 Mr 16 '38

WHERE THE WEST BEGINS. Monogram 55min F 2 '38
Cast: Jack Mulhall. Fuzzy Knight. Luana Anders. Walter McGrail
Director: J. L. McGowan
A western melodrama.

Audience Suitability Ratings

"The acting is fair and the music good, but the story complications are over-prolonged and confused and the whole picture lacks logic and continuity. Adults and young people."
E Coast Preview Committee
+ Phila Exhibitor But F 26 '38
"General patronage."
Nat Legion of Decency F 10 '38

Trade Paper Reviews

"Altogether, it is just a routine affair."
+ Phila Exhibitor p38 F 15 '38

WIFE OF GENERAL LING. Gaumont British 72min F 1 '38
Cast: Griffith Jones. Inkijinoff. Adrienne Renn. Alan Napier
Director: Ladislaus Vajda
Original story: Peter Cheney
Screen writer: Akos Tolnay

Audience Suitability Ratings

"Adults."
Nat Legion of Decency Mr 3 '38
"A: good melodrama; Y: possible but tense; C: no."
Parents' M p77 Ap '38
"A lot of mysterious, creepy action, and a fine performance of the bandit who masqueraded as a philanthropist. Family."
+ Wkly Guide F 19 '38

Newspaper and Magazine Reviews

"[It] is a tense, exciting melodrama." Jesse Zusner
+ Cus p46 F 19 '38
N Y Times p15 F 21 '38
"Sometimes the plot and the counterplots grow bewildering. You may not quite be certain what is happening and who is good and honest and who is a crook and a liar unless you concentrate and are adept at puzzles and arithmetic. We hope you really don't care very much." John Mosher
+ New Yorker p76 F 19 '38
"Unpretentious, moderately exciting melodrama. A British pluck and Oriental wiles in modern China."
+ Newsweek p26 F 14 '38
"Cheaply budgeted, inexpensively cast, this turns out to be a slick little British melodrama... In addition to being good, the picture has a fellow named Inkijinoff and a lady known as Lotus Fragrance." Katharine Best
+ Stage p64 Mr 38
Time p58 F 7 '38

Trade Paper Reviews

"GB's latest can be described as a Chinese gangster picture with a British accent and mainly because of the film's hybrid qualities overshadows its mark. Nevertheless, there is contained therein sufficient melodramatic elements which go to make this desirable for subsequent runs. Family." + Boxoffice p25 F 5 '38
"A British-made melodrama that will satisfy general, audience despite lack of box office names."
+ Film Curb p8 Mr 5 '38
This is Griffith Jones... seems to have about everything. He is a big hearted man, for the ladies, with as ingratiating a British personality as can be found anywhere. The plot is colorful, highly melodramatic, but done with cunning twists and gypsy surprises by that smart director, Ladislaus Vajda. In fact it is swell thrill and suspense entertainment."
+ Film Daily p8 Ja 31 '38

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MOTION PICTURE REVIEW DIGEST

WIFE OF GENERAL LING—Continued

+ Motion Pict Daily p5 Ja 31 ’38

"A genuine programmer, a matter of vital interest, general excitement warrant display in neighborhoods, accents notwithstanding. Class appeal is buoyant—it has been worn situations, dialogue, no name draw. Adolescents will enjoy, but in neighborhoods where moral categories are well defined, this should be used for adults only. Estimate: neighborhoods, grind spots can use, with ballyhoo.

— Phila Exhibitor p38 F 15 ’38

"This little feature from the British studios doesn’t possess name draw to boost it to solo run. It is a droll comedy, but pace and story contrivance well above average to come from England... It [may] run into difficulties with censor cut powers in some states if it isn’t already with the Hays code boys.”

+ Variety p14 F 23 ’38

WILD HORSE RODEO. Republic 50min D 6 ’37

Cast: Bob Livingston, Ray Corrigan. Max Terhune. Director: George Sherman

Original story: Gilbert Wright. Oliver Drake

Screen writer: Betty Burbridge

A western melodrama.

Audience Suitability Ratings

"Family—juvenile.

Wky Guide D 11 ’37

Trade Paper Reviews

"The Three Mesquites’ already well-established brand of westerning, delivering what the Western fans like is here expanded to include those audiences where robust adventure dramas, expertly handled, provide a welcome change from the usual fare. Family.”

Boxoffice p32 F 25 ’38

"This is a excellent production. New angles in the story bring a surprise twist in the climax. Estimate: sets a new high for the series.

+ Phila Exhibitor p55 D 15 ’37

"Republic has a new hoss star, called ‘Cyclone,’ who becomes the focal point in this Mesquite story. Attention is on him most of the time, because, among other things, he’s the best performer. Western is a good one, though, and will have no difficulty keeping up its entertainment assignment.”

+ Variety p15 F 3 ’38

WISE GIRL. RKO 70min D 31 ’37


Original story: Allan Scott. Charles Norman

Screen writer: Allan Scott

It is the tale of an heiress who goes to live in Greenwich Village in order to gain custody of her dead sister’s two little children who are living with their father’s brother, an impoverished artist. Love flowers between the heiress and the artist after many minor difficulties.

Audience Suitability Ratings

"A: novel; Y: fairly good; C: no.

Wky Guide Ja 26 ’38

Adult. Fair. Entire cast struggles with a poor story. Picture could be improved by striking out drinking scenes.” Am Legion Auxiliary

"Past moving, excellently cast, and at times gay and charming with clever comedy, but as a whole implausible, spotty, and marred by our usual gadabout entertaining. Family.” Calif Cong of Par & Teachers

"Well above average entertainment for mature audiences.” Calif Fed of Business & Professional Women’s Clubs

"Good. Adults.” DAR

"A lively entertaining comedy, with some scene-m NICKAGE, but a slapstick ending. Family.” Gen Fed of Women’s Clubs (W Coast)

"Highly entertaining comedy situations. Family.” Nat Council of Jewish Women

"Good family picture." S Calif Council of Fed Church Women

Fox W Coast Bul Ja 15 ’38

"The production, if remembered at all, will be for the character of the owners of the villages. Adolescents, 12-16: amusing; children, 8-12: no interest.”

— Variety p55 F 20 ’38

"General patronage.

Nat Legion of Decency D 30 ’37

"A & B: fair; C: possible. Parents’ M p33 Mr 3 ’38

"Family.”

Wky Guide D 18 ’37

Newspaper and Magazine Reviews

"Completely inconsistent and not very amusing.”

+ Christian Science Monitor p15 Ja 15 ’38

"This is an inexcusably dull, inept, silly, and preposterous picture—the kind that is referred to in the film trade as a Grade B or C, a dud, or a turkey. The story is phony, the playing bad, the dialogue worse. In brief, it should never have left the cutting-room floor.”

Jesse Zunser

— Variety p33 Ja 8 ’38

"Blessed are they who are plausibility-proof, i.e., capable of accepting anything. For them ‘Wild Girl’ is evidently intended, and they should derive a good deal of entertainment from it.” Crit. patrons, however, will find it hard to think of ten pieces about the opulence, unfortunately I fall into this category. It is a very spotty production, some of the comedy clever, but some definitely don’t seem to lack in taste, falling at times into the most banal slapstick, conspicuously out of key with the rest of the film. Family.”

— Boxoffice p3 F 3 ’38

"Hollywood Spec p5 Ja 1 ’38

"A whimsical, romantic comedy that never comes of age. Miriam Hopkins is completely disappointing as the headstrong heiress and... the direction has all the sparkle and verve of everyday champagne.” (½ stars) Beverly Hills Liberty p57 Ja 29 ’38

"‘Wild Girl,’ the alleged screen comedy at the Rivoli, is embarrassingly bad. It is in the school of Hollywood’s antic whimsies, but its screwball conceits are forced and unfunny. The authors are mostly to blame, but the players and directors cannot be lightly exonerated... It reaches a new low for screen capers of its particular kind.” Howard Barnes

— N Y Herald Tribune p10 Ja 10 ’38

"Adios! have’nt been kind to Miriam Hopkins.” John Mosher

New Yorker p61 Ja 15 ’38

"Except for two amusing slapstick sequences, the result of the whole business about this picture is a comedy that is its fantastic conception of Greenwich Village and its inhabitants.”

— Boxoffice Ja 28 Ja 10 ’38

"This is about as important as Aunt Susan’s head cold during the flu epidemic. Perhaps if ‘The Awful Truth,’ ‘Nothing Sacred’ and ‘True Confession’ hadn’t hit the comedy note with such precision, ‘Wild Girl’ would have come in for more critical honors. Even so, there are virtues, among them a series of perfectly luscious comic incidents. Fun, for the uncritical.”

+ Stage p14 F ’38

"‘Wild Girl,’ a befuddled whimsicality, starts off by telling the viewer that all its characters are fictitious, proceeds to prove them superfluous.”

Time p26 Ja 10 ’38

Trade Paper Reviews

"With that able farceur, Miriam Hopkins, carrying off the whole thing in a perfect performance, Producer Edward Kaufman’s contribution to the season’s laugh cycle is packed with enough nonsensical situations and slapstick sequences to keep the cash customers in a high humor. Family.”

+ Boxoffice p27 Ja 1 ’38

"Staging produced, with a brilliant cast making the most of the witty dialogue and numerous comedy situations, this new picture should be the biggest draw. The role and clever Miriam Hopkins heads a cast that leaves nothing to be desired in that department.”

Film Daily p7 D 23 ’38
Variety
Motion Picture Review Digest

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"As happens so often these days, an excellent performance here makes the story seem inferior by comparison. Although 'Women in Prison' has its points, the plot is lurid and unreal. As Class B entertainment, it has been directed by Mr. Hillyer with sufficient pace, color and costumes to keep a human-interest to keep the audience at attention, but the substance is pretty poor fare even for a B brain." Marguerite Pasquale

+ N Y Herald Tribune p13 Mr 1 '38

"Justice triumphs in 'Women in Prison,' and it's just too bad it couldn't have been a melodramatic triumph as well. But you can't have everything, and, with a minor script and a very poor cast, Columbia was lucky to get off as well as it did. Justice was even luckier." F. S. Nugent

+ N Y Times p19 Mr 1 '38

Trade Paper Reviews

"Sufficient melodramatic staples are included in this implausible yarn to make it acceptable at the suburban box offices." Women in Prison

+ Boxoffice p29 Mr 12 '38

"Several excellent performances raise this melodramatic prison drama above routine fare." For this type of show, this has been well made, but it lacks names for selling purposes. Estimate: twin biller; for bottom half.

+ Film Daily p6 Mr 2 '38

"Companion release of 'Penitentiary,' from Columbia, is 'Women in Prison,' a hot title which will be good for excellent openings, but the texture of the film isn't such that it'll hold up. It's just an average feature short and inviting for duals.

+ Variety p15 F 9 '38

"Once in a while a picture comes along that not only draws gentle kidding from audiences, but also causes patrons to walk out in the middle of the film and draw bitter criticism from others who sit it out in the hope that they may get their money's worth. Such a production is 'A Yank at Oxford.'"

+ Variety (Hollywood) p3 F 19 '38

A YANK AT OXFORD, MGM 100min

F 18 '38

Cast: Robert Taylor, Lionel Barrymore, Maureen O'Sullivan, Edmund Gwenn, Vivien Leigh, Griffith Jones
Director: Jack Conway
Music: Hubert Bath. Edward West
Screen writers: Malcolm Stuart Boylan. Walter Ferris. George Oppenheimer

Filmed in England with a cast of both American and English stars. Robert Taylor portrays an American track star who wins a scholarship to Oxford. There he meets an aristocratic schoolmate, Griffith Jones, whose sister, Maureen O'Sullivan, Taylor loses the girl and a chance in a big crew race against Cambridge when he protects Jones in a scrape.

Audience Suitability Ratings

"A, Y & C: amusing, but doubtful effect on young minds.

+ Christian Century p319 Mr 9 '38

"Thoroughly and entertaining. A most worthwhile and commendable production." Am Legion Auxiliary

+ Motion Picture Daily p3 D 20 '37

"Comedy with a couple of names to help, this should turn out to be fair to good program, with the points where the exhibitor gets behind it... Previewed in a theatre, it seemed to get fair response."

+ Exhibitor p65 Ja 1 '38

"A human interest story that possesses certain favorable audience elements, 'Wise Girl' is held together, however, by a slow-moving narrative, live, considerable silliness and a lack of convincing plot... The picture is of 'B' calibre, but may weather the storm singly in houses of lesser importance, elsewhere it's the doubleb's."

+ Variety p17 D 29 '37

"A generally enjoyable comedy that hits the modern farcical note, gay and breezy in essence. 'Wise Girl' clicks as a general audience picture and should carry more than well on the upper frame of the duals. It's all in fun, and plenty of laughs are provided but the deeper human feeling is not overlooked, being nicely balanced with the carefree antics of the players and the almost slapstick hokum."

+ Variety (Hollywood) p3 D 23 '37

WOLVES OF THE SEA. Guaranteed 65min Ja 28 '38

Director: Elmer Clifton
Screen writer: Elmer Clifton

Jeanne Carmen, an heiress, is the sole survivor of a wrecked steamship which was carrying animals for a zoo. She is rescued from an island where she had been menaced by wild animals by the captain of a tramp ship on the lookout for treasure.

Trade Paper Reviews

"Containing little in the way of a story that makes any impression, and technically faulty in many spots, this film has little exhibitor value for houses outside of the low-bracketed duals. Group. The picture is filled with hokum and stock shots that are too obvious to deceive anybody."

+ Film Daily p6 F 4 '38

"Wolves of the Sea [is] a melodrama that might fit on the bottom half of twin billers where the audience is not too discriminating... Picture is almost a succession of jungle stock-library scenes and cafe shots, with quite a few shipwreck shots that look very dated. Some audiences may not mind."

+ Exhibitor p65 Ja 1 '38

"Definitely not for anything above the lower-bracketed duals. Direction, cutting and camera work all are poor. The way the femme lead, Jeanne Carmen, is at times painful."

+ Variety p17 F 2 '38

WOMEN IN PRISON. Columbia 55-59min Ja 1 '38

Director: Lambert Hillyer
Original story: Mortimer Braus
Screen writer: Saul Elkins

Melodrama with a prison plot and gangster background.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

+ Christian Century p222 F 16 '38

"Although the theme is given an unusual angle and the direction and acting are adequate, only mediocre entertainment is presented. Adults only."

+ Fox W Coast Bull F 12 '38

"Adults."

+ Nat Legion of Decency Ja 20 '38

"A: unpleasant; Y & C: unsuitable."

+ Parents' M p17 Ap '38
A YANK AT OXFORD—Continued

"Delightful social comedy. Mature-family. A new idea in characterizations, but as a whole excellent entertainment."
Calif Cong of Par Teachers

"My dream: in a highly entertaining comedy with a genuine appeal to true sportsmanship. Mature."
Calif Fed of Business & Professional Women's Clubs

"This is a highly amusing picture. It will please all audiences. Family."
Gen Fed of Women's Clubs (W Coast)

"Family."
Nat Council of Jewish Women

"Fresh, entertaining and constructive. Family."
Nat Soc of New England Women

"A good clean picture of college life. Highly recommended for the family for its entertaining qualities and its ability to create desire for higher training. Family."
S Calif Council of Fed Church Women

Fox W Coast Bul F 12 '38

"Excellent. Mature."
DAR Small Town Bul F 12 '38

"Gaucho Americans abroad are not new, but never has one appeared to greater disadvantage than this athletic 'Yank at Oxford.' It might have been made exclusively for young people but, unfortunately, the authors found it advisable to change the character of the story from an invention into the plot and to present a destructive code of ethics. Children question the situations and ask why certain boys escape punishment for their misdemeanors. Adolescents, 12-16: not recommended; children, 8-12: no."
Willa D. Price FT p10 Mr 38

"General patronage."
Nat Legion of Decency F 10 '38

"A & Y: excellent; C: mature but good."
+ Parents' R p7 F 10 '38

"The plot is not unlike other college stories, but its setting and the contrast between English and American ways give it novelty. The dialogue is particularly bright and amusing. Family."
Wkly Guide F 5 '38

Newspaper and Magazine Reviews

"It is an offering worthy of everybody's attention, more because it gives an idea of some of the interesting customs and traditions among the under-graduates than because of the story."
Mordant Hall

"Boston Transcript p5 Mr 19 '38"

"Its chief attraction for all audiences, here and abroad, will be to discover what benefits derive to American youth from sending the Hollywood stars to England to make a picture. Family."
Christian Science Monitor p17 Mr 5 '38

"An excellent cast does well by the picture... Jack Conway, ex-actor and director of 'Viva Villa,' and 'Isle of Two Cities,' has done an excellent job in this thoroughly entertaining comedy."
Jesse Gunzer

+ Cue p38 Mr 5 '38

"Undoubtedly 'A Yank at Oxford' will mean a great deal in the career of the actor. A new genuineness, veracity, and assurance characterize his work. Not full advantage of the Oxford locale was taken. The cultural aspect of the university is almost wholly neglected. Still, I think that future films may benefit very greatly by the English background... and the personal dignity, and for this reason I view Metro's British venture as significant and important. Bert Haren ak
+ Hollywood Spec p10 Ja 29 '38

"For all theivy-covered background, the story is the usual stuff. . . . The film has seven authors. They are the same old plot, beautiful scenery along the Thames—and the common fault of all films: 'It's far too long.' " (3 stars) Beverly Hills

Liberty p35 Mr 12 '38

"[It should be preserved in amber and kept permanently on loan at the English Speaking Union.] The audience is - at Metro's film-makers. It was made by Metro in England and in awe. Of course it's a bit light. But this movement and this music sound very solemn. But the pervading ethos is the staggering smell: the reverent plea in dialogue and image for Oxford as the unchangeable pattern of the idea of a university."
Alistair Cooke

+ New Rep p194 Mr 23 '38

"Technically, the show has all the earmarks of Howard Hawks film, a box-office script, smart direction and that darling of the film fans, Robert Taylor, in the leading role. At the same time, the show has been souped up in exactly British flavor... A careful attention to atmosphere and mood makes the offering more than a shrug..." Transplanted

Howard Warner

+ N Y Herald Tribune p12 F 25 '38

"[It] turns out to be an uncommonly diverting show. It can't be the story, for we've read the same old book about the old world at the old marathon... . It must be the accents, the caps and gowns, the cycles and the remarkably credible chaps hazing and making a dean at university, scout, student, and, in some instances, it's quite a pleasant spoof really."
F. N.

+ N Y Times p15 F 25 '38

"I seem less enthusiastic than many about 'A Yank at Oxford.' Care has been taken in the presentation of the Oxford scene, the customs of the place, the problems of the undergraduate, deans, dons, chimes, and boat races, habit and romance. The result is neither very Oxford nor very Yankee; yet, it's a charming thing which may amuse you."
John Mosher

+ New Yorker p52 Mr 5 '38

"The result will abet Taylor's popularity with the adolescents. There should appeal to audiences on both sides of the ocean... The plot follows the familiar collegiate pattern almost without variation. The whole thing is novel and picturesque setting, and spiced with Oxonian customs and traditions, it takes on a fresh and different flavor quality."

+ Newsweek p29 F 21 '38

Reviewed by Katharine Best

"[It is] a sophomoric school-days picture that may enlist a few juniors under the Taylor banner, but it certainly will not attract adults. 'A Yank at Oxford' is peopled with an extraordinarily fine cast of British players, but its humor is situational, its dialogue early Rover Boy."
+ Time p36 F 28 '38

Trade Paper Reviews

"[It] is destined to be an international hit and to reap pounds and dollars with the same liveness that it shows. It is a superb entertainment. Quite probably the best picture ever made in Britain, the story, for all its formula characters, has been written with such collegiate motivation, it is superbly subtle. Family."

+ Boxoffice p38 Ja 29 '38

"This film wins many new followers with a splendid performance in an enjoyable Oxford picture filmed in authentic locations."

+ Film Daily F 16 '38

"This is refreshing entertainment and is an excellent vehicle for Robert Taylor, who does fine work in the title role. Director Jack Conway has caught the spirit of Oxford and has also introduced many delightful comedy touches."

+ Stage F 17 '38

"[It] is a refreshing comedy with new scenic background, sets, costumes which combined with American technique of picture making puts this offering in the better entertainment class. Audience reaction was very good."

+ Phila Exhibitor p75 F 1 '38

"Robert Taylor brings back from Oxford an entertaining performance and a wealth of breathless quarter-mile dashes, heartbreaking boat race finishes and surefire boxoffice sentiment. This film picture for Taylor at a critical moment in his meteoric bid for fame. Picture is well made and contains an amusing story."

+ Variety p15 F 2 '38

[It is] a picture that will lure the customers into their seats, and will bring not only Great Britain and the latter's possessions, Metro, fostering a daring idea, has accomplished what other American film companies, or even the
British have been unable to do before. It has successfully filmed in English locales and in an English studio a picture that not only will draw Kulturphile and Grotesque through the turnstiles, but no matter how widely scattered, but will delight American audiences as well.

**YOUNG PUSHKIN.** Aminko Slimin D 15–‘37

Title: V. Litovsky, L. Mazin, L. Paramov, A. Maruzin

Director: Arcady Naroditsky

Screen writer: Alexander Slonimsky

Russian dialogue film with English subtitles. This film relates a story in the life of Russia's great poet, Alexander Pushkin during his school days from 1541 to 1517 when he was a leader of a group of free thinkers.

**Newspaper and Magazine Reviews**

"I have at last found an exception to the rule—for rule it still is—that artists are impossible heroes for fiction. . . . The exception is 'Young Pushkin' which might be meant either that this film succeeds where all others have failed or that it has not tried the impossible. I prefer the latter meaning. . . . The film abounds in superbly played old men as well as in perfectly directed adolescents. . . . It is a triumph of taste and wisdom."—Mark Van Doren

* + Nation p54 Ja 1 '37

"To this way of thinking, 'Young Pushkin' is one of the dullest pictures that has ever come out of Russia. In fact, it can scarcely be called a motion picture, and would be better described as a still picture, so static is its direction, wooden its performance and inflexible its continuity."—Marguerite Tazelaar

— N Y Herald Tribune p22 D 16 '37

"Not an admirer of the Russian Shakespeare,"—movie seeing of 'Young Pushkin.'—Largely due to remarkable acting by V. Litovsky, the musical notes are struck in this somewhat imaginative, but nevertheless essentially true picture."—H. T. S.

* + N Y Times p35 D 16 '37

**Trade Paper Reviews**

"This new Russian offering should meet with the unqualified approval of Russian audiences. . . . A capable cast, direction and, splendid photography are all combined to make this one of the most exciting Russian pictures."—Film Daily p9 D 17 '37

* + Motion Pict Daily p3 D 20 '37

"Exceedingly tiresome screen matter in the Moscow 'Young Pushkin' is not fit for the American market, nor probably for other countries. Result is nothing but a very talky, slow picture, running in time of which, 81 minutes, is twice too long."—Variety p17 D 22 '37

**YOU'RE A SWEETHEART.** Universal 96m D 25 '37

Cast: Alice Faye, George Murphy, Ken Murray, Charles Winninger, Andy Devine.

Director: David Butler

Music director: Charles Previn

Original story: Warren Wilson

Screen writers: Monte Brice, Charles Grayson

Musical comedy treatment of a back stage plot which shows George Murphy, winner of a sweepstakes in Oklahoma, who has fallen in love with the star Alice Faye.

**Audience Suitability Ratings**

"A: fairly good; Y: entertaining; C: perhaps."

-- Christian Century p52 Ja 12 '38

"Excellent entertainment for the entire family—artistic values: exceptionally good; social values: clean and wholesome; special features: Andrews and O'Brien as Will Rogers. Am Legion Auxiliary

"Pleasing light musical comedy. Family."—Calif Community Readers 4

"Good. Mature."—DAR

"Family."—Nat Council of Jewish Women

"Clean, entertaining musical comedy with dancing of conventional pattern. Some of the humor might stick. Family."—Nat Soe of New England Women

"An insignificant plot used to weave together a number of vaudeville acts into a light entertainment. Mature."—S Calif Council of Fed Church Women

**Fox W Coast Bul D 24 '37**

"The younger group, who like anything with swing music, up-to-date patter and well trained chorus girls, will probably get its money's worth from this musical. For others it is debatable. . . . There are a number of distasteful characters in the cast, and the picture is stretched out to a greater length than it deserves. Adolescents, 12-15: yes; children, 8-12: to watch with misgivings, cidentally."

* + Motion Pic R p5 Ja 23 '38

"General patronage. . . . Legion of Decency D 22 '37

"Family."

— Wkly Guide D 11 '37

**Newspaper and Magazine Reviews**

"Adults and young people."

Christian Science Monitor p15 Ja 5 '38

"Though you may squirm at the dull story, your toes will tap to the strung-out tunes of several of the season's best screen-songs. . . . It is a generous holiday package filled with lively, well-cast, well-acted, amusing, and entertaining song and spectacle numbers."—Jesse Zunes

— N Y Times p45 D 25 '37

"I like Alice Faye's voice and the feeling she registers in her use of it, but when she occupied the screen alone, I felt I was being cheated of the pictorial treat a wider camera would have provided. However, I enjoyed the picture as a whole, and that is what counts."

* + Hollywood Spec p1 D 15 '37

"Miss Faye has been advancing steadily. Murphy, too, has made marked improvement, and Faye and dance and who is personable into the bargain. Between the two they make 'You're a Sweetheart' look as above-average musical. (3 stars)"—Beverly Hills Liberty p18 Ja 22 '38

"For once of its own, the Roxy management offers 'You're a Sweetheart' as Christmas entertainment. In length you get your money's worth, since it runs for nearly two hours; in quality you are likely to have misgivings, since not even the smart sets nor the lively tunes can compensate for the hamstrung plot."

Marguerite Tazelaar

— N Y Herald Tribune p5 D 25 '37

"It follows [the Darryl Zanuck theory of musical pictures] without ideas, discrimination, or even an original impetus of its own, and it ends (we don't know what the Roxy has done to deserve such treatment from Santa Claus) not only as the reductio ad absurdum of the theory but also of Miss Alice Faye, who elsewhere has served as one of the theory's sturdiest vocal buttresses. . . . Incidentally the plot includes through make music to the late Will Rogers, which establishes a new low in bad taste. . . ."—R. C.

— N Y Times p10 D 25 '37

Reviewed by John Mosher

New Yorker p45 Ja 1 '38

"This is another handsomely produced Holly- wood musical that must go on and does, with a generous supply of specialty acts and several first-rate tunes."

— Newsweek p36 Ja 3 '38

"It's a skeleton story, merely a framework on which to hang the most inert song of the year. To be avoided."

— Stage p41 F '38
**YOU'RE A SWEETHEART—Continued**

"It is a sorry revision to the type of cine-

matically plausible, clung up the primrose age of

sound. Dwarfed by gigantically phony settings, ac-

tors who seem like puppeteers mop up themselves, rise led by family verity: like birds in feathered finery, by performing unlovely

routines in ballet groups. Miss Fayre . . . is at her best in the film's finale. The other bright spot is Dancer George Murphy who, after more than ten years of hoofing, is emerg-

ing as Astaire's serious rival."

— + Time p29 Ja 3 '38

**Trade Paper Reviews**

"This will be a sweetheart at any showman's boxoffice. Topped by the magnificent trouping of Alice Fayre and George Murphy in the leads, it contributes some light-footed hoofing and singing that rivals Fred Astaire, and overly-abundant with specialties, clever music and novel story twists, it is one of Uni-

versal's best efforts and ranks high in the season's output of musicals. Family." + Variety (Hollywood) p3 D 15 '37

"This refreshing musical comedy should do nicely at the box-office. It has a clever story line, is brimming with plenty comedy, romance and has been expertly guided by David Butler, who did not miss a trick in extracting laughs." + Film Daily p11 D 15 '37

"Universal rings the bell with 'You're a Sweetheart.' Show has all the necessary assets to make it saleable, high grossing produc-

tion. Estimate: box-office."

+ Phila Exhibitor p64 Ja. 1 '38

"Here is something made to order for the holidays: something of special appeal for the boys and girls home from school with time on their heads and cash to spend. An excellent National, and of the movie type, with first-class talent, a script that is bright, amusing and swiftly paced, and a liberal supply of gay song and dance, it moves along at a clip when there are few song and dance features of top quality available for the first runs." + Variety p27 D 15 '37

"In 'You're a Sweetheart' Universal has a hit of the first magnitude. . . . Its light, breezy, buoyant character should make it ideal holiday fare."

SEE ALSO issue of December 27, 1937

**YOU'RE ONLY YOUNG ONCE, MGM** 76-80min D 10 '37


Director: George B. Seitz

Music: David Soltz

Screen writer: Kay Van Riper

"'You're Only Young Once' is an aggregate family vacation adventure on Catalina Island where a son, Mickey Rooney, and a daughter, Cecilia Parker, engage in exciting and ludicrous young amours; the father, Lewis Stone, finally catches his swordfish and keeps his children from sex misadventure; a mother, Fay Holden, shrewd and tolerant, adds it all up on the right side from a wiser of mild excitements." + Variety (Hollywood)

Audience Suitability Ratings

A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubtful; C: no; "A: very good; Y: doubt
Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.
Under the director’s name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.
Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parenthesis, thus:
Eberhart, M. G.
From this dark stairway (Murder of Dr Harrigan)

ACTORS AND ACTRESSES

Abarbanel, Judith
The cantor’s son
Alexander, Walter
Law of the underworld
Affen, F. Eddie
Invisible menace
She loved a fireman
Adams, Ernie
Colorado kid
Aherne, Brian
Merrily we live
Ahn, Philip
Daughter of Shanghai
Alberni, Luis
Love on toast
Aleinikov
Ski battalion
Alexander, Ben
Spicy ring
Allen, Fred
Sally, Irene and Mary
Allen, Grace
A damsel in distress
Allen, Judith
Port of missing girls
Algood, Sara
Kathleen
Amos, Don
Happy landing
In old Chicago
Ames, Leon
Sue ring
Angel, Heather
The duke comes back
Annabel Lee
Barones and the butler
Dinner at the Ritz
Avery, Stella
Love on toast
Ardle, John
County fair
Prison nurse
Arden, Richard
No time to marry
Armstrong, Louis
Every day’s a holiday
Armstrong, Robert
She loved a fireman
Astraite, Fred
A damsel in distress
Astor, Mary
No time to marry
Paradise for three
There’s always a woman
Auer, Mischa
It’s all yours
Prescription for romance
Autry, Gene
Old barn dance
Ayres, Lew
Scandal street

Baker, Bob
Border wolves
Singing outlaw
Baker, Kenny
Goldwyn follies
Radio City revels
Baker, Phil
Goldwyn follies
Bakewell, William
Forbidden to Shanghai
Baldwin, Dick
International settlement
Gypsy husses
Ballew, Smith
Hawaiian buckaroo
Rayhilde
Bandrowska-Turska, Ewa
Hulka
Barchie, George
Adventures of Marco Polo
Marzan, revenge
Barratt, Joan
Purple vigilantes
Singing outlaw
Bari, Lynn
Walking down Broadway
Barnes, Fannie
Adventures of Marco Polo
Divorce of Lady X
The first hundred years
Barrat, Robert
Penitentiary
Barrault, Jean-Louis
Helene
Barrie, Wendy
Prescription for romance
Barrymore, John
Bulldog Drummond’s peril
Bulldog Drummond’s revenge
Romance in the dark
True confession
Barrymore, Lionel
Navy blue and gold
A Yank at Oxford
Bates, Granville
Under suspicion
Baxter, Alan
I met my love again
Beecher, Jane
Hideout in the Alps
Beal, John
Beg, borrow or steal
Beck, Thomas
Thank you, Mr Moto
Beecher, Janet
Beg, borrow or steal
Beery, Noah, Jr
Forbidden valley
Beery, Wallace
Bad man of Brimstone
Bellamy, Ralph
Crime of Dr Hallett
Fools for scandal
Bennett, Constance
Merrily we live
Bennett, Joan
I met my love again
Bennett, Rafael
Drums of destiny
Bergen, Edgar
Goldwyn follies
Bergman, Ingrid
Intermezzo
Klart till drabbning
Berle, Milton
Radio City revels
Bernie, Ben
Love and husses
Bickford, Charles
Daughter of Shanghai
Bing, Herman
Beg, borrow or steal
Blueboard’s eighth wife
Birks, Gerda
People of Bergslagen
Bjorne, Hugo
People of Bergslagen
Blackmer, Sidney
Charlie Chan at Monte Carlo
In old Chicago
Blake, Larry
Jury’s secret
Blandick, Clara
My old Kentucky home
Blondell, Gloria
Accidents will happen
Dare devil drivers
Blondell, Joan
There’s always a woman
Blore, Eric
Hitting a new high
Blue, Ben
Big broadcast of 1938
Bocht, Humphrey
Swing your lady
Boland, Mary
Mama runs wild
There goes the grooms
Bolles, John
Romance in the dark
She married an artist
Boles, Ray
Rosalee
Bond, Richard
A law of the underworld
Bond, Ward
Born to be wild
Boodi, Beryl
Of human hearts
Boezwirth, Robert
Wolves of the sea
Bourne, Whitney
Double danger
Boyd, William
Cassidy of Bar 20
Partners of the plains
Boyer, Charles
Tovarich
Bradley, Grace
It’s all yours
Brady, Alice
In old Chicago
Joy of living
Breon, Bobby
Hawaii calls
Brennan, Walter
Adventures of Tom Sawyer
Brent, Evelyn
Sudden Bill Dorn
Tip-off girls
Brent, George
Gold is where you find it
Jezebel
Submarine D-1
Brent, Romney
Dinner at the Ritz
Bric, Fanny
Everybody sing
Brisbane, William
Everybody’s doing it
Brix, Herman
Flying fists
ACCTORS AND ACTRESSES—Continued

Broderick, Helen
Radio City revels
She's got everything
Brooks, J. Edward
Baroness and the butler
Rebecca of Sunnybrook Farm
Bromley, Sheila
Midnight intruder
Brooks, Phyllis
City girl
In old Chicago
Rebecca of Sunnybrook Farm
Walking down Broadway
Brown, Johnnie Mack
Born to the West
Brown, Tom
In old Chicago
Merrily we live
Navy blue and gold
Bruce, Virginia
Arsene Lupin returns
Bad man of Brimstone
The first hundred years
Bryan, Jane
A slight case of murder
Burke, Billie
Everybody sings
Merrily we live
Navy blue and gold
Burke, James
Flight into nowhere
Burke, Kathleen
Boy of the streets
Burke, Tom
Kathleen
Burnette, Smiley
Old barn dance
Burns, Bob
Radio City revels
Wells Fargo
Burns, George
A damsel in distress
Burt, Benny
Hawaiian buckaroo
Burton, Frederick
The duke comes back
Bush, James
Topa Topa
Bushell, Anthony
Girl thief
Hideout in the Alps
Butler, Bud
Drums of destiny
Butler, Jimmy
County fair
Butterworth, Charles
Every day's a holiday
Byington, Spring
Jeebel
Love on a budget
Penrod and his twin brother
A trip to Paris
Byrd, Ralph
Born to be wild
Cabot, Bruce
Bad man of Brimstone
Cahoon, Wyn
Women in prison
Calia, Joseph
Bad man of Brimstone
Calloway, Cab
Manhattan merry-go-round
Campbell, Louise
Bulldog Drummond's peril
Bulldog Drummond's revenge
Semblal street
Cane, Catherine
Love on toast
Canova, Judy
Thrill of a lifetime
Carey, Harry
Port of missing girls
Carini, Luigi
Lancieri di Savoia
Carleton, Jane
Spy ring
Carlsen, Mary
Tip-off girls
Caristen, Doris
Karl Fredrik reigns

Carnen, Jeanne
Wolves of the sea
Carlinati, Tulio
Look out for love
Carew, John
Of human hearts
Carrillo, Leo
Girl of the golden West
Little Miss Roughneck
Manhattan merry-go-round
Carroll, Madeleine
It's all yours
Carver, Lynn
Everybody singing
Catlett, Walter
Bumping up baby
Every day's a holiday
Cegani, Claretta
Lancieri di Savoia
Chatterton, Ruth
The rat
Chave, Kotti
Sara lar sig folkvett
Cherkassov, Nikolai
Peter the first
Churchill, Berton
In old Chicago
Quick money
Chuelev, I.
Ski battalion
Ciannelli, Eduardo
Law of the underworld
Clark, Bobby
Goldwyn follies
Clark, Harvey
Boss of lonely valley
Law for Tombstone
Partners of the plains
Clive, E. E.
Arsene Lupin returns
Bulldog Drummond's peril
Bulldog Drummond's revenge
Colb, Irvin S.
Hawaii calls
Coburn, Charles
Of human hearts
Colbert, Claudette
Bluebeard's eighth wife
Toward
Colman, Ruth
Headin' East
Outside of paradise
Topa Topa
Collier, Constance
A damsel in distress
Conolly, Walter
First lady
Nothing sacred
Penitentiary
Start cheering
Cooper, Gary
Adventures of Marco Polo
Bluebeard's eighth wife
Cooper, Jackie
Boy of the streets
Cooper, Molville
Toward
Copp, Tom
Dawn over Ireland
Corrigan, Ray
Call the mosquitoes
Purple vigilantes
Wild horse rodeo
Cortez, Riconio
City girl
Costello, Dolores
Beloved brat
Cowen, Jerome
There's always a woman
Crabbe, Harry
Daughter of Shanghai
Tip-off girls
Craeen, Eddie
Invisible menace
Craven, Frank
Penrod and his twin brother
You're only young once
Crawford, Joan
Mannequin

Crisp, Donald
Beloved brat
Jezebel
Sergeant Murphy
Cromwell, Richard
Jezebel
Cunningham, Cedil
Daughter of Shanghai
Curtis, Alan
Mannequin

Dale, Esther
Confused women
Dale, Virginia
No time to marry
Start cheering
Daly, Jack
Kathleen
D'Arcy, Alexander
She married an artist
Darren, Len
Cassidy of Bar 20
Darvas, Lili
Affairs of Maupassant
Darwell, Jane
Jury's secret
Davenport, Harry
Sleazy
Davis, Bette
Jezebel
Davis, Joan
Love and lieses
Sally, Irene and Mary
Davis, Johnnie
Hollywood hotel
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Big broadcast of 1938
Deane, Shirley
Love on a budget
A trip to Paris
Dee, Frances
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De Havilland, Olivia
Gold is where you find it
Del Rio, Dolores
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De Marney, Derrick
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DeMille, Katherine
Under suspicion
Denny, Reginald
Bulldog Drummond's peril
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Desmond, Cleo
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She married an artist
Devine, Andy
In old Chicago
West lady a sweetheart
Dilloway, Donald
Dynamite Delaney
Dinehart, Alice
The first hundred years
Dixon, Jean
Joy of living
Dodd, Claire
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Donlevy, Brian
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Donnelly, Ruth
A slight case of murder
Douglas, Donald
Bleedin' East
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Arsene Lupin returns
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Douglas, Robert
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Downs, Johnny
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Doyle, Maxine
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Drake, Ellis
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Drake, Frances
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There's always a woman
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Howard, John
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Howell, Kenneth
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Hughes, Helen
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Hubert, Claude
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Hubert, Jack
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Hunter, Henry
Prescription for romance
Hurst, Paul
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Hymer, Warren
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Ince, Ralph
Girl thief
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Wife of General Ling
Irving, George
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Irving, Margaret
Little Miss Roughneck

Jagger, Dean
Exiled to Shanghai
James, Allan
The duke comes back
Jaray, Hans
Affairs of Maupassant
Jarewzak, Wanda
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Jeans, Isabel
Fools for scandal
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Jeffries, Herbert
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Jenkins, Allen
Fools for scandal
Sh! the octopus
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Swing your lady
Jenks, Frank
Love is a headache
Prescription for romance
Jepson, Helen
Goldwyn follies
Jones, Allan
Everything sing
Jones, Buck
Boss of lonely valley
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Law: for Tombstone
Sudden Bill Dorn
Jones, Dickie
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Jones, Rodney
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Jones, Griffith
Wife of General Ling
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Karna, Roscoe
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Tip-off girls
Keane, Robert Emmett
Born to be wild
Keene, Tom
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Kelly, Patay
Merrily we live
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Adventures of Tom Sawyer
Kemp, Paul
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Kennedy, Edgar
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Kennedy, Tom
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Kent, Dorothea
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Kerr, Guy
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Kiernan, Leonid
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Kite, Evelyn
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Kohler, Fred, Jr
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Lane, Friscilla
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Lane, Rosemary
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Langford, Frances
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Leiber, Fritz
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Fools for scandal
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Longo, Walter
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Lorre, Peter
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McCoy, Tim
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McCrea, Joel
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MacDonald, J. Farrell
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MacDonald, Jeanette
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McGlynn, Frank
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Marzil, A.
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Penrod and his twin brother
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Modeen, Thor
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Montgomery, Robert
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Moore, Constance
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Moore, Dorothy
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Moore, Grace
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Moran, Jackie
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Morante, Milburn
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Moreland, Mantan
Harlem on the Prairie
Spirit of youth
Morewski, A.
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Morgan, Frank
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Morgan, Ralph
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Morris, Chester
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Morris, Glenn
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Morris, Wayne
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Merrily we live
Mulhall, Jack
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Mundin, Herbert
That's my story
Murat, Jean
Generals without buttons
Murray, George
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Murphy, Horace
Rosalie— to die
Murray, Ken
You're a sweetheart
Muse, Clarence
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Nagle, Anne
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Nail, J. Carol
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Napier, Alan
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Nason, K.
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Nazzari, Amedeo
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Neagle, Anna
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Niven, David
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Nolan, Lloyd
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Nugent, J. C.
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Oakie, Jack
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O'Brien, Pat
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O'Connell, Maureen
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O'Connor, Maureen
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Ober, Aake
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O'Keefe, Dennis
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Oland, Warner
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Oliver, Edna May
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Oliver, Gordon
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Oliver, Laurence
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Quinn, Anthony
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Rains, Claude
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Ralston, Marcia
Gold is where you find it
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Reynolds, Craig
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Richardson, Ralph
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Rigby, Edward
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Starrett, Charles
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Baroes and the butler
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Stockdale, Carl
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Stone, Fred
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Stone, Lewis
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Storey, June
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Sullivan, Francis L.
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Klart till drabbing
Swathbout, Gladys
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Affairs of Maupassant
Talbot, Lyle
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Tamiroff, Akin
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Tarsova, Alla
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Taub, Aino
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Sara lar sig folkvett
Taylor, Kent
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Taylor, Robert
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Teadale, Verree
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Terhune, Max
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BOOKS (Adapted)

Dashiell Harkness
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"Ave Maria"

Watson, Delmar
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Wayne, John
"Adventure's End"

Weaver, Marjorie
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Weider, Virginia
"Scandal Street"

Weiss, Florence
"The Cantor's Son"

Weiden, Ben
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Weldon, Marion
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Wells, Jacqueline
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Witcher, Helen
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Westergren, Hakan
"Sara lar sig folkvett"

Westley, Helen
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Whelan, Michael
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Whitney, Katherine
"Saratoga Springs"

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Adventures of Chico
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Adventures of Chico
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Girl of the golden West
Kaper, Bronislav
Everybody sing
Kavlin, Samuel
Charlie Chan at Monte Carlo
Cheekers
City girl
International settlement
Island in the sky
Love on a budget
Thank you, Mr Moto
Walking down Broadway
Kelenyi, Edward
Adventures of Chico
Headin' East
Kern, Jerome
Joy of living
Krohler, Ted
Start cheering
Ko, H.
The dybbuk
Kostelanetz, Andre
Hitting a new high
Lattes, Marcel
Helene
Lawrence, Jack
Outside of paradise
Levant, Oscar
Nothing sacred
McHugh, Jimmie
Mad about music
Mercer, Johnny
Hollywood hotel
Meyer, Abe
County fair
Drums of destiny
Hawaiian call
Hawaiian buckaroo
Painted trail
Port of missing girls
Mitchell, Sidney D.
Love and kisses
Rebecca of Sunnybrook Farm
Morros, Boris
Born to the West
The buccaneer
Bulldog Drummond's peril
Bulldog Drummond's revenge
Dangerous to know
Daughter of Shanghai
Her jungle love
Romance in the dark
Thrill of a lifetime
True confession
Muse, Clarence
Spirit of youth
Newman, Allan
Adventures of Marco Polo
Goldwyn follies

MUSIC
Abrahams, Paul
Affairs of Maupassant
Adams, Harold
Maid about music
Akst, Harry
International settlement
Walking down Broadway
Antheil, George
Complete buccaneer
Axt, William
Bad man of Brimstone
Beg, borrow or steal
Everybody sing
The first hundred years
Thoroughbreds don't cry
Bath, Hubert
Yank at Oxford
Bengtson, Eric
Karl Fredrik reigns
Bonfield, Phil
Romance in the dark
Brown, Nacio Herbie
Thoroughbreds don't cry
Bullock, Walter
Sally, Irene and Mary
Buttolph, David
Second honeymoon
Carpenter, Clarence
Spirit of youth
Cherchevitch, M.
Fighting the first
Cherkose, Eddie
Port of missing girls
Churchill, Frank
Snow white and the seven dwarfs
Clare, Sidney
International settlement
Walking down Broadway
Colombo, Alberto
Born to be wild
Lady behave
Coslow, Sam
Every day's a holiday
Deutsch, Adolph
Sing your lady
Duke, Vernon
Goldwyn follies
Forbes, Lou
Adventures of Tom Sawyer
Forstein, Leo F.
Fools for scandal
Gold is where you find it
Love, honor and behave
A slight case of murder
Swing your lady
Tovarich
Foy, Chet
The first hundred years
Freud, Arthur
Thoroughbreds don't cry
Freed, Hugo
Adventures of Marco Polo
Gershwin, George
A damsel in distress
Goldwyn follies
Gershwin, Ira
Goldwyn follies
MUSIC—Continued

Noble, Johnny
Hawaii Calls
Novello, Irving
Glorious night
Oakland, H.
I'll take romance
Ohanian, Alexander
The cantor's on
Owens, Harry
Hawaii calls
Pokrass, Sam
Happy landing
Rebecca of Sunnybrook Farm
Pollack, Lew
Love and kisses
Rebecca of Sunnybrook Farm
Porter, Cole
Rosalie
Potter, Lew
Harlem on the prairie
Previn, Charles
Black doll
Crime of Dr Hallet
You're a sweetheart
Prefet, Henri
Intermezzo
Prey, Merrill
Rosalie
Rainier, Ralph
Big broadcast of 1938
Revel, Harry
In old Chicago
Love and kisses
Rebecca of Sunnybrook Farm
Sally, Irene and Mary
Robin, Leo
Big broadcast of 1938
Romance in the dark
Rock, Jack
Big broadcast of 1938
Rodgers, Richard
Fools for scandal
Rodriguez, Ben
En saga
Romberg, Sigmund
Girl of the golden West
Rosenberg, Hilding
People of Bergslagen
Rosoff, Charles
Port of missing girls
Rotter, Fritz
Affairs of Maupassant
Sancty, Joseph
Radio City revels
Scholl, Jack
She loved a fireman
A slight case of murder
Swing your lady
Scott, Raymond
Love and kisses
Rebecca of Sunnybrook Farm
Silvers, Louis
Baronesse and the butler
Siauta, Gerson
The dybbuk
Smallens, Alexander
The river
Smith, Paul
Snow white and the seven dwarfs
Snell, David
You're only young once
Spina, Harold
Sally, Irene and Mary
Stein, Max
Gold is where you find it
Tovarich
Stoll, George
Every day's a holiday
Stoloff, Morris
Paid to dance
The shadow
Start cheering
Stolz, Robert
The charm of La Boheme
Stothart, Herbert
Girl of the golden West
Of human hearts
Rosalie
Sylvain, Jules
Klart till drabbing
Sara lar sig folkvert

PLAYS (Adapted)

Ansky, S.
The dybbuk
Bahr, Hermann
The yellow nightingale (Romance in the dark)
Balbo, David
Girl of the golden West
Biro, Laszlo
Counsel's opinion (Divorce of Lady X)
Bus-Fekete, Ladislaus
The lady has a heart
(Baroness and the butler)
Davis, Owen
Jezebel
Deval, Jacques
Tovarich
Dickey, Paul and Page, Mann
Crashing Hollywood
Dowling, Edward and Wood, Cyrus
Sally, Irene and Mary
Flavin, Martin
Criminal code (Penitentiary)
Gallagher, Donald, Murphy, Ralph and Spence, Ralph
The gorilla (Sh! the octopus)
Grant, Neil
Yellow outfit in the Alps
Hamilton, Nancy, Shute, James and Casey, Rosemary
Return engagement (Fools for scandal)
Hummert, Frank
Manhattan merry-go-round
Kaufman, George S., and Doxarton, Katherin
First lady
McGuire, William Anthony
and Bolton, Guy
Rossalie
Munogko, Stanislaus
Halka
Nicholson, Kenyon and Robson, Charles
Swing your lady
Novello, Irving
Glorious night
Novello, Irving and Collier, Constance
The rat
Perlman, Van Terss
Scoop (That's my story)

Puccini, Giacomo
The charm of La Boheme
Runyon, Dunoon and Lindsay, Howard
A slight case of murder
Savoir, Alfred
Bluebeard's eighth wife
Schrack, Joseph
Larger than life (He couldn't say no)
Shuman, Samuel
The lost game (Law of the underworld)
Vernouil, Louis and Perr, Georges
Mon crime (True confession)
Wallace, Edgar
Dangerous to know
Wiggin, Kate Douglas
Rebecca of Sunnybrook Farm
Young, Rita Johnson
Checkers
Zink, Ralph Spencer
Invisible menace

SCREEN WRITERS

Anthony, Stuart
Born to the West
Tip-off girls
Arenstein, Marek
The dybbuk
Arliss, Leslie
Sex O'Reilly to McNab
Armstrong, Anthony
The girl was young
Arthur, Art
Love and kisses
Atwater, Glady's
Crashing Hollywood
This marriage business
Avery, Stephen Morehouse
I'll take romance
Baker, Graham
Joy of living
Baker, Melville
The first hundred years
Baldwin, Earl
A slight case of murder
Bartlett, Cy
Sergeant Murphy
Beahan, Charles
Dynamite Delaney
Beck, George
Everybody's doing it
Belden, Charles
Charlie Chan at Monte Carlo
Benet, Stephen Vincent
Love, honor and obey
Bennett, Mervyn
The girl was young
Berg, Louis
Prison nurse
Biancoli, Oreste
Lancieri di Savoia
Binyon, Claude
True confession
Birko, Laszlo
Divorce of Lady X
Blank, Dorothy Ann
Snow white and the seven dwarfs
Blum, William
Flight into nowhere
Boylan, Malcolm Stuart
La Yank at Oxford
Brackett, Charles
Bluebeard's eighth wife
Braun, Mortimer
Women in prison
Bren, J. Robert
Double danger
Everybody's doing it
This marriage business
Brann, Frederick
Big broadcast of 1935
Brent, Romney
Dinner at the Ritz
Breslow, Lou
International settlement
Brice, Monte
You're a sweetheart
Bricker, George  
Accidents will happen
Kid comes back
Sh! the octopus
Brooke, Hugh
Horrible night
Brooks, Matt
Radio City revels
Brown, Gibson
Boy of the streets
Brown, Karl
Port of missing girls
Brown, Rowland
Boy of the streets
Bruce, George
Navy blue and gold
Buckley, Harold
Black doll
Buckner, Robert
Gold is where you find it
Love, honor and behave
Buntington, Adele
The duke comes back
Prison nurse
Burbridge, Betty
Purpus vigilantes
Wild horse rodeo
Burke, Marcella
Mud about music
Busch, Niven
In old Chicago
Cady, Jerry
Charlie Chan at Monte Carlo
Dark in the sky
Capsay, Vera
Scandal street
Cederstrand, Solve
People of Bergslagen
Chapin, Anne M.
Romance in the dark
Chapin, Robert
Checkers
Walking down Broadway
Cheney, Peter
Wife of General Ling
Clifton, Elmer
Wolves of the sea
Coen, Franklin
Quick money
Colewary, Anthony
Accidents will happen
Cole, Lester
Crime of Dr Hallet
Jury's secret
Midnight intruder
Collins, Wilson
There's always a woman
Connell, Richard
Love on toast
Cooper, Olive
Man of two hearts
Cooper, Willis
Thank you, Mr Moto
Cox, George Marion
Arsene Lupin returns
Credon, Richard
Sometimes and the seven dwarfs
Cruise, Russell
Big broadcast of 1938
Cummins, Hugh
Penrod and his twin brother
Dalrymple, Jan
Divorce of Lady X
Darling, Scott
Boy of the streets
Daves, Delmer
She married an artist
Davies, Jack
Girl thief
Davis, Eddie
Radio City revels
Dawn, Isabel
Girl of the golden West
DeGaw, Boyce
Girl of the golden West
DeLeon, Walter
Big broadcast of 1938
DeMille, Merrill
Snow white and the seven dwarfs
DeMille, Albert
Blondes at work
DeWolf, Karen
Chasers
Walking down Broadway
Dickey, Basil
Flying fists
Diltz, Charles
Topa Topa
Dobson, Oliver
Purple vigilantes
Wild horse rodeo
Dreher, Carl
Crime of Dr Hallet
Duff, Warren
Gold is where you find it
Submarine D-1
Dunham, Phil
Below the low
Elkins, Saul
Always in prison
Ellis, Robert
Charlie Chan at Monte Carlo
London on a budget
A trip to Paris
Emmett, Robert
Painted trail
Englander, Otto
Snow white and the seven dwarfs
Englund, Ken
Big broadcast of 1935
Ettinger, Don
Rebecca of Sunnybrook Farm
Sally, Irene and Mary
Fenton, Earl
Prison nurse
Fenton, Frank
Checkers
International settlement
Ferris, Walter
Camel at Oxford
Petke, Jan
Niedoradla
Fielder, Dorothy
Joy of living
Fields, Herbert
Fields, Joseph
Joy of living
Fields, Herbert
Fields for scandal
Fido of human hearts
Ford, Corey
Start cheering
Foster, Norman
Thank you, Mr Moto
Franklin, Paul
Murder hunters of the Caribbean
French, Louis
The cantor's son
Fresnay, William
Murderous night
Gaffney, Margorie
The rat
Gallauer, A.
Bullad of Cossack Golota
Garrett, Grant
Thrill of a lifetime
Garth, David
There goes the groom
Garvey, Gerald
Her jungle love
Giggs, Edward
Gilliat, Sidney
A Yank at Oxford
Gittons, Wyndham
Forbidden valley
Glasmann, Kubec
The saleslady
Glenn, John
Kathleen
Gordon, Leon
A Yank at Oxford
Gosta, Salvaro
Laccari di Savoia
Grant, Bert
Law of the underworld
Nights out west
Quick money
Grant, Morton
Accidents will happen
She loved a fireman
Grayson, Charles
You're a sweetheart
Green, Howard J.
Making the headlines
Greenwood, Edwin
The girl was young
Gregory, Jack
Sudden Bill Dorn
Griffin, Eleanor
Thoroughbreds don't cry
Gruen, James
Everybody sing
Guilan, Frances
Boss of lonely valley
Law for Tombstone
Sudden Bill Dorn
Hammenhog, Waldemar
People of Bergslagen
Hankinson, Mitchell
Hideout in the Alps
Harrari, Robert
Hitting a new high
Harris, Robin
City girl
Hartmann, Edmund L.
Law of the underworld
Hawes, J. G.
Voice of India
Hawkey, Rick
Flying fists
Hayward, Lillie
Her jungle love
Hazard, Lawrence
Manquin
Thoroughbreds don't cry
Hecht, Ben
Goldwyn follies
Nothing sacred
Heifetz, Lou
Love is a headache
Hellborn, Adelaide
It's all yours
Hellman, Sarah
Baroness and the butler
Hertz, David
I met my love again
Hildebrand, Weyler
Klart till drabbing
Hoel, Arthel
Spirit of youth
Topa Topa
Hoffe, Monckton
Look out for love
Hoffman, Joseph
Headin' East
Man hunters of the Caribbean
Under suspicion
Hogan, Michael
A Yank at Oxford
Holmes, Brown
Crime of Dr Hallet
Norman, Arthur T.
Double danger
Quick money
The shadow
When G-men step in
Houser, Lionel
Condemned women
Night spot
Houston, Norman
Cassidy of Bar 20
Hoyt, Harry O.
Singing outlaw
Hughes, Unie
Border wolves
Hume, Ralph
Bad man of Brimstone
Hurd, Earl
Snow white and the seven dwarfs
Huston, John
Jezebel
Hyland, Frances
Change of heart
City girl
Island in the sky
Ingester, Boris
Happy landing
Jackson, Felix
Mad about music
Jackson, Frederick
Wells Fargo
Jacobs, Harrison
Partners of the plains
Jacobs, William
Penrod and his twin brother
Sergeant Murphy
Jacoby, Mylta
Love, honor and behave
Jarrett, Arthur
Birth of a baby
SCREEN WRITERS—Cont.
Jarrett, Dan
Karniain buckaroo
Rawhide
Jean, Paul
No time to marry
Jevne, Jack
Rodeo live
Joachimson, Felix
Affairs of Maupassant
Johnson, Robert Lee
Tarzan's revenge
Jordan, Anne
Dirty spot
Joseph, Edmund
Everybody's doing it
Kacyzna, S. A.
The dybbuk
Kahn, Gordon
Mama runs wild
Kelso, Edward
Frontier town
Kent, Robert E.
All American sweetheart
Paid to dance
Kenyon, Curtis
Love and kisses
Kimble, Lawrence
Beloved brat
Lenex, honor and behave
Submarine D-1
Klein, Herbert
Love is a headache
Kohn, Ben G.
Adventure's end
Kohner, Frederick
Mad about music
Kraft, John
Telephone operator
Krasna, Norman
The first hundred years
Krumgold, Joseph
Lady behave
Kussel, Harold
There goes the groom
La Blanche, Ethel
Heavin' East
Man hunters of the Carib-
bean
Lake, Stuart N.
Wells Fargo
Lamb, Harold
The buccaneer
Lauren, S. K.
A damsel in distress
Lawrence, Vincent
There goes the groom
Lawrence, John
Man-proof
Lee, Leonard
Beg, borrow or steal
Lebowitz, Gladys
She married an artist
There's always a woman
Leigh, Rowland
First lady
Leo, Maurice
Hollywood hotel
Swing your lady
Leslie, Dudley
Luminous night
Levien, Sonya
In old Chicago
Levy, Newman
Jury's secret
Lewis, Ray
Look out for love
Lindsay, Howard
Big broadcast of 1938
Lipman, William R.
Dangers to know
Locke, Helen
Love is a headache
Logan, Helen
Charlie Chan at Monte Carlo
Love on a budget
A trip to Paris
Lentz, Pare
The river
Love, Edward T.
Bulldog Drummond's re-
venge
Love, Sherman
Dare devil drivers
Lunde, Helge
En saga
McClain, Mary C., Jr.
It's all yours
Macaulay, Richard
Hollywood hotel
McConville, Bernard
Call the mesqueers
Old barn dance
McCoy, Horace
Dangerous to know
Macrae, Arthur
Gaiety girls
McGowan, Doreell
Hollywood Stadium mystery
McGowan, Stuart
Hollywood Stadium mystery
McGuiness, James Kevin
Arsene Lupin returns
McGuire, William Anthony
Rosalie
McPherson, Jeanie
The buccaneer
Maibaum, Richard
Man of Brimstone
Malloy, Doris
Love on toast
Manning, Bruce
Mad about music
March, Joseph Moncure
Her jungle love
Marischka, Ernst
The charm of La Boheme
Martin, Charles M.
Law for Tombstone
Martin, Francis
Big broadcast of 1938
Maury, Jacques
Generals without buttons
Mayer, Edwin Justus
The buccaneer
McCabe, G. K.
Fury below
Merzbach, Paul
Girl thief
Miller, Frank
Girl thief
Miller, Seton I.
Penitentiary
Millhauser, Bertram
Scandal street
Mooney, Martin
Squadron of honor
Moran, Eddie
Merrily we live
Morarty, D. A.
Dawn over Ireland
Mulhouser, James
Prescription for romance
Murfin, Jane
I'll take romance
Muzikant, R.
Skull battallion
Muzikant, V.
Skull battallion
Myton, Fred
Harlem on the prairie
Natefeder, Jack
Rawhide
Negulesco, Jean
Beloved brat
Nevele, Grace
All American sweetheart
Little Miss Roughneck
Nevele, John T.
County fair
Drums of destiny
My old Kentucky home
Nevele, Robert
Prescription for romance
Nibio, Fred, Jr.
All American sweetheart
Little Miss Roughneck
Penitentiary
Nichols, Dudley
Bringing up baby
Norman, Charles
Wise girl
O'Cahill, Donal
Dawn over Ireland
Ober, Mortimer
Radio City revels
Ogdenhead, Harry F.
Colorado kid
Outlaws of the prairie
Paroled—to die
Oppenheimer, George
I'll take romance
Man-proof
Paradise for three
A Yank at Oxford
Orth, Marion
Saleslady
Owen, Seena
Thrill of a lifetime
Pagano, Ernest
A damsel in distress
Paroel, Marcel
Merlusse
Palmer, Stuart
Bulldog Drummond's peril
Hollywood Stadium mystery
Parkar, Jefferson
Flight into nowhere
Making the headlines
Under suspicion
Pardee, Norton S.
Border wolves
Parraquet, Malcolm
Beg, borrow or steal
Love is a headache
Partos, Frank
Romance in the dark
Patrick, John
International settlement
Peach, L. Dugaret
Hideout in the Alps
Perkins, Albert R.
Prescription for romance
Pertwee, Roland
Dinner at the Ritz
Petrov, Vladimir
There's the first
Plympton, George H.
Paroled—to die
Germans roundup
Pogson, N. A.
Adventures of Marco Polo
Purcell, Gertrude
Hitting a new high
Raison, Milton
Girl the shadow
Rapf, Maurice
Bad man of Brimstone
Rapp, Philip
Start cheering
Ray, Albert
Change of heart
Island in the sky
Rayburn, John
Prescription for romance
Repp, Edl, Earl
Outlaws of the prairie
Rickard, Dick
Snow white and the seven dwarfs
Riddle, Mel
This marriage business
Rigby, Gordon
Flight into nowhere
Ripley, Clements
Jezabel
Love, honor and behave
Riverton, Casey
Tovarich
Rogers, Howard Emmett
Arsene Lupin returns
Root, Lynn
Cheekers
International settlement
Rothman, Joseph
Dynamite Delaney
Rowan, Frank
Mama runs wild
Royal, Charles Francis
Colorado kid
Ruben, J. Walter
Bad man of Brimstone
Thoroughbreds don't cry
Ruben, Alex
This marriage business
Ruskin, Harry
Beg, borrow or steal
Love is a headache
Paradise for three
Rydquist, Oscar
Karl Fredrik reigns
Eyrsson, Florence
Everybody sing
Sadak, Napoleon
Niederland
Salkov, Sidney
Prison nurse
Sand, Carlton
She loved a fireman
Sanden, John
Karl Fredrik reigns
Sauber, Harry
Manhattan merry-go-round
Outside of paradise
Saunders, John Monk
A Yank at Oxford
Schiller, Leon
Halka
Schneider, Clarence Jay
Flight into nowhere
Schofield, Paul
Wells Fargo
Schrank, Joseph
A slight case of murder
Swin your lady
Scola, Kathryn
Baroness and the butler
Scott, Allan
Joy of living
Sears, Ted
Snow white and the seven dwarfs
Segall, Harry
Everybody's doing it
She's got everything
Seward, Edmund
The duke comes back
Staff, Monroe
Headin' East
Man hunters of the Caribbean
Shane, Maxwell
Hitting a new high
She's got everything
Tip-off girls
You're a sweetheart
Shannon, Robert T.
Prescription for romance
Sherwood, Robert E.
Adventures of Marco Polo
Divorce of Lady X
Simmons, Michael L.
All American sweetheart
Little Miss Roughneck
Squadron of honor
Simpson, Harold
Girl thief
Soldmak, Kurt
Her jungle love
Slohmiskey, Alexander
Young Pushkin
Smith, Paul Gerard
Mama runs wild
Thrift of a lifetime
Smith, Webb
Snow white and the seven dwarfs
Solor, Eugene
Patient in room 18
Start cheering
Sperling, Milton
Happy landing
Spleyers, Willoughby
Maid's night out
Stevens, Gosta
Intermezzo
Sara lar sig folkvett
Storm, Jane
Love on toast
Strakosch, Avery
She married an artist
Sullivan, C. Gardner
The buccaneer
Symon, Burke
Birth of a baby
Thomas, William
You're a sweetheart
Toley, Akos
Wife of General Ling
Tolstoy, Alexei
Peter the First
Totman, Wellyn
Exiled to Shanghai
Towne, Gene
Joy of living
Tranter, Florence
Look out for love
Travers, Barry
That's my story
Trotti, Lumar
Baroness and the butler
In old Chicago
Tuchcock, Wanda
Hawaii calls
Tunberg, Karl
Rebecca of Sunnybrook Farm
Sally, Irene and Mary
Twist, John
Hitting a new high
Unger, Gladys
Daughter of Shanghai
Van Zijper, Kay
Judge Hardy's children
You're only young once
Vann, Jay
Tarzan's revenge
Veiller, Anthony
Radio City revels
Wagner, George
Midnight intruder
Spy ring
Wald, Jerry
Hollywood hotel
War, Luci
Call the mesquiteers
Ware, Darrell
Second honeymoon
Wed, Frank
Submarine D-1
Weaver, John V. A.
Adventures of Tom Sawyer
Welch, Eddie
Her jungle love
Scandal street
West, Mae
Every day's a holiday
West, Nathaniel
Born to be wild
Weston, Garnett
Daughter of Shanghai
Whately, Roger
Drums of destiny
White, Leslie T.
Paid to dance
White, Robertson
Patient in room 18
White, William C.
Beg, borrow or steal
Wilbur, Crane
Invisible menace
Wilde, Hagar
Bringing up baby
Wilder, Billy
Bluebeard's eighth wife
Williams, J. B.
To the victor
Willson, Warren
You're a sweetheart
Wodehouse, P. G.
A damsel in distress
Woof, Edgar Allan
Everybody sing
Wormser, Richard
Start cheering
Wright, Gilbert
Wild hordes of rodeo
Wylie, Philip
Under suspicion
Yates, Hal
Mama runs wild
Yatz, Paul
Crashing Hollywood
Yost, Dorothy
There goes the groom
Yost, Robert
Born to the West
Tip-off girls
Young, Hilda May
Tops Topa
Young, Howard Irving
Sex O'Reilly to McNab
Young, Wildemar
Man-proof
Ziffren, Lester
City girl

SHORT STORIES (Adapted)
Gallico, Paul
Night before Christmas (No time to marry)
Garth, David
There goes the groom
Grimm, J. L. K., and W. K.
Snow white and the seven dwarfs
Hellinger, Mark
Six girls and death (Walking down Broadway)
Matson, Norman
Larger than life (He couldn't say no)
Street, James H.
Nothing sacred
Wilde, Hagar
Bringing up baby
Williams, Ben Ames
Adventure's end
Wylie, Philip
Under suspicion
Academy. See Conn

Ajax. Ajax Pictures Corp, 1501 Broadway, N.Y.

Alliance. Alliance Films Corp, 1270 6th Av, N.Y.

Ambassador. See Conn

Amkino. Amkino Corp, 729 7th Av, N.Y.

Associated British. Associated British Corp, Ltd, Film House, Wardour St, London, W. 1

Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av, N.Y.


British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1


Capitol. Capitol-Films, Via XX, Settembre 3, Rome

Capitol. Capitol Film Productions, Ltd, 28 Brook St, London, W. 1


Chesterfield. Chesterfield Motion Pictures Corp, 1545 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.


Commodore. Commodore Pictures Corp, 1501 Broadway, N.Y.

Com stock Pictures Corp, Talisman Studios, 6040 Sunset Blvd, Hollywood, Calif.

Crescent. Crescent Pictures Corp, Talisman Studios, 865 Sunset Blvd, Hollywood, Calif.

Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.

De la Salle. De la Salle Film, Berlin SW, 66, Hedemannstrasse 13

Diversions. Diversions Pictures, Inc, 1501 Broadway, N.Y.

DuWorld. DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire. Empire Film Distributors, Inc, 729 7th Av, N.Y.

First national. See Warner

Fox. See 20th century-Fox

Franco-American. Franco-American Film Corp, 66 5th Av, N.Y.

French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.

Futter. Wafflins, Inc, and The Futter Corp, 1436 N Beachwood Drive, Hollywood, Calif.; Paramount Bldg, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London

Gaumont British. Gaumont British Picture Corp of America, 1690 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1

General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.

Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Hollywood, Calif; 729 7th Av, N.Y.


Guaranteed. Guaranteed Pictures Co, Inc, 729 8th Av, N.Y.

Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.

Imperial. Imperial Distributing Corp, 729 7th Av, N.Y.

Invincible. See Chesterfield

LEN auer. Lenauer International Films, Inc, 202 W 58th St, N.Y.

Lenfilm. Lenfilm, Leningrad, U.S.S.R.

Libkow. Libkow Film, Warszawka 94, Warsaw, Poland.

London. London Film Productions, Ltd, 22 Grosvenor St, London, W. 1

Major. Major Pictures Corp, 1040 N Las Palmas Av, Los Angeles, Calif.

Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.


Moscow Film studios. See Amkino

Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 580 9th Av, N.Y.

Olympic, Olympic Pictures Corp, 729 7th Av, N.Y.


Principal, Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; RKO-Falte Studios, Culver City, Calif.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris


Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.


Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian. Scandinavian Talking Pictures, Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.

Selznick international. Selznick International Pictures, Inc, 3535 Washington Blvd, Culver City, Calif.; 290 Park Ave, N.Y.


Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.

Studios Photosonor. Photosonor Studios, Paris


Swiss-Praesens Films. Praesens Film A.G., Zurich, Switzerland

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.

20th century-Fox. 20th Century-Fox Film Corp, 444 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.

Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UPA. UFA Films, Inc, 729 7th Av, N.Y.

United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.


Van Beuren. Van Beuren Corp, 729 7th Av, N.Y.

Victory. Victory Pictures Corp, Foy Studios, Culver City, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.


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**MOTION PICTURE REVIEW DIGEST**

**Vol. 3**

**JUNE 27, 1938**

**No. 26**

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

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Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc. See Fox W Coast Bul
Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District). See Fox W Coast Bul
DAR—National Society Daughters of the American Revolution. See Fox W Coast Bul
Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin, 1337 S Vermont Ave, Los Angeles
(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Prexer Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R: Nat Council of Jewish Women; Nat Council of Fed Church Women; S Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)
Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast). Bulletin. Mrs Wm A. Burkh, 359 N Englem Ave, Los Angeles
See Fox W Coast Bul
Motion Pic & Family—Motion Picture and the Family. Free. Motion Picture Producers and Distributors of America, Inc, 25 W 44th St, New York
Motion Pic R—Motion Picture Reviews. §1. Women's University Club, 943 S Hoover St, Los Angeles
Nat Council of Jewish Women—National Council of Jewish Women, Mrs Florine H. Wolfstein, 617 S Lucerne Blvd, Los Angeles
See Fox W Coast Bul
Nat Soc of New England Women—National Society of New England Women See Fox W Coast Bul
Parents' M. Parents' Magazine. §2. The Parents' Institute, Inc, 9 E 40th St, New York
Photoplay Studies—Photoplay Studios: Official Organ of the Photoplay Appreciation Movement. 15¢ per copy. Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York
Scholastic—Scholastic. $2.00. Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa
S Calif Council of Fed Church Women—Southern California Council of Federated Church Women. See Fox W Coast Bul
Women's Univ Club, Los Angeles—Women's University Club, Los Angeles See Fox W Coast Bul

Newspapers and Magazines
Boston Transcript—Boston Evening Transcript, §3.50, 40 W 43rd St, Boston
Cue—Cue, §§, Cue Publishing Co, Inc, 6 E 39th St, New York
Film Wkly—Film Weekly, 3d per copy. Martlett House, 31 Bow St, London W C 2
Liberty—Liberty, §§. Macfadden Publications, Inc, Chanin Bldg, 122 E 42nd St, New York
Nation—Nation, §§. Nation, Inc, 20 Vesey St, New York
New Yorker—New Yorker, §§. F. R. Publishing Corp, 229 W 43rd St, New York
Stage—Stage, §§. Stage Publishing Co, Inc, 50 E 42nd St, New York
Time—Time, §§. Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

Trade Papers
Boxoffice—Boxoffice, §§. Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 561 5th Ave, New York
Film Curb—Film Curb, $3. Film Curb, Inc, 1270 6th Ave, EKO Bldg, Radio City, Rockefeller Center, New York
Film Daily—Film Daily, $10. The Film Daily, 1501 Broadway, New York
Phase Exhibitor—Philadelphia Exhibitor, §2, Jay Emanuel Pub, Inc, 210 N Broad St, Philadelphia
Variety—Variety, §§. Variety, Inc, 154 W 46th St, New York
Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

a adults
Ag August
Am American
Ap April
assn association
av avenue
bd board
blvd boulevard
bul bulletin
c children (under 14 years)
Calif California
Cath Catholic
c o company
com committee
Cong Congress
D December
e east
ed edition
F February
fed federated -ion
gen general
inc incorporated
inst institute -ion
int international
Ja January
Je June
Jl July
Lit Literary
ltd limited
M Magazine
min minutes
mo monthly
Mr March
My May
N November
nat national
no number
N Y New York
O October
p page
par parent -s
Phila Philadelphia
pict picture
pub publisher -ication
R Review -s
Rep Pub Republic
S September, south
-crn
Sat Saturday
soc society
sq square
st street
univ university
vol volume
w west
wkly weekly
y young people (14-18 years)
ACCIDENTS WILL HAPPEN. Warner 60min Ap 23 '38
Cast: Ronald Reagan, Gloria Blondell, Addi- 
son Richards, Hugh O'Connell, Dick Fur-
cell
Director: William Clemens
Original story: George Bricker
Screen writers: George Bricker, Anthony Coldeway, Morton Grant
This is an expose film of the fake accident racket. "Will Happen" is the sort of photobyt 
dishonest individuals to collect insurance for 
planned accidents.
SEE ALSO issue of April 4

Audience Suitability Ratings

"While the film stresses the axiom, 'Crime 
doesn't pay,' and in truth the wicked meet 
punishment, there is a question whether It is 
anything more than a sordid portrayal of the 
technique of racketeering. Adolescents, 12-16: 
unsuitable; children, 8-12; po."
| + Motion Pict R | p 58 Ap '38 |
| "A: fair; Y: possible; C: unsuitable." |
| + - Parents' M | p10 My '38 |

Newspaper and Magazine Reviews

"Accidents will happen. So will pictures like 
this as long as double features are the rule. 
It is an escapist picture, with interest descend-
ing slowly but steadily. Adults and young 

"Honesty is the best policy, even in the 
accident insurance game. Or so it would seem 
from this not too important story from the 
bargain basement of Warner Brothers' 
emporium." — Commonweal p49 My 6 '38

"This competent, swiftly-paced, cinematic 
exposè of the fake-accident insurance racket 
is in Warner Brothers' typical, topical style 
of melodramatic film entertainment. More con-
cerned with a dramatic revelation of the brutal, 
unscrupulous methods of fake-accident gangs 
than with player-characterizations, "Accidents 
Will Happen" is continually interesting, fre-
quently exciting," Jesse Zinser
| + Cue p38 Ap 30 '38 |

"A moderately exciting little melodrama gives 
several gangsters a chance to try their skill at 
amake-believe. They are aided considerably by 
adopt direction and a pleasantly unpretentious 
production. The film never tries to be anything 
more than a conventional racket drama. 
"Accidents Will Happen" is the sort of photopop 
you are likely to think you have seen before, 
but it manages to be an intermittently inter-
esting carbon copy." — Howard Barnes
| + - N Y Herald Tribune p 6 Ap 25 '38 |

"Phony accidents made to look real and 
Gloria Blondell made to look like her sister Joan 
are among the deceptions more or less suc-
cessfully accomplished in 'Accidents Will Happen.' 
But neither the accidents nor Miss Blondell 
(nor the tricky device which the 
Warner's have used to end their little social 
message) come off with sufficient conviction to 
make of the picture any more than a fair but 
not very exciting program item." — B. C.
| + - N Y Times p19 Ap 25 '38 |

"This comedy-melodrama is Class B film 
making but presents an interesting subject with 
briek showmanship." + - Newsweek p24 My 2 '38

Trade Paper Reviews

"In a minor way, this expose of the fake-
accident racket has conviction. There is topical 
interest in fraudulent insurance claims and the 
film makes the movie of it. But the direction and 
performances create an air of credibility.

Family? + - Boxoffice p59 Ap 30 '38

"Lack of names will be a handicap except on 
double bills where it will please general aud-
ces." + - Film Daily p 41 Ap 27 '38

"This is an unsuccessful attempt to cash in 
on the news headlines. It's a story about in-
surance frauds, but rates as just another 
dueler." + - Variety p23 Ap 27 '38

ADVENTURES OF CHICO. Woodard 45-60min F 25 '38

Directors: Stacy Woodard. Horace Woodard
Music: Dr Edward Kleenyi
Documentary film, more than a year in the 
making, was photographed in Central Mexico. 
Little Chico is a Mexican pion who has no 
youngsters to play with and so makes friends 
of all the animals about him. The high point of 
his adventures is a battle between a rattle-
snake and a pet bird during which the snake is 
killed.

SEE ALSO issue of April 4

Audience Suitability Ratings

"It is a descriptive film with little plot, 
but none the less delightful. Adolescents, 12-16: 
very interesting; children, 8-12: good.

"A. Y & C: excellent."
| + - Parents' M | p10 My '38 |

"It would be wrong to call this an animal 
film, because that makes you think of jungle 
beasts. The Adventures of Chico" belongs 
by itself—in a top notch classification."
| + - Scholastic p12 Ap 23 '38 |


Newspaper and Magazine Reviews

"It is a thoroughly enjoyable forty-five 
minutes." Katharine Best
| + Stage p56 Ap '38 |

++ Exceptionally Good; + Good; -- Fair; + Mediocre; -- Poor; --- Exceptionally Poor
ADVENTURES OF MARCO POLO.
Goldwyn-United artists 100min Mr 4 '38
Director: Archie Mayo
Music: Hugo Friedhofer
Music director: Alfred Newman
Original story: N. A. Po tengo
Screen writer: Robert E. Sherwood
Filmed in a new platinum sepal process. The story is a biographical poem set in a wonderful world filled with intrigue and heroism, where Marco Polo, the great explorer, roamed over Asia, meeting the great and noble, and fighting in the courts of kings and potentates. The film is a magnificent achievement, a masterpiece of cinematic art, a triumph for the screen, a wonderful tale of adventure and romance, a spectacle of pageantry, a triumph of production values, a marvel of technical achievement. The acting is superb, the direction masterful, the photography magnificent. The film is a true epic, a work of art, a masterpiece. 

Audience Suitability Ratings
- A: spectacular; Y: doubtful; C: no.
- Christian Century p70 Je 1 '38
Reviewed by Harold Tureny
Motion Pic & Family p5 My 15 '38
- A & B: agreement; C: unsuitable.
- Parents' M p40 My '38
"The movies have certainly muffed this one. A coking good story could have been made from it. It turns out to be a lousy winder account of Venetian-boy-chasing-Chinese-girl. And a very dull chase it is, even with the luscious Rathbone, as an ever-wasting Saracen, doing his villainous best. Most of the cast are ill-at-ease as 'ancient Chinese' and Gary Cooper is at home in Macao as a cowboy in patent leather dancing slipper."
- Scholastic p55 Ap 2 '38
Newspaper and Magazine Reviews
"Although the film seems to be a special 'Marco Polo,' there are occasional maturings in the interesting gentleman's appreciation for some of the things in the Celestial Empire. The film, however, is intended to be an entertainment, in which it is quite successful." Mordaunt Hall
- Boston Transcript p7 My 7 '38
"Rather longer on entertainment than on history. Adults and mature young people."
- Christian Science Monitor p15 Ap 16 '38
"For the more cinematically-minded, some of the agents have been screaming 'Marco Polo.' . . . Well, 'Marco Polo' finally makes its debut. No celluloid lurks in this. No glittering, memorable drama of the most fabulous adventurer in history. 'Marco Polo' emerges as a creates: . . . A naive Saturday afternoon juvenile. Embellished, of course, with all the glamour, production enormity, dastardliness, and general characteristics of the Gold Coast's super-epic productions—but with limp story, fumbling performance, routine plot-climaxes 'telegraphed' again and again, tedious lags, and virtual slow motion."
- Jesse Zunser
- Cue p12 Ap 9 '38
"As for 'The Adventures of Marco Polo' I can merely say that I did not believe a word of it. I live in it." Mae De Donen Nation p484 Ap 23 '38
"It will be just as well if you can concentrate on the stunts, the escapades, the alarums and excursions. For the yarn that gives them body is a stuttering piece of swashbuckling invention. It accomplishes the startlingly (and harry climaxes, but for most of the time it has neither conviction nor excitement. It is not for want of cast, either. The 'Adventures of Marco Polo' is a disappointing rather than a notable offering."
- Howard Barnes
- Tribune p15 Ap 8 '38
"On Mr. Goldwyn's magic carpet, Gary (Marco Polo) Cooper travels extensively and experiences much without ever seeming to get very far from Hollywood. . . . Possibly one of the

ADVENTURES OF ROBIN HOOD.
Warner 105min My 14 '38
Cast: Errol Flynn, Olivia De Havilland, Basil Rathbone Claude Rains, Patrick Knowles, Eugene Pallette. Alan Hale. Myrna Denville Cooper
Directors: Michael Curtiz. William Keighley
Music: Erich Wolfgang Korngold
Music director: Leo F. Forbstein
Screen writers: Norman Reilly Raine. Seton Miller
Filmed in Technicolor. Based on the Robin Hood legends. This is the saga of the valorous Robin Hood, who in his band in Sherwood Forest, saves King Richard of England from the基辅 Khan and the evil Sheriff of week. Robin Hood saves the throne for Richard the Lion Hearted, defeats Prince John while the king is away, fights the Crusades, meets Maid Marian, ward of the king and wins her. Filmed previously 16 years ago with Douglas Fairbanks in the lead. A Photoplay Study Guide to the film Adventures of Robin Hood, titled Who Was Robin Hood? the book is prepared by E. Walker McSpadden and is obtainable from Educational and Recreational Guides, Inc. Room 1418, 500 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings
- A: spectacular; Y: doubtful; C: no.
- Christian Century p67 My 25 '38
"An outstanding production in every way. Family." Calif Fed of Business & Professional Women's Clubs
Review
"Excellent. [It] is definitely box-office. . . . Thoroughly enjoyable for family entertainment."
- DAR
"When a story with the universal appeal of Robin Hood comes to the screen with all the pageantry, spectacle and emotional appeal of the original, it is something of an achievement for the studio. . . . It is difficult to imagine any audience that would not respond to this various adventure or fail to delight in the technical excellence of the production. It is excellent. Exhibitors. Excellent. Exhibitors. For children over 10." Women's Unly Club, Los Angeles
Fox W Coast Bul Ap 30 '38
"Perfect entertainment. The beloved legend of Robin Hood is brought to life in this exciting picture. Family. Don't miss it." Am Legion Auxiliary
"The picture has a delightful fairy-tale quality. It is exquisitely photographed in Technicolor. . . . The musical score is notably fine, quaint, rich and suitable for all ages."
- Calif Cong of Par & Teachers
"Magnificently produced in exquisite Technicolor, this is a thrilling and ethical pageant from start through and musical score notably impressive. An outstanding production, worthy of the highest commendation. Family." Gen Fed of Women's Clubs (W Coast)
MOTION PICTURE REVIEW DIGEST

"Family, outstanding." Nat Council of Jewish Women

"A film not to be missed. Family." Nat Soc of New England Women

"Exquisite colorful scenes, sparkling dialogue —an actual reproduction of delightful humor are so blended as to render the production a gem of cinematography. Family." 8 Calif Council of Jewish Women

+ + Fox West Coast Bul My 7 '38

"General patronage.

'Jesse James, Legend of Decency My 5 '38

'A. Y & C: excellent.

+ + Parents' M p38 Jl '38

"Family-Juvenile. Outstanding. A Technicolor presentation of the Robin Hood legend that is like a gorgeous Christmas book." + + Wkly Guide My 7 '38

Newspaper and Magazine Reviews

The producers have shot their arrow into the magnificent color effects, and a glorious music score. (3 stars) Ruth Waterbury

Liberty p51 Je 4 '38

"Warner's have put everything into 'The Adventures of Robin Hood' that was necessary, and a few more things for good luck. To them the movies have the air of a well-advertised and fashionable product. It holds its own among the outdoor locations, in which studio sets and the colorful array of costumes made it possible for skilled cameramen to bring the screen one of the greatest visual treats in its history."

+ + Hollywood Spec p6 My 7 '38

"This is done with a vast exhilarating sweep and the results is a magnificent experience. They have their compensations and such a film as 'The Adventures of Robin Hood' is payment in full for many dull hours of picture-going. A richly produced, bravely bedecked, romantic and colorful show, it leaps boldly to the forefront of this year's best and can be calculated to dissolve the 18th century, rejuvenate the eighties and delight those in between." F. S. Nugent

+ + N Y Herald Tribune p12 My 13 '38

"There is nothing actually unconventional or surprising about the whole business, which is possibly the best of all. It might have been sad had an effort been made to instill a 'modern' note, to seek out some significance in the oppression against the oppressor, or to analyze Maid Marian. However, I would not have objected to a certain expert ease which is lacking now in the dialogue. Except for Errol Flynn, who manages well, the excellent collection of players is somehow buried under the medieval panoply. Poor Olivia De Havilland suggests throughout that Maid Marian was beyond her comprehension." John Mosher

+ New Yorker p71 My 21 '38

"It is a really great picture, satisfactory and, with the exception of Raines and Rathbone, the hierontics displayed are definitely on the obvious side. HOLLYWOOD WITH A HEUGH-HEIGH." + + Stage p45 Je '38

"Of old-time Cinematographer Douglas Fairbanks' achievements, perhaps the greatest was his Puckish dash and may-coloured role of Robin Hood. Replacing Douglas Fairbanks in Robin's leading role is Errol Flynn, and much his is the man job as pinch-hitting for Babe Ruth. In the current cinema, little, lanky Errol Flynn hits no home run, but drives a clean two-bagger standing up. Lacking Fairbanks' punch and ken, he has Robin's form and flair down pat. If prankish Anne, as a good balance of comedy with drama, it is handsome, romantic Actor Flynn performs for everybody else."

Tim p57 My 16 '38

Trade Paper Reviews

"Regardless of what the entertainment tastes of theatre patrons might be, this incredibly magnificent production, through the attainment of superb heights of pageantry, spectacle, thrill, romance and precedential beauties of Technicolor photography, includes plenty to make that picture 'Family.'"

+ + Boxoffice p31 My 7 '38

"A magnificent film version of a popular story—satisfies the requirements of audiences of any type." + + Film Curb p8 My 7 '38

"Here is high class entertainment, lavishly produced in Technicolor and destined to score heavily at the box-office. The action provides new thrills—while the photography is breathtaking. Flynn, with Miss Raine, gives outstanding service."

+ + Daily p5 Ap 29 '38

"The picture has pace, a decided asset; it has a good balance of comedy with drama; it has all the elements. In short, it is a topnotch show. The only thing wrong with the picture is too much Technicolor, deserving handsome box-office returns. Film is done in the grand manner of things. Spectacular, breathless action, sweep and breadth of action, swordplay and hand-to-hand battles between Norman and Saxon barons. Spectacular on the production side." + + Variety p32 Ap 27 '38

"Comprehend within one great swashbuckling melodrama the brave strutting of a superb cast, brilliant direction, exemplary playwriting, the pictorial magnificence of Technicolor at its finest, a Technicolor model score and a host of technical virtues, as you will see them in 'The Adventures of Robin Hood,' and you have entertained, an unprecedented experience."

+ + Variety (Hollywood) p8 Ap 26 '38

AIR DEVILS. Universal 70min My 13 '38

Cast: Larry Blake, Dick Purcell, Beryl Vallance, Mamo Clark

Director: John Rawlins

Original story: Harold Buckley

Screen writers: Harold Buckley, George Waggener

Concerning the flying service in the South Seas. Two men conduct a Sergeant-Quirt-Captain Flagg friendship, double-crossing each other's flights and trying to get the other's girl. It seems she loves a third man all the time.
AIR DEVILS—Continued

Audience Suitability Ratings


"Mediocre. Mature." DAR

"The cast is satisfactory but the picture is poorly presented and lacks conviction." Pennsylvania Gen Fed of Women's Clubs (W Coast)

"Mediocre entertainment is provided in this forgettable tale. Adults." Nat Council of Jewish Women

"Informative, good scenic effects, weak, unconvincing plot. Adults." S Calif Council of Fed Church Women

"Fair entertainment, Family." Variety

"It is only a fair program filler. Adolescents, 12-16: passable; children, 8-12: no." — Motion Pict R p4 Je '38

"Adults." Nat Legion of Decency My 12 '38

"Amusing story. The flying is quite spectacular, the dog fight is clever and the picture has plenty of action. Family." — Wicky Guide My 7 '38

Trade Paper Reviews

"Decidedly off-key as an entertainment effort, is this concoction patterned after the familiar F.B.I. film. Competent acting by Dick Purcell and Larry Blake as the baddies fails to offset the artificiality of the entire proceedings. The film employs a set number of hackneyed situations for dramatic effect. As a result much of it is uninspiring and of dubious entertainment value. Family." — Boxoffice p27 My 14 '38

++ Motion Pict Daily p11 Je 2 '38

"Weak little quickie for grinds, small neighborhood house. Routine story, poorly acted, produced, yet having adequate action, low comedy which should please the children, lower mental brackets. While the children will surely love it, the mental, moral tenor of story, however, hardly makes it suitable for family fare." — Phila Exhibitor p36 My 15 '38

"Dud potboiler for banknite duals. It's class C all the way—production, writing, marques, rating, acting and the rest. Merely a quick combine of several familiar formulas. . . . Young minds have been written in one of those legendary Hollywood story conferences. It creaks with visual plots." — Variety p16 My 11 '38

"In spite of its title, 'Air Devils' won't get into the promised cycle of air dramas which studios are preparing. Film is an average programmer, built along the 'Captain Flag, Sergeant Quinn' formula and probably will get by in subsequent runs where audiences like their entertainment rough and ready." — Variety (Hollywood) p3 My 25 '38

ALEXANDER'S RAGTIME BAND. 20th century-Fox 105min Ag 6 '38


Dance director: Seymour Felix

Music: Irving Berlin

Music director: Alfred Newman

Original story: Kathryn Scola. Lamar Trotti

Screen writer: Richard Sherman

The plot is a cavalcade of American life through the eyes of the singer and dancer of Irving Berlin. The story opens in 1911 with music of the pre-war period and Broadway life, then goes on through the World War II, the swing era, and ends with a swing session at Carnegie Hall. A love story with Tyrone Power as a violinist and Alice Faye as a singer blends the action from San Francisco to New York.

Audience Suitability Ratings

"Excellent. Delightful entertainment. Mature." DAR

++ W Coast Bul My 28 '38

"There are flaws when the production is observed objectively. . . . Judicious cutting would improve it, for it is over long. To us it would seem desirable to shorten the later swing songs, although these may be the highlight for modern youth. Another problem that seems more emphasized and less interesting is the older music. . . . It is also almost entirely a cabinet story, although this is less of a fault if there are some anarchomas in dialogue and costumes. . . . On the whole the picture will possibly be less of an appeal for adults than for youngsters because of their familiarity with the older music, the costumes and change in entertainment formula in these past twenty years. It is novel and entertaining. Adolescents: sophisticated; children: too long and too mature. Adults." Woman's Univ Club, Los Angeles

++ Fox W Coast Bul Je 4 '38

Newspaper and Magazine Reviews

"One of the better musicals. An advantage it has over other pictures of its type is that its definitely is about something. . . . Altogether, 'Alexander's Ragtime Band' is a highly commendable production with top rating as entertainment." — Hollywood Spec p6 Je 4 '38

Trade Paper Reviews

"As a pure dramatic offering, this would be a great show. It is not; it is a quickie, which if it were exclusively a musical. As a combination of the two, it is truly terrific, easily transcending anything of its type ever before produced. Family." — Boxoffice p39 Je 4 '38

"Here's an entertainment that should play to big returns. Irving Berlin's famous songs and three new ones are cleverly woven into the plot. With this method of having songs advance a story has been used. Henry King has skillfully blended the romance, comedy and action."

++ Film Daily p3 My 28 '38

"It is a grand filmusical which stirs and thrills, finding response in the American heart which is moved by memories of the exciting, sentimental and patriotic moments of the past quarter of a century. It is the cavalcade of our times, not only because of the events pictured, but because of the mental panorama envisioned by the audience. Withheld from general release until late in the summer, its inevitable career is sock boxoffice, profitable exploitation engagement-wise, its runs and repeat showings. Superlative in conception, execution, and showmanship, it provides a rare theatrical and emotional experience." — Variety p12 Je 1 '38

"Here is the fine flower of all the musicals, a great production, great entertainment, a smash money show which will stand up with any competition in any territory. As a grand collaboration of melodies designed to please the populace it probably has not had an equal." — Variety (Hollywood) p3 My 25 '38

AMATEUR CROOK. Victory 58-62min D 10 '37

Cast: Herman Brix. Joan Barclay. Monte Blue. Director: Jack Mulhall

Director: Sam Katzman

A jewel-theft plot in which the daughter of the gem's owner tries to recover them from two criminals.

Trade Paper Reviews

"Wells made, this is for the low gear mind. It takes education to see those in small slum neighborhoods or very rural houses. There are a host of improbabilities; inaccuracies; the dialogue is extremely simple, the picture very low budget stuff; all of which make it suitable for dual bills in the above categories only."

— Phila Exhibitor p92 Mr 1 '38
MOTION PICTURE REVIEW DIGEST

ARSON GANG BUSTERS. Republic
65min Mr 28 '38
Cast: Robert Livingston, Rosalind Keith, Jackie Moran, Warren Hymer, Jack La Rue
Director: Joe Kane
Screen writers: Alex Gottlieb, Norman Burnstine
First released as Arson Racket Squad. A fireman joins the arson squad and finds himself in disgrace when a girl reporter allows a premature story to be printed. Demoted, the fireman joins an arson group of racketeers but in the end turns the group over to police.

Audience Suitability Ratings

"[It] results in some excitement and furnishes interesting detail concerning the routine of a fireman's life. Family." E Coast Review Committee

+ Fox W Coast Bul Ap 16 '38
"General patronage."
Nat Legion of Decency Ap 7 38
"A, Y & C: fair."
+ - Parents' M p40 Je '38

Trade Paper Reviews

"Here is a non-fiction special. It has a fresh yarn that lends itself to exploitation and enough dramatic fireworks to appeal to action fans. Includes a light espionage scene, but the film maintains an exciting enough tempo." + Boxoffice p27 Ap 9 '38

"Audiences interested in the sensational title will be entertained by a lively film replete with thrills and tempered with a fair amount of comedy and a modicum of violence. In short an action programmer which should go over very well in theatres catering chiefly to the male or juvenile trade."

+ - Film Curb p12 Ap 9 '38

"Since all popular picture devotees are inherently attracted to fires, fire engines and the excitement of spectacular conflagrations, Republic has in 'Arson Gang Busters' a natural attraction. In quick summation, the picture is good audience stuff, and, while not an elaborate film, has plenty of action and general appeal to warrant prediction that it will click with most fans."

+ Film Daily p7 Ap 4 '38

Motien Pict Daily p4 Ap 8 '38

"This is a very competent little programmer, for the small family neighborhood, with morality winning with revengeful violence. Bob Livingston should have the youngsters interested."

+ - Phila Exhibitor p107 Ap 1 '38

"Juveniles will find this up their alley. Otherwise, it's only a fair film."

- Variety p13 Je 1 '38

"Here's a fast-moving action feature that will fill nicely the subsequent run spots for which it is primarily intended."

+ Variety (Hollywood) p6 Ap 28 '38

pleasing musical background, good riding, but unconvincing acting at times. Family." Am Legion Auxiliary

"One of the better Hopalong Cassidy Westerns. Family Calif Cong of Bar & Teachers "Good Western." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family. DAR

"Beautiful scenery, daring riding and the very good work of the cast (Windy's humor always appreciated) make this an entertaining picture. All ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Third rate, out-moded, tдресome Western, on a plot that is old-fashioned unconvincing plot. Adults." Nat Soc of New England Women

"No drinking to speak of but a great amount of shooting and double-crossing. Mature." S Calif Council of Fed Church Women

+ W Coast Bul Ap 23 '38

"Adolescents, 12-16: passable; children, 8-12: no, too exciting."

+ - Motion Pict R p6 My '38

"General patronage."
Nat Legion of Decency Ap 21 '38

"A & Y: fair; C: very tense."

+ - Parents' M p33 Jl '38

Newspaper and Magazine Reviews

"Much better than the last of the series. A well-paced film and plausible story, with an element of mystery in it, competent direction and some good performances result in a Western film considerably above the average in caliber." Bert Harlen

+ - Hollywood Spec p33 Ap 16 '38

Trade Paper Reviews

"Hopalong Cassidy goes mining in this one and has some of his most exciting scenes, high in the entertainment and action ingredients which have won for Harry Sherman's series a high place among the more popular outdoor dramas. Family."

+ Boxoffice p13 Ap 16 '38

"A better-type Western—fine for action houses and rural areas."

+ Film Curb p7 Ap 23 '38

"Something very different from anything that has ever been done in the Hopalong series is this number. Suspense, excitement, and action are the keynote to the affair. Considered as an action feature, the piece is a topnotcher and ranks with the better Hopalongs."

+ Film Daily p8 Ap 14 '38

+ - Motion Pict Daily p3 Ap 16 '38

"This is another up-to-standard Hopalong Cassidy yarn, departing from the usual cattle rustling background. Estimate: top grade Western."

+ - Phila Exhibitor p123 My 1 '38

"[It] will take its place alongside of, if not surpass, the best of its predecessors. Not only will 'Bar 20 Justice' delight those theatre-goers whose loyal support has built the Clarence E. Mulford fiction characters into definitely established celluloid personalities, but it will give to the Cassidy fans a new reprints among the non-Western enthusiasts."

+ Variety (Hollywood) p3 Ap 9 '38

BATTLE OF BROADWAY. 20th cent-Fox 85min Ap 22 '38
Cast: Victor McLaglen, Brian Donlevy, Louise Hovick, Raymond Walburn, Lynn Barr
Director: George Marshall
Dance directors: Nick Castle. Geneva Sawyer
Music: Sidney Clare. Harry Akst
Music director: Samuel Kaylin
Original story: Norman Houston
Screenwriters: Lewis Leavitt. John Patrick
A comedy with an American Legion convention in New York for its background. The
BATTLE OF BROADWAY—Continued

father of a wealthy young son sends two work-
ers in his steel plant to break up a friendship
between his son and a showgirl. In the end the
father marries the girl himself.

Audience Suitability Ratings

"A: crude; Y & C: certainly not." Christian Century p54 My '38

"Good. Adults only." DAR +

"Fox W Coast Bull Ap 2 '38

"Improbable but fairly interesting story. Mature." Calif Cong of Par & Teachers a dissociate, rough-house farce" Calif Fed of Business & Professional Women's Clubs

"A rowdy, robust comedy of the slapstick variety. Filled with boisterous fun and
laugh-provoking, if you enjoy the type. Adults. Gen Fed of Women's Clubs (W Coast)

"A cheap, suggestive, slapstick comedy with much bawdy action... A trite story, poorly
directed, gives no opportunity to a good cast, and the setting is so low and
mindless that no one can be interested. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Exception might be taken to the dishonest use made of the American Legion, but in spite of
this, there are plenty of laughs. Mature." S Calif Council of Fed Church Women

"It is nonsense, of course, and one's taste
must be for slapstick, broad and hearty, to be able to
enjoy it. For subility and making of a slapstick
Adults. Gen Fed of Women's Clubs (W Coast)

"The film is unworthy both of McLaglen and of
the Legion. Scholastic p12 Ap 23 '38

"Family" Wky Guide Ap 9 '38

Newspaper and Magazine Reviews

"Adults..."

Christian Science Monitor p18 Ap 23 '38

"The comedy of this rough-and-tumble film is
fairly continuous and will appeal to most fami-
lies with younger members. Union干嘛 uniform hanging
in the closet." M. W. Windle

Commonweal p10 My 6 '38

Reviewed by Jesse Zusner

Ap 30 '38

"There is an amusing story in it, but it is
told in a series of rattlebang vocal explo-
sions, vulgar jokes and making the
picture not worth the discomfort it will cause you
to sit through it... Even though I de-
spaired of the manner of its presentation, I admired
the sense of comedy values revealed in the
writing of the script."

"Hollywood Spec p6 Ap 2 '38

"(It is) a big, rowdy, vulgar farce... For
the muscular male trade, this parade of fistic-
cuffs and comedy should be right up the alley.
Mother and the girls, though, can relax and
wait for Robert Taylor." (2 stars) Ruth Waterfield Liberty p54 My 21 '38

"It's all tremendously laugh-provoking, Victor
McLaglen and Brian Donlevy pair off nicely
and would probably grow in favor with succeed-
ing pictures, although it is questionable how
much of their banter the public would be willing
to stand. 'Battle of Broadway' really draws a
parallel with the frenzied wit of the Legion-
naires and the recent tendency of farce and
fun, has much to recommend it." R. W. Dana

+N Y Herald Tribune p6 Ap 25 '38

"Although it will not be hailed as one of the
year's best, this is an enjoyable film and might even
be said, despite the riot scenes, to suffer from
the same fault as 'Hail the Conquering Hero'—a
rusty and the extent of which can only be measured by
those who actually lived through 'the terror'—as we of
the Times Square area have come to think of it—'Battle of Broadway' seems to provoke

enough of those tolerant, unanalytical audience
guffaws to justify its modestly budgeted ex-
istence. B. R. C.

+ N Y Times p19 Ap 25 '38

"Although the opportunities for horseplay
haven't been fully realized, there's low-comedy
fun in the sequences. Good for a few
laughs in an uncritical moment."

+ Stage p50 My '38

Time p46 Ap 25 '38

Trade Paper Reviews

"Introducing Victor McLaglen and Brian Don-
levy as promising successors to the once popular
Quirt-Plunk combination, here is a lusty and
wholesome comedy with an authentic Ameri-
Can Legion background which should be a bell
ringer for the upcoming program material. Family.

+ Boxoffice p71 Ap 2 '38

"This is an expertly-conceived and well-
executed broad comedy. Slapstick of the wild-
est sort is continually employed to effectively
bolster the gag and situations. Feminine
filmpgoers won't find it much to their liking
but male audiences and youngsters will con-
sider it eminently satisfactory film-fare."

+Film Daily p24 Ap 27 '38

"Heavy on slapstick, rowdy comedy, it should
appeal to the masses. Premiere audience clocked plenty of
laughs."

+ Variety p116 Ap 15 '38

"Last fall's American Legion debacle in New
York provides a fresh background. . . [It is] a late spring release that ought to be fairly
well generally. It is rowdy, good-natured fun,
stretched a little more than it should have been,
but without entertaining enough for satis-
faction."

+ Variety p22 Ap 27 '38

"The rowdy rough-and-tumble is excellent entertainment for the mob and can carry top
billing in the generality of programs."

+ Variety (Hollywood) p3 Mr 26 '38

BELOVED BRAT. Warner 6omin F 5 '38

Cast: Dolores Costello, Bonita Granville,
Donald Crisp, Natalie Moorhead, Emmett
Walter, Richard Travis, Arthur Lubin

Original story: Jean Negulesco

Screen writer: Lawrence Kimble

Bonita Granville portrays an apparently in-
corrigible brat in a rebellious manner of the
world are gradually changed by the skilled
care of the head of a girls' school. The child's
parents feel that they have been at fault
because they have neglected her to pursue
their pleasures.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: rather good; Y: mature; C: too mature."

+ Christian Century p683 My 18 '38

Reviewed by H. M. Le Sour

Pict & Family p4 Mr 15 '38

"The regeneration of the little girl is brought
about by methods that would not pass muster
with any person trained in psychiatric and so-
cial service work although to those who know
little about such things the tale may seem
plausible. Unfortunately the picture is far too
clinical to afford true entertainment and
not scientific enough to be of real value as a
commentary on child care problems. The
judicial minded will penetrate the emotional
unsoundness of the whole story. There is so
much loose-ends, especially in several of the char-
acters, especially in the vixen child, that the
audience is likely to carry away anything but a
happy impression. Better not children, s-12: no."

+ Motion Pict R p5 Ap '38

"A: good; Y: mature; C: no."

+ Parents' M p49 My '38
“The turns and twists of the plot get rather confused, but Bonita Granville does a wonderful job of ‘the brat.’”

“Family”

Wkly Guide Ap 16 '38

Newspaper and Magazine Reviews

“The tarnish of Hollywood exaggeration marks the screen career of Bonita Granville, and some of her co-players manage several poignant and touching scenes.”

Scholastic p52 My 21 '38

+ Christian Science Monitor p15 My 14 '38

“Blatantly false, buried in celluloid pathos, sorry trying to become a completely phony, ‘Beloved Brat’ is a poor, very poor, Grade B juvenile film.” Jesse Zunser

— Sue p12 My 7 '38

“It has passages of moderate conviction when it is showing what happens to a neglected youngster but, on the whole, it proves a billy of and far from beguiling show. The power and mood of early sequences, in which a rich long-time third-rate 13-year-old starts changing into a vicious little hussy are almost completely dissipated in a stupid, conventional ending.” Howard Barnes

— N Y Herald Tribune p10 My 2 '38

“Our problem is that, although we could not take the slightest interest in the child psychology, neither were we sufficiently amused by it to be able to overlook the inherently trite and sentimental scenes, incidents and characterizations. ... On the whole ‘Beloved Brat,’ like Bonita herself, leaves us in doubt as to whether it deserves a tolerant smile or a sound spanking.” B. R. C.

— N Y Times p13 My 2 '38

“The week’s most inept movie is the title ‘The Beloved Brat.’ In the weeks to come it will keep thousands and thousands of grown-up people reading the same kind of scenes they have enjoyed. ... When Miss Granville isn’t breaking the dishes or framing the butler for manslaughter, the picture is simply awful, and don’t say I didn’t warn you.” Russell Maloney

— New Yorker p86 My 7 '38

“Acting honors in this moderately engrossing study of a negligent mother and father and their headstrong daughter go to Bonita Granville for a realistic portrayal of an incorrigible brat.”

— Newsweek p23 My 9 '38

Trade Paper Reviews

“A serious problem drama, enlivened by Bonita Granville’s excellent performance—must be sold to general audiences.”

Film Curb p6 My 14 '38

“It is doubtful if this will have a wide public appeal, as it concerns the winning over of a young girl to a more normal reaction to all those around her after the child has been embittered by neglectful parents. What is mainly wrong with the production from the standpoint of straight entertainment is the fact that the child is given a very unsympathetic part that arouses no compassion on the part of the audience, and you rather feel that the youngster is really a brat and deserves no better treatment.”

— Film Daily p6 My 5 '38

BIRTH OF A BABY. Special pictures 72min


Director: A. E. Christie

Screen writers: Burke Szymon, Arthur Jarrett

Filmed by the American Committee on Maternal Welfare, New York, with grants from the actual hospitals. Censorship difficulties have prevented the film from being shown so far anywhere except Minnesota and other places where adults portray the leading characters who are about to become parents. The birth of a child is shown—a scene never before shown to general audiences. The purpose of the film is educational and proposes to lessen the peril of childbirth.

SEE ALSO issue of April 4

Audience Suitability Ratings

“The Legion of Decency placed itself on record as upholding the rejection of the picture as not suitable for general exhibition by the Motion Picture Division of the Education Department. In taking this action, the Legion felt that the picture was not suitable for general exhibition in the theatre. ... Intrinsically, the film is moral in theme. ... Nevertheless, in forming an integral evaluation of the film, moral factors must be taken into consideration. The theatre, at the present time, is not popularly accepted as a clinic consultation office or classroom. The theatre hardly provides the kind of environment necessary for a proper, dignified and reverential attitude toward this subject which is so sacred, private and personal.”

Nat Legion of Decency Ap 7 '38

“The picture leaves a dignified and healthy impression, devoid of any kind of exhibitionism.”

+ Wkly Guide Ap 23 '38

Newspaper and Magazine Reviews

“The Birth of a Baby” packs its big punch by following a carefully phrased cinema lecture on prenatal care with a close-up of the actual birth of a girl child. ... This is such a scene would incite capacity audiences the sponsors. ... Possibly its fault is that it hasn’t the assurance that every audience drawn to the film would profit from its precepts. The picture is an absorbing example of dramatic visual education.”

— Time p29 Apr 4 '38

BLIND ALIBI. RKO 611/2-65min My 20 '38

Cast: Richard Dix, Whitney Bourne, Eduardo Ciannelli, Frances Mercer, Paul Guilfoyle

Director: Lew Landers

Screen writers: Lionel Houser, Harry Segall, Ron Ferguson

Based on the novel of the same title by William Joyce Cowan. Learning that his sister is being blackmailed, Richard Dix disguises as a blind man with the aid of a “seeing eye” dog and catches the blackmailers.

Audience Suitability Ratings

“Well produced mystery melodrama, with a rather banal plot, yet extremely entertaining by the excellent acting of Richard Dix and by the beautiful ‘seeing eye’ dog, which highlights the climax.” Calif Fed of Business & Professional Women’s Clubs

“Good. Constructive ethics. Mature-family.”

DAIL

“Mature.” Gen Fed of Women’s Clubs (W Coast)

“A trite story is well developed and acted. Mature.” Nat Council of Jewish Women


“A far from interesting picture, well directed. Family.” Calif Fed of Church Women

“The efficiency of these beautiful docs in caring for the afflicted is exemplified more than would be possible in a purely educational film. Richard Dix is good; however, no human in the cast can compete with Ade Ciannelli for the sympathy of the audience. Adolescents: good; children: all grades; mothers: for the sensitive.” Women’s Univ Club, Los Angeles

Fox W Coast Bul My 14 '38

“General patronage.” Nat Fed of Decency My 19 '38

“A & Y: good; C: possible.”

+ Parents’ M p33 Jl '38
**MOTION PICTURE REVIEW DIGEST**

**BLIND ALIBI—Continued**

*Newspaper and Magazine Reviews*

(For similar treatment of other films see p. 4 of this column.)

**The Christian Science Monitor** p17 My 28 '38

"'Blind Alibi' has everything a motion picture is supposed to have except a story. . . . [It] succeeds...in that it gives the impression of being a picture. . . . As it stands, the spectator has no interest in the leading characters, the situation or the outcome." Robert Joseph

**Hollywood Spec** p13 My 14 '38

"The value of animals, specifically dogs, in the cinema receives fresh stimulus from the new film. As an entertainment it raises itself, with reservations, to the slick class as compared to the blood and thunder epics one usually encounters at this theater." R. W. Dana

**N Y Herald Tribune** p12 My 20 '38

"Man's best friend, which is generally conceded to be a dog, comes gallantly to the rescue of Richard Dix and 'Blind Alibi.' Ace is the animal's name. . . . One must candidly admit that were it not for his uncommon presence, the picture itself would fall pretty low in the human scale. Indeed, it is cruelty to the animal, common knowledge, to treat him in a story as commonplace as 'Blind Alibi'...The sum total is only moderately entertaining." B. C.

**N Y Times** p17 My 20 '38

"Trade Paper Reviews"

"Of superior calibre is this unusual adventure drama, in which a man and a dog team up against international blackmailers. . . . Not a big-scale effort, it will provide more entertainment for average audiences than many a more highly-lauded 'special,' and patrons in general will find plenty of interest from the story twists. Family."  

**Boxoffice** p25 My 14 '38

"Basically the story theme is exciting, moderately original, but production values, implausibilities in logic, action make 'Blind Alibi' more for the neighborhood than the class spots. Estimate: pleasant programmer."

**Variety** p5 My 15 '38

"This melodrama will stir no stampedes toward cashier cages, but it fits right into the duals where it will be fair entertainment. Story is a familiar one, the beaten track, with a twist. Realization of production values and an interesting presentation and o.k. acting considerably pick up the picture."

**Variety** p5 My 25 '38

"Unpretentious but diverting picture. . . . Picture has better than average appeal in its class because of the novelty angle of the 'seeing eye' dog's activities in tying in with the melodramatic elements."

**Variety (Hollywood)** p3 My 5 '38

**BLOCKADE.** United artists-Wanger 73-5min Je 17 '38

**Cast:** Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday, Vladimir Sokoloff, Reginald Denny

**Director:** William Dieterle

**Lyricist:** Inez4

**Music:** Werner Janssen

**Music directors:** Boris Morros, Irvin Talbot

**Screen writers:** John Howard Lawson, Peter Godfrey

The first and present day Spain in the war area. While the film names no specific sides, it is probable that Loyalist supporters are meant. The story is concerned with a Loyalist farmer who becomes an officer engaged in counterespionage work and is instrumental in the capture of Madeleine Carroll, spy for the enemy. When she sees the suffering of innocent women and children, she confesses her part in the blockade work and leads Fonda to the headquarters of the spy organization.

**Audience Suitability Ratings**

"Mature. Outstanding. Obviously patterned after the real situation in Spain where the Loyalists are purchasing arms and men to fight against Franco. The picture is not just plain entertaining but interesting and educational, as it deals with fact. The story is a plea for the cause, the Loyalist."  

**Wkly Guide** Je 11 '38

**Newspaper and Magazine Reviews**

"The screen has made its plea for peace, has stripped it of its conventional, run-of-the-mill, tear-jerker appeal, and in its place has put before us a realistic picture of a community living in the shadow of war. The picture is not just plain entertaining but interesting and educational, as it deals with fact. The story is a plea for the cause, the Loyalist."  

**Hollywood Spec** p5 Je 11 '38

"'When Blockade' is a story. . . . it's a rich, ingenious, and glossy business. When it aspires to a message, when it promises to be of Spain today, when it could declare that there was, when Henry Fonda cries 'Where is the conscience of the world?' the movie drifts into a miasma of cuteness. This is glossy for its Own sake, and you know well that this is a studio thing and has nothing to do with war and starving women. Talk, however, as serious, familiar plot, [it] is expert stuff." John Mosher

**New Yorker** p61 Je 18 '38

**Trade Paper Reviews**

"Dramatic story of the Spanish revolution, intrinsically a war film, it will probably prove a welcome change from the lighter fare that has been dominating production during recent months. . . . It is characterized largely by the adroitness with which the controversial issue is handled so as to give off the no one and still maintain its stand as a powerful peace film against armed strife and an expose of the horrors of modern warfare."

**Boxoffice** p33 Je 11 '38

"This is a powerful indictment of war, and attacks the problem from a new angle. There is no armistice, conflict shown at all, no philanthropic forces, but stress is laid on the blockade of a city and the inhabitants, both men and children, are starving for food. William Dieterle has directed impressively, while Walter Wanger has hit a target with a subject that is off the beaten path."

**Film Daily** p4 Je 9 '38

**Motion Pict Daily** p4 Je 6 '38

"'Picture is probably draw well in city spots, aided by a topical campaign. Aside from the locale, picture's appeal is to the ladies, because of the star draw. It is a wordy picture. It must be handled according to the particular situation. Estimate: class picture with a message."

**Phila Exhibitor** p10 Je 1 '38

"'Blockade' is a film with a purpose, which should warm the hearts of all against Franco's purpose---is a plea against war. . . . The controversial aspects, the appearance of Madeleine Carroll and Henry Fonda as co-stars, supported by well-known players, plus the advantages of William Dieterle's direction ('Pursuer' and 'Zola') and musical accompaniment by Werner Janssen, make 'Blockade' an unusual attraction demanding unusual showmanship. It's going to be tough to sell."

**Variety** p17 Je 8 '38

"This is a frank, direct and somewhat courageous indictment of war in the name of entertainment, done with a candor which is surprising when considering a film trade market become exceedingly sensitive to the screen's political influences. Dramatically and pictorially it is a superior picture, with a powerful story, with a dark, tragic beauty. As to box office it is dubious, with the probability that it will do no more than fair business."

**Co business**
BLOND CHEAT. RK 60min Je 17 '38
Cast: Joan Fontaine, Derrick de Marney, Cecil Kellaway, Cecil Cunningham, Lilian Bond
Director: Joseph Santley
Music: Dave Dreyer. Herman Ruby
Movie: Roy Webb
Original story: Aladar Laszlo
Screen writers: Charles Kaufman Paul Yawitz, Viola Brothers Shore. Harry Segal
Filmed in Hollywood with an almost complete English cast. The story concerns the efforts of a wealthy pawnbroker to break up the engagement of his daughter to her true love. He hires an actress to lure the man away from his daughter, and she accomplishes when he falls in love with her.

Audience Suitability Ratings
"[It has] a complicated and not too convincing plot which does, however, contain a novel comedy idea. A light and fairly amusing story, with possibilities of a lifted dramatic. [It] is thoroughly realized because of routine action and direction. Adults and young people." E Coast Preview Committee
— + Fox W Coast Bul Jl 4 '38
Adults.
— Nat Legion of Decency Je 2 '38

Newspaper and Magazine Reviews
"The comic complications are only moderately diverting, although an excellent (and almost entirely British) cast supports de Marney—England—English stage and screen star—in his first Hollywood effort." — + Newsweek p23 Je 6 '38

Trade Paper Reviews
"Here is a bright comedy with a decided British flavor, which should appeal to all audiences and will fit its best market in England and her colonies. . . . Joseph Santley's direction, although it results in some rather flat lines, is highly effective and production values are impressive, considering the feature's budget." + Boxoffice p67 My 28 '38
— + Motion Pic Daily p6 My 27 '38
"This one is probably aimed at the British market, will have difficulty in pleasing American audiences, with the possibility that is any truth to the old saying that too many cooks spoil the broth, the same application can be made to this weak, rambling story enlisting the services of no less than five writers. Estimate: just dual filler." — Exhibitor p140 Je 1 '38

"While "Blond Cheat" may get by in England and some of its possessions, it stands little chance of drawing even minimum enthusiasm from American audiences who, in referring to it, will no doubt simplify its title by eliminating the word 'Blond.' Most puzzling thing about the production is why it required the services of five persons to turn out such an anemic and loose-jointed yarn." — Variety (Hollywood) p20 My 29 '38

BLUEBEARD'S EIGHTH WIFE. Paramount 80-85min Mr 25 '38
Cast: Claudette Colbert, Gary Cooper, Edward Everett Horton, David Niven, Eliza- beth Patterson, Herman Bing, Warren Hymer
Director: Ernst Lubitsch
Screen writers: Charles Brackett, Billy Wilder
Based on a play of same title by Alfred Savoir. Previously filmed as a silent starring Gloria Swanson. Set in the French Riviera where Gary Cooper, a wealthy and imperious American used to success with women, meets Miss Colbert under unusual circum- stances. It is love at first sight for Cooper. Claudette is the daughter of a impoverished French aristocrat with a bored of newly rela- tives. She resents Cooper's manner toward her and when he suggests marriage, she decides to accept for his money. Their honeymoon is a continual series of quarrels after she hears that he has had seven former wives. In the end, exhausted, he is in a sanitarium and she realizes that she really loves him.

SEE ALSO issue of April 4

Audience Suitability Ratings
"A & Y: very good of kind; C: doubtful in- terest." + Christian Century p75 Ap 13 '38
Delightful comedy, witty dialogue and ex- ceptionally fine cast. Family-mature." Am Legion Auxiliary

"Lightly sophisticated comedy made entertain- ing by fine direction, excellent acting and ex- ceedingly clever lines in spite of a frothy story and some rather far-fetched humor, and it is extremely attractive. Adults." Calif Cong of Par & Teachers

"This gay, imaginative continental social comedy will please those who enjoy sophisticated entertainment. Adult." Calif Fed of Business & Professional Women's Clubs

"Highly sophisticated farce. Adults. Excellent." DAR

"The music, settings and costumes are lovely, the dialogue crisp and clever, while the cast is a distinguished one with the leads at their very best, but upon the subtlety and excellently handled direction depends much of the gaiety of this highly amusing continental farce. Adults." Gen Fed of Women's Clubs (W Coast)

"Dubious Ethics. Adults." Nat Council of Jewish Women

"Handsomely staged, sophisticated, farcical comedy in a listless, unengagin g, dull, trite dialogue, frivolous treatment of marriage and more than a touch of cheap slapstick. Adults." Nat Soc of New England Women

"Too subtly sophisticated for the family type of film. Mature." S Calif Council of Fed Church Women

"A plot directed by Ernst Lubitsch and starring Gary Cooper and Claudette Colbert fulfilled the promise of its credit sheet. It would seem a new high in the entertainment of their acting and dialogue, frivolous treatment of marriage and more than a touch of cheap slapstick. Adults." Nat Soc of New England Women

"Too subtly sophisticated for the family type of film. Mature." S Calif Council of Fed Church Women

"A plot directed by Ernst Lubitsch and starring Gary Cooper and Claudette Colbert fulfilled the promise of its credit sheet. It would seem a new high in the entertainment of their acting and dialogue, frivolous treatment of marriage and more than a touch of cheap slapstick. Adults." Nat Soc of New England Women

"Highly amusing and also highly question- able at times. Adults." Christian Science Monitor p17 Ap 2 '38

"Delicious' is about the only word that does it justice. And no picture in a long, long time has had so much of its director in it. Claudette Colbert and Gary Cooper are superb, never were better, but the chief factor is the rebirth of the Lubich touch. Lubitsch practically sinks the entire picture under it." + Hollywood Spec p7 Mr 26 '38

"We believe the saddest day for Ernst Lubitsch's career was when some one first wrote of the Lubich touch. For this essen- ""Bluebeard's Eighth Wife"" suffers from trying so hard . . . And when its situations are funny, which is often the case, it is very funny, it matters not, for Lubich touch is no longer there. The whole idea is so (1) absurdly false, (2) inherently morbid, or (3) both, that laughter at antics becomes more uneasy, strained and flat as the thing runs
**BLUEBEARD’S EIGHTH WIFE—Cont.** on. In the end it is hard to remember laughing even when the comedy was most clever.” — Otis Ferguson

**MOTION. Parents’. Sleek, mystery. Adolescents, Adults.”**

**Trade Paper Reviews**

“Sparkling comedy with a delectable contingency. ‘Papa’ this Colbert-Gary Cooper laughfest is sure to zoom to brilliant heights of popularity and returns. Family.”

+ + Boxoffice p13 Mr 26 ‘38

“[It is] a gay and witty continental comedy, irresistibly charming, distinctly funny and always entertaining. Sleek, satiny farce in the best Lubitsch manner for the better grade audiences.”

+ + Film Curb p7 Mr 26 ‘38

“This is very funny. Appeal is for the upper crust but there are belly laughs for the masses. Much of the charm for the laugh- cated lies in the directorial treatment, which is unerringly deep thorough, which has high comedy on the level that should build picture by word of mouth, upon which a great deal of comedy depends.”

+ + Phila Exhibitor p106 Ap 1 ‘38

**BULLDOG DRUMMOND’S PERIL. Paramount 62-66min Mr 18 ‘38**

**Cast:** John Barrymore, John Howard, Louise Campbell, Reginald Denny, E. E. Oliver, Porter Hall

**Director:** James Hogan

**Music director:** Boris Morros

**Screen writer:** Stuart Palmer


**See ALSO issue of April 4**

**Audience Suitability Ratings**

“A: mediocre; Y: exciting; C: no.”

+ + Christian Century p606 My 11 ‘38

(‘This is’) an acceptable program picture. Adults.”

“Much of the acting is stilleted and as a whole, it offers little that is really entertaining. Mr. C.牢固 of Far & Palmer

“Mediocre. Unsusceptible mystery. Mature.”

**DAR**

“Lively, entertaining picture. Family.” Gen Fed of Clubs (W Coast)

“Fairly interesting. Family.” Nat Council of Jewish Women

“Poorly worked out melodramatic murder mystery in which a rather dull and stilted intrigue is mixed with a little more interesting suspense.” Nat Soc of New England Women

“Gripping and entertaining is this tense and highly dramatic story. Mature.” S Calif Council of Fed Church Women

Mr 19 ‘38

“IT IS AN AVERAGE DETECTIVE STORY WHICH IS ENTERTAINING BECAUSE OF GOOD CHARACTERS. ADULTS. ELEVEN AND UP: INTERESTING; CHELDS. SIX TO TWELVE: UNINTERESTING.”

+ + Motion Pict R p6 Ap ‘38

“A: good melodrama; Y: possible; C: no.”

+ + Parents’ M p40 Je ‘38

**Newspaper and Magazine Reviews**

Reviewed by Jesse Zunser

**Cue** p45 Mr 19 ‘38

“It is all very exciting. The whole picture is more absorbing than the previous ones of the series, and generally of a better texture. There is more logic to the plot machinations, the characterizations are more subtle, and the piece has good movement.” Bert Harlen

+ + Hollywood Spec p12 Mr 26 ‘38

**Trade Paper Reviews**

“Drummond fans, as well as general audiences, will find this an enjoyable mystery pro- grammer.”

+ + Film Curb p8 Ap 2 ‘38

“Fair program; will please Drummond fans.”

+ + Phila Exhibitor p107 Ap 1 ‘38

**THE CALL. Best film 75min Mr 28 ‘38**

**Cast:** Jean Yonnel, Pierre de Guingand, Jacqueline Francell, Jeanne Marie-Lau- rent

**Director:** Leon Poirier

**Music:** Claude Delvincourt. J. E. Szyfer

**Screen writer:** Leon Poirier

French film produced in Morocco and France with a French and African cast. An English edition has been made. It has taken up a subscription to which some 200,000 individuals contributed in order to produce the film. The film is the story of the mission of the de Foucauld family to Foucauld who as a young army man was a wastrel. He took his mistress to Morocco and fell under the spell of the desert, resigned his post, underwent a spiritual renascence, became a monk at a hermit and died a martyr’s death in 1916 at the hands of desert tribesmen whom he had sought to convert to Christianity.

**Audience Suitability Ratings**

“General patronage.”

**Nat Leron of Decency Mr 10 ‘38**

“A & Y: good religious picture; C: mature.”

+ + Parents’ M p40 Je ‘38

**Newspaper and Magazine Reviews**

“The story of The Call had interesting possi- bilities, but they were stymied by the arti- ficially academic 'medical treatment. Originally dia- logued in French, the commercial distributors of the work in this country, for example, have deemed it advisable for greater audience con- sumption to inject painfully stilleted English lines into the sound track, using a group of 'actors' whose words are spoken with the heavy self-consciousness of amateurs. Photographi- cally the picture suffers from a general hap- hazardness. In direction, all sense of story con- tinuity seems to have been sacrificed for a series of static sequences.” — P. Cunningham

+ + Commonweal p666 Ap 5 ‘38

“The Call is an uninspired recital of the life of the French Catholic missionary, Charles de Foucauld. By Jesse Zunser

+ + Cue p12 Ap 2 ‘38

“It is sometimes gripping and moving, particularly when it is set against backgrounds of the Sahara. On the other hand, the production as a whole has little screen excellence. As a straight motion picture, The Call leaves a great deal to be desired.” — Howard Barnes

+ + N Y Herald Tribune p11 Mr 29 ‘38

“[It] provides an accurate chronology of a man’s life, but the whole picture is not a motion picture. The Vicomte de Foucauld’s life should have been a fascinating film document. The Call is a technical error. We can only hope that the film is not a penitential exercise for sweet charity.” — P. S. Nugent

+ + N Y Times p15 Mr 29 ‘38

**Trade Paper Reviews**

“Only the devoutly religious will derive much comfort from this fragmentary tribute to Father Charles de Foucauld. As a non-professional production it is a significant achievement. Fam- ily.”

**Boxoffice p15 Ap 16 ‘38**

“Although it should also interest selected audiences in key cities, its chief handicap toward attracting general audiences is the com- plete lack of box office names and its neces- sarily episodic story treatment. However, it is frequently moving, occasionally dramatic and always impressive.”

+ + Film Curb p11 Ap 2 ‘38
CALL OF THE ROCKIES. Columbia 53min Ap 30 ’38
Cast: Charles Starrett. Dick Curtis. Iris Meredith. Donald Grayson
Director: Allan Jones
Screen writer: Ed Earl Repp
A western melodrama.

Audience Suitability Ratings
“A pleasant, somewhat old-fashioned melo-
drama. Probably.” E Coast Preview Committee
+ Fox W Coast Bul My 25 ’38

Trade Paper Reviews
“With but little significance and less merit, The Call’s cast and per-
formances is distinctly limited.” Telling of the story is generally
dull and the repetitions and tedious explana-
tions of the obvious are palling on the
patience.” — Variety p15 Mr 30 ’38

CALL OF THE YUKON. Republic 70min Ap 11 ’38
Directors: B. Reaves Eason. John T. Coyle
Music director: Alberto Colombo
Screen writers: Gertrude Orr. William Bart-
lett.
Based on the novel, Swift Lighting, by James Oliver Curwood. An adventure story in
which two dogs take part in helping a ro-
mance of a trapper and a visiting girl.

Audience Suitability Ratings
“Original and effective entertainment of su-
perior merit. Family.” E Coast Preview Com-
mittee
+ Fox W Coast Bul My 14 ’38

Adults.”
Nat Legion of Decency Ap 28 ’38
“A & Y. Fair; C, Unsuitable.”
+ Parents’ M p34 Jl 31 ’38

“It shows just how inferior some human actors are, when they try to compete with
animal actors. This might have been a good
film, if they’d left the Hollywood cast at home
and shot the entire picture in Alaska.”
+ Scholastic p32 My 21 ’38

“An unusually picturesque story of the Alas-
kan snows, exceptionally well photographed,
and an exciting flight from starvation. Several
animals—three fine dogs and two amusing bear
cubs among them—give novelty to the story.
Finally, the screen acting of Mr. Arlen is
an excellent.” + Wkly Guide Ap 23 ’38

Newspaper and Magazine Reviews
“What the Spectator usually seeks in an out-
of-doors melodrama is a minimum of plot and
a maximum of action. And this is exactly what
‘Call of the Yukon’ supplies. A maximum of
action, and an annoying minimum of plot ac-
tion that should have been even less. Some
of the worst cliches of the silent era are re-
sorted to, and brought occasional guffaws from
the sophisticated members of the Forum audi-
ence.” — Joseph

“Well, readers, here is something—the eternal
triangle done in dogs, who are the nobler
animal kingdom. This should be reason enough for a visit.” R. W. Dana
+ — N Y World Tribune p6 My 7 ’38

“Ivy a narrow margin, our favorite is ‘Call of
the Yukon’”, because the Alaskan epic
gives with Richard Arlen as a wolfman who
mates with Beverly Roberts, flower of a civil-
ized society... There are also a pair of amusing
bear cubs, and dogs, which not only can talk,
but apparently has a gag man as well. The
humans are funny, too.” B. R. C.
+ N Y Times p2t My 6 ’38

Trade Paper Reviews
“Impressive novelty action picture featuring the awesomely somber world of Alaskan
wolves and two remarkable dog performers—Swift Light-
ing and Firefly—here is a program contribu-
tion which will no doubt be an addition to your
three-deck of dog films that not only can talk,
but apparently has a gag man as well. The
humans are funny, too.” B. R. C.
+ Film Curb p8 Ap 30 ’38

“Around some beautiful snow scenes a simple
tale of a dog and his huskies is woven, as
and two remarkable dog performers—Swift Light-
ing and Firefly—are the key figures in a pic-
ture that will win the hearts of all but the most
hardened of moviegoers. Swift Lighting is a
noble dog, loyal and true, and Firefly, the hus-
ky, a real show off. The thrill fans should enjoy this picture a great
deal, as should lovers of dogs and the out-
doors.”
+ Film Daily p3 Ap 16 ’38

+ Motion Pict Daily p4 Ap 21 ’38

“With two distinct but parallel stories, com-
pletely interwoven, this filmization of James
Oliver Curwood’s Swift Lighting and offers a
fine opportunity for exploitation along the
lines of that followed with ‘Call of the Wild’.
... Production values, photography are good, the
whole a work for the exploitation-minded
exhibitor.”
+ — Variety p123 My 1 ’38

“‘This combination animal and adventure epie
is a little too much to jumble into one film.
However, it does come out fairly clear if un-
convincing acting is added. Mr. Arlen and Mr. Talbot, who
play the lead roles, are fair. But the plot
is really a jumble of scenes, put together in a
manner which does not appeal to the
spectators.” + Variety p22 Ap 27 ’38

“It lacks that charm and understanding
touch that made it a best seller in the book
field. When it is a novel, it is a novel. But
on double bills where audiences are not too
discriminating in their choice of film, and in this field it will do
no harm to return its negative costs, plus a neat profit.”
+ Variety (Hollywood) p3 Ap 13 ’38

UN CARNET DE BAL. See Life dances
on
CASSIDY OF BAR 20. Paramount 56min F 25 '38
Cast: William Boyd, Russell Hayden. Frank Darien. Nora Lane
Director: Lesley Selander
Based on the novel Me an' Shorty by Clarence E. Mulford. A western melodrama in the Hopalong Cassidy series.

SEE ALSO issue of April 4

Newspaper and Magazine Reviews

"[It comes definitely under the heading of film roughage—suitable mainly for growing boys and girls—recommended for grownups with a distaste for fastidious or weak stomachs."
— B. C. N Y Times p13 Mr 25 '38

"Hopalong Cassidy" Westerns have consistently rated among the leaders in this type of entertainment despite the fact that the producer has never found it necessary to conform to the present trend by adding a singing cowboy or persuading William Boyd to burst into song. The latest of the series, however, has additional feminine interest and the result should make the picture entertaining to general audiences as well as tried-and-true Western fans.

+ Film Curb p11 Ap 9 '38

"This one moves at quite a leisurely pace for over two hours, then quit its length before it really gets along with the fast action stuff and the thrills. This may be chinked up as a fault, for in this type of adventure the audiences want their thrills coming fast and starting early. Outside of that, it is really a superior production.

+ — Film Daily p5 Mr 29 '38

"May disappoint Western fans for the first 20 minutes, but will keep the ensuing runoff. Duck soup for the juveniles."
— Variety p15 Mr 30 '38

CATTLE RAIDERS. Columbia 60min F 12 '38
Cast: Charles Starrett, Iris Meredith. Donald Grayson. Alan Brooks
Director: Sam Nelson
Screen story: Holmer Blangsted
Screen writers: Joseph F. Poland. Ed Earl Repp
A western melodrama.

Audience Suitability Ratings

"A routine production is highlighted by some good cowboy singers whose rendition of a ballad called "The Red Light" by Frank Grayson, some songs and a fair measure of action to help it along, the results should be satisfactory, in spite of the hackneyed story. A little slow at times, the picture also suffers from a tendency to disregard romantic interest."
— Variety p25 My 4 '38

THE CHARM OF LA BOHEME. Inter- gloria 99min Mr 18 '38
Cast: Jan Kiepura. Marta Eggerth. Paul Kemp. Theo Lingen
Director: Geza Von Bolvary
Music director: Robert Stolz
Screen story: Ernst Marischka
German dialogue film made in Vienna with English subtitles. Based on the opera La Boheme by Giacomo Puccini. The tale describes the romance of a poor singer and the daughter of a cellist in the opera over whom the cloud of tuberculosis hangs. She gets him an audition and as his success increases her health becomes more imperiled until the night when they are both singing La Boheme and as she finishes Mimi's songs, she dies.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: very good of kind; Y & C: hardly."
++ Christian Century p583 My 15 '38

"Though the production is not of the best there is a verbal feast of beautiful music. Adults and young people."
— Gen Fed of Wo- men's Clubs (W Coast)
++ Fox W Coast Bul Ap 30 '38

Newspaper and Magazine Reviews

"Tenderness and charm are the chief character-istics of the new version of love among the Bohemians. Adults and young people."
— Christian Science Monitor p17 My 21 '38

"With vigorous operatic Tenor Jan Kiepura and his cinema-songstress wife, Marta Eggerth, singing, the charm of the chief and the musical charms, the film's scheme proves a workable one for bringing grand opera to the screen."
— Time p30 Apr 4 '38

Trade Paper Reviews

"Grace with charm and moving simplicity, plus the fine voices of Jan Kiepura and Marta Eggerth, this Viennese importation is ideal in all respects for situations playing foreign prod- uct. Family."
+ Boxoffice p22 Ap 23 '38
++ Film Daily p9 My 10 '38

"Beautifully told story, excellently sung opera, fine supporting performances, these should make this a 'natural' for the 'different' house."
— Exhibitor p12 Ap 12 '38

"Very pleasant film has considerably more general appeal than most imports. Music- minded people will like it."
+ Variety p15 Ap 15 '38

CLIPPED WINGS. Treo 62min
Director: Stuart Paton
Screen writer: Harry Forbes
An adventure story with a background of army aviation, intrigue, oil smugglers and gov- ernment agents.

Trade Paper Reviews

"This is a dull and often complicated affair that continually promises action but delivers very little. In fact, its title indicating adventure in the Orient is a misnomer, the air shots, puerile as they are, being confined to the clos- ing minutes. Family."
— Boxoffice p52 My 21 '38

"A rambling story with a weak plot and a lack of production value must necessarily limit this film to neighborhood houses. Techni- cally, it falls below par on several counts. However, the cast is hard working and capa- ble."
— Film Daily p6 My 4 '38
"[It is] a very shoddily-produced item. Story and ordinary is the condition of the print is very bad. It is one of the most watery prints on the market. It represents exceedingly poor support as the No. 2 feature on minor duals. — Variety p15 My 4 '38

COCONUT GROVE. Paramount 90-94min My 20 '38
Cast: Fred MacMurray, Harriet Hilliard. Yacht Club Boys. Ben Blue
Director: Alfred Santell
Musicians: Willard Marks
Screen writers: Sy Bartlett, Olive Cooper
Singing music accompanies this film throughout as a penniless band makes a fantastic trek by trailer to Hollywood for a coveted audition in Coconut Grove, famed cafe where a rival band adds complications.

Audience Suitability Ratings
"A & Y: good of kind; C: If it interests." — Christian Century p38 My 18 '38
"Good, Family for the family." Daily News.
+ — Fox W Coast Bul My 14 '38
"Good entertainment for all the family." Am Legion Auxiliary.
"Good entertainment, with some excellent popular music, and clever comedy. Family." Calif Cong of Par & Teachers.
"A gay, refreshing musical with the thread of the plot retained thru out the picture despite the introduction of many clever specialty numbers and catchy tunes. . . . Excellently cast and acted, Family." Calif Fed of Business & Professional Women's Clubs

Exhilarating, lively entertainment. . . Tuneful, laugh-provoking film far, Family." Gen Fed of Women's Clubs (W Coast)
"After a slow beginning, this musical farce livens up with amusing situations, some good songs, well handled comedy, and a pleasant, if improbable, story. Family." Nat Soc of New England Women.

This is a rather noisy picture which at times borders on slapstick. Some good scenic shots. Family." — Calif Council of Fed Church Women.

Although there have been so many mediocre pictures featuring orchestras that it is a pleasant surprise to find one that is human and funny and not of the usual type. Throughout the film the specialty acts and the songs, some of which are due to favorites, are not obtrusive creations but a natural phase of the picture. Adolescents: entertaining; children: probably mature." Women's Univ Club, Los Angeles Fox W Coast Bul My 21 '38

"General patronage." — Nat Legion of Decency My 26 '38
"A & Y: fairly good; C: possible." + — Parents' P33 Ji 38
"Family." — Wkly Guide My 21 '38

Newspaper and Magazine Reviews
"An engaging little musical, sprightly of tone and tuneful, sufficiently comic and romantic to fill out the required playing time. Adults and young people will enjoy it." + — Christian Science Monitor p17 My 21 '38

"Somewhat more entertaining than others of the sort because it asserts that it will give the boxoffice the shot in the arm it needs so badly. Processors cannot go on indefinitely doing the same thing over and over again and hope to hold the interest of the paying customers. It is a trail-blazer which could not happen, but that is not a demerit." + — Hollywood Spec p6 My 21 '38

"Vaudeville died several years ago and it seems impossible to assume that it will give the boxoffice the shot in the arm it needs so badly. Processors cannot go on indefinitely doing the same thing over and over again and hope to hold the interest of the paying customers. It is a trail-blazer which could not happen, but that is not a demerit." + — Hollywood Spec p6 My 21 '38

"It is simple and undistinguishable. . . . At times, when the performers are performing, the clowns are falling over each other, or the romance is being presented in a laughably restrained manner by Fred MacMurray and Harriet Hilliard, the production proves a superior reworking of a badly flawed theme. On the whole, it is no more than a passable potpourri of yesteryear's gags and production numbers." Howard Barnes

"[It] is full of straight, agreeably unpretentious musical numbers and practically no plot manipulation to mention. . . . The picture's rating? Peg it as plus-fair." — F. S. Nugent + — N Y Times p21 Je 16 '38

"Although cast in the conventional mold, this pleasant potpourri of good tunes, variety turns, and comedies, adds to the average run-of-the-mill musical." — Newsweek p22 My 30 '38

"This falls right where most of Hollywood's musical comedies fall—midway between for-bearance and boredom. There is a pleasant lack of polish that is completely counteracted by the strain of the Paramount-Hollywood-Ambassador Reading. The acting is about on a par. Don't bother." — Stage p45 Je 38

"Coconut Grove," a tale of the peregrinations of a dance band, trailer-towed on a shoestring from Chicago, has many a flat tire, never exceeds the specifications. + — Time p49 My 30 '38

Trade Paper Reviews
"A well-knit comedy-romance with music that shouldgross nicely. Family." — Boxoffice p21 My 14 '38
"Lively swing musical with top talent in the field and good romance making popular entertainment." + — Film Daily p8 My 18 '38

"Big, fast, smart, tuneful, well dressed, funny, and certainly should please everyone, especially the younger brough. Estimate: entertaining musical." + — Exhibitor p183 My 15 '38

"'Coconut Grove' is a pleasant musical, more or less familiarly patterned, but it will do pretty good business, especially in the musical phase of the picture. With Fred MacMurray starred and a flock of other good performers, it gives the exhibitors something to talk about." + — Variety p12 My 15 '38

"[It] is an excellent musical which will please generally and is an cinch for business in all trade categories, in keys and burgs. . . . It has plenty of excitement, hilarity and human interest to rivet attention and to complement the excellent music." + — Variety (Hollywood) p3 My 7 '38

CODE OF THE RANGER. Monogram 56min Ap 8 '38
Cast: Tim McCoy, Rex Lease, Judith Ford, Frank LaRue
Director: Sam Newfield
Original story: Stanley Roberts
A western melodrama. Second in the Tim McCoy series.

Audience Suitability Ratings
"General patronage." — Nat Legion of Decency Mr 17 '38

Trade Paper Reviews
"Slim action pickings in this for Western fans. The story unwinds in a hesitant manner without any special excitement and lacks thrills in the climax. Family. — Boxoffice p15 Ap 15 '38
CODE OF THE RANGER—Continued

"Action aplenty in this fine example of better-quality Western." 
+ Film Curb p6 Ap 16 '38

"The Western fans will be satisfied with this new Monogram release as it has action, villainy and the fine scenery in equal quantities. This is no routine Western, but the swing action carries it along." 
+ Film Daily p6 Ap 13 '38

"Backed by nice Western production, with a fast-moving, continental engrossing story, this second Tim McCoy is a real Western."

Philo Exhibitor p7 Mr 15 '38

"Tim McCoy's latest horse opera, 'Code of the Rangers,' gives him little more to do than be quick on the draw and handle his fists with equal finesse. A mighty must-see. For the kindergarten grade."

— Variety p5 Ap 13 '38

COLLEGE SWING. Paramount 82-86min Ap 29 '38


Director: Raoul Walsh


Music director: Boris Morros

Original story: Ted Lesser

Screen writers: Walter DeLeon. Francis Martin. Frederick Hazlitt Brennan

A lively dance show in which Gracie Allen is the last member of her family to attend a certain college, which happens to be a grammar school. The institution is her home. Through connivance she does and rejuvenates the school with modern swing music.

Audience Suitability Ratings

A: depends on taste; Y & C: amusing but doubtful.

Christian Century p42 Ap 27 '38

"Good. Mature." DAR

"Martha Raye is her usual boisterous and raucous self, and more than once her scenes border on the vulgar. There's a real deal of fast and furious dancing. On the whole, mediocre entertainment for adults."

E Coast Preview p5 Committee

Fox W Coast Bul Ap 16 '38

"A musical extravaganza which, in spite of a variable cast of talents, stays below the standard of present-day motion pictures. A clever beginning is soon lost in a maze of disconnected scenes, with a definite tendency to vulgarity. If you like Martha Raye and night club entertainment, you will enjoy it; otherwise, stay away. Adults.

Am Legion Auxiliary

"Slapstick comedy with music, at times entertaining but more often boring. Acting and direction are hampered by weak impossible story. The comedy of Martha Raye is very crude, and social values are censurable.

Adults.

Calif Cong of Par & Teachers

"Pace with music; spotty treatment—some sequences humorous and clever, others silly, tiresome and in poor taste. Its particular appeal will be to younger people. Mature." Calif Fed of Business & Professional Women's Clubs

Adults.

Gen Fed of Women's Clubs (W Coast)

"Swinging along with much inanity, this musical fiasco completely lacks originality and ridicule, with very funny and novel 'gags,' pleasant tunes and attractive dancing. . . Some vulgarities. Family."

Nat Council of Jewish Women

"It soon becomes a mediocre hodge-podge with music and laughter, with silly comedies and coarse vulgarities. Aside from Gracie Allen's amusing line of chatter, the film is a total loss. Adults." Nat Soc of New England Women

"A commonplace, vulgar, slapstick form of humor seems to be the background of a contorted and harmful presentation of college life. Wash your hands of this." S Calif Council of Pulp Church Women

"The show becomes rowdy slapstick, entertaining scenes with a portion of the college band, but the broad humor of such specialized comedians as Martha Raye, Ben Blue and the State Brothers is not realized, and the children: poor. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Ap 23 '38

"Adolescents, 12-16: objectionable in some sequences; children, 8-12: no."

Christian Pict R p5 My '38

"Adults."

Nat Legion of Decency My 12 '38

"A: mediocre; Y & C: trivial but harmless." + — Cine Pictorial p5 My 30 '38

"College Swing will please many, disappoint many, . . . Some of it is still good fun, but too much of it isn't. " "College Swing" slipped off my radar. There are some compensations." Jesse Zunser + — Cine p58 Ap 30 '38

"Sway is so far away from what I like that it does more than fail to entertain me— it annoys me, makes me mad. It is all right for a music to begin its life as a number, if you are one of the madmen who can do the jumping up and down essential to the complete enjoyment of any tune by all college Swing. You will enjoy it. Paramount has provided it with a complete and attractive production and a large and competent cast."

Hollywood Spec p6 Ap 23 '38

"[It] is a big, boisterous and generally boring screen musical. It has all the familiar ingredients of a song and dance carnival, but they have been slapped together with singular ineptitude. The collegiate antics which make up the plot are neither novel nor funny, the company is only intermittently successful in turning the business of business into an effective song number, and the staging is far from brilliant."

— Howard Barnes

NY Herald Tribune p15 Ap 28 '38

"Reluctant as we are to look askance at Mr. Zukor, it is only fair to ourselves to point out that we are not the highest authority that we are even trying to learn to believe in swing, and that we can take nearly all the ingredients of a picture like 'College Swing,' at the Paramount, separately. But when Paramount puts them all together in one of these college musicals, and then swings it, do they (to borrow a coinage of the so-called jitterbugs) 'send us'? Right out of the theater!" B. C. C.

NY Times p27 Ap 28 '38

"Despite its cast of comedians, headed by Gracie Allen as a dimwit who inherits a college and makes a madhouse, and a whole team of variety turns is feeble entertainment."

Newsweek p23 My '38

"We weren't ready for 'College Swing' and probably never should be, but we haven't a doubt that it's just what Paramount's public wants. Whether or not you want it will depend on your feeling for its principals, many of whom are adept at surmounting screenplays based on adaptations out of notions of ideas."

— Stage p45 Je '38

Trade Paper Reviews

"Because of its unusual story and generally stereotyped motivation and background, this college musical comedy is completely consistent with the musical comedy idea of the draw of its cast for its patronage. It has several bright minutes contributed by outstanding comedy bits by Gracie Allen and Martha Raye, the effect of which is minimized through
the interpolation of too many unentertaining sequences. Family."  
— Boxoffice p27 Ap 23 '38

"In this conglomeration of vaudeville skits, special effects, and dance numbers, the matchless comedy of Gracie Allen shines through and the laughs she scores are among the high-lights of a lavish but unwholesome and intermittently entertaining musical. The cast has several other big names which deliver "College Swing" has a full measure of what it takes in tune, travesty and smart dress to beckon and beguile the box office masses, and get the season's smash hit proceeds as well as critical applause."

+ Variety p22 Ap 27 '38

"This is for the younger folks—a farce at times funny, at other times flat, with plenty hot music, dancing to please the adolescents in the city spots. Best comedy bits are supplied by Burns, Allen. In general, the picture, while it represents money spent in the theatre is not as good as the cast names would indicate."  
— Phila Exhibitor p115 Ap 15 '38

"Cellar Swine" is a poor musical. Only the youthful tempo of the sum total and the marquee values of Burns and Allen, Martha Raye, E. E. Houghton, while Cooper, one of the season's smash hit proceed as well as critical applause."

+ Variety (Hollywood) p8 Ap 12 '38

CONDEMNED WOMEN. RKO 77min Mr 18 '38

Cast: Sally Eilers, Louis Hayward, Anne Shirley, Esther Dale

Director: Lew Landers

Screen writer: Lionel Houser

Sally Eilers portrays a girl who has been imprisoned for thirty years and who falls in love with the prison psychologist when he befriends her. She suffers disillusion when she is told that she cannot love a man who cannot break, is apprehended and ultimately wins the love of the psychologist.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: uninteresting. No one should see it."

— Christian Century p574 My 4 '38

A: matter of taste; Y & C: no."

Parents' M p10 Je 38

Newspaper and Magazine Reviews

"For the umpteenth retelling, it manages to be fairly exciting. Adults and mature young people."  
— Christian Science Monitor p15 Ap 9 '38

"[It] is characteristically strong and unpleasing prison melodrama. Realistic enough in its settings and brutal enough in its plot development. 'Condemned Women' is still somewhat far-fetched in its conclusion: that a woman so unattractive, and who fails in love with the prison psychologist when he befriends her, suffers disillusion when she is told that she cannot love a man who cannot break, is apprehended and ultimately wins the love of the psychologist."

THE COURIER OF LYONS. Eclair films 90min Je 3 '38

Cast: Pierre Blanchard, Dita Parlo, Jacques Copeau, M. Alcover

Director: Maurice Lehmann

Screen writer: Jean Aureche

Filmed in France. Based on the play of same title in French by Eugène Moreau, Paul Sir-
THE COURIER OF LYONS—Continued

audin and A. Delacour and called Lyons Mail in English. It was made famous by the acting of Sir Henry Irving. The film concerns the tragic story of Joseph Lesurques, a Jewish writer who was executed on October 31, 1796 for a crime of which he was innocent.

Newspaper and Magazine Reviews

"[It] dramatizes with considerable power and superbly interprets the tragic,brewing fate of Joseph Lesurques. . . . It is a gripping, holding, and tensely dramatic picture, superbly played by notable French actresses." + + + + Cgue p8 Je 11 '38

"It builds up a convincing and terrifying indi
crtament of circumstantial evidence. Moreover, it has passages of brilliant action and macabre suspense. If it fails to be completely engrossing, it is because a famous judicial case history has not been given the overtones of personal drama which might have made it genuinely moving." Howard Barnes.

+ — N Y Herald Tribune p6 Je 4 '38

"Rarely has there been such a tragic incident to the film industry or to any other of the arts as the case of Joseph Lesurques. . . . Yet and rarely has there been such a tragic incident to the French film industry as the case of Joseph Lesurques. . . . But it has been presented as convincingly as in this French film." H. T. S. + + + + N Y Times p7f Je 3 '38

"The story of a Lyons is a fine and exciting tale. . . . Smart direction, good photography, and a story that knows how to act and wear costumes at the same time make this something you ought to see, even if you are not a regular fan of the French movie houses." Russell Maloney.

+ + New Yorker p63 Je 11 '38

"Slow but high-powered drama. . . . Directed by Maurice Joestman, this engrossing French
film offers a number of splendid performances, top-gulled by that of Pierre Blanchard's dual char
acterization." + + Newsweek p22 Je 13 '38

Trade Paper Reviews

"One of the finest pictures from France to be seen here, The Courier of Lyons, should please the French fans and appeal to a wider audience with its English titles." + + Film Daily p6 Je 8 '38

"While distinctly not for the masses, it should enjoy better than average business (of its class) because it contains a message in addition to its general value as a finely produced, acted and directed film. Properly exploited, this old, semi-legendary, historical indictment of capital punishment in its circumstantial circumstantial circumstantial evidence can snare more than the 'regulars' on the latter angle." + + Variety p15 Je 12 '38

CRIME OF DR. HALLET. Universal 65-68min Mr 11 '38


Director: S. Sylvan Simon

Music director: Charles Previn

Original story: Lester Cole. Carl Dreher

Screen writers: Lester Cole. Brown Holmes

A tale of medical research in a Sumatran jungle, in which a doctor commits a crime in order to gain money to carry on research into a tropical fever. He hopes to give the credit of the discovery to a young colleague who died while serving as a human guinea pig. See ALSO issue of April 4

Audience Suitability Ratings

"A: good of kind; C: hardy." + + Christian Century p7f5 Ap 13 '38

"Well-told story. Mature." Am Legion Aux
iliary.

"Mature." Calif Cong of Par & Teachers

"Interesting social drama. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Gruesome, but informative. Adults." DAR

"Family-mature." Gen Fed of Women's Clubs (W Coast)

"Though the story is interesting, unreal situa
tions, degenerated and tite. Adults." Nat Council of Jewish Women

"Inspiring for adults." Nat Soc of New England Women

"A: interesting and unusual plot. Mature." S Calif Council of Fed Church Women

"Of interest, but tite. Adults." Fox W Coast Bul Mr 19 '38

"The dedication is made to the advancement of medical science is an interesting theme, and in this picture a sincere at
ttempt has been made to present it in an intelligent manner. . . . The action does not always ring quite true to professional ethics or scientific principles, but the theme is successful in its objective. Adolescents, 12-16: mature; children, 8-12: little interest." + + Christian Science Monitor p15 My 14 '38

Reviewed by John Mosher

New Yorker p64 Ap 2 '38

Trade Paper Reviews

"Excellently produced and convincingly acted by its small group of actors, this story of scientific research in the tropics is absorbing stuff. With the benefit of star names and a higher production budget it could have easily been developed into an important film instead of falling into the program classification." Film Curb p11 Ap 2 '38

CRIME SCHOOL. Warner 85-90min My 28 '38


Director: Lewis Seiler

Original story: Crane Wilbur

Screen writers: Wilbur Sherman. Vincent Sherman

The story is a reform school where discipline is severe and the boys learn new lessons in crime. Bogart comes to take charge, changes the harsh school and makes the institution a constructive one. In the end the boys help him where he is the victim of a political double-cross. The boys who appeared in "Dead End" take part.

Audience Suitability Ratings

"A: good of kind; Y: strong but good; C: no." + + Christian Century p7f4 Je 8 '38

"A gripping drama of youth that holds the spectator tense with sympathy and dramatic insight. It is informative and thought-provoking rather than entertaining, as some of the sequences are more than sentimental. Mature." Calif Cong of Par & Teachers

"Mediocre. Unpleasant picture of extreme cruelty. Adults." DAR

"Thought-provoking. Dramatic entertainment, appealing to the emotions and high in social values. Mature." Gen Fed of Women's Clubs (W Coast)

"Tense, gripping, suspenseful and interesting. Mature." Nat Council of Jewish Women

"Social drama hardly to be classed as entertain
ing. If so, it would be a difficult one. Adults." Nat Soc of New England Women

"Of definitive sociological value is this drama. A thought-provoking presentation of a real problem. Mature." S Calif Council of Fed Church Women

"A: well thought out; Y: quite mature; C: very mature." Fox W Coast Bul My 14 '38
The evils of [the reform school] are presented in such extreme terms that the audience is neither entertained nor enlightened. If anything, abuses are so emphasized in the picture so far overshadows the mark that it is likely to be regarded as gross exaggeration rather than as a well-conceived effort to present a social problem. Adolescents, 12-16; not too brusque, and ethnically confusing; children, 8-12: no.

— Motion Picture R p14 Je '38

"General patronage...

— Legion of Decency My 19 '38

"A: good of kind: Y & C; unsuitable."

— Parents' M p33 Ji '38

"Family, Outstanding:

— Wdly Guide My 21 '38

Newspaper and Magazine Reviews

"The first half of this picture is exceedingly interesting; and the last half entirely unconvincing, which is too bad, for the problem of the reform school is worthy of serious study and treatment.

— F. T. Hartung

+ — Commonweal p153 My 27 '38

"In swift, exciting fashion, 'Crime School' carries off its story of juvenile delinquents sentenced to reformatories through the progressive steps on the path to greater crime—suggesting, in the process, that upon the guidance and intelligent handling can help turn these potential criminals toward upright, honest citizenship, and an asset to society."

— Jesse Zunser

Cue p53 My 18 '38

"An engrossing sociological study. Too drab in theme and locale to provide a disturbed world with the kind of mental relaxation it most requires at the moment. 'Crime School' will not shatter boxoffice records even though it is an excellently written, directed and acted screen offering."

— Hollywood Spec p7 My 14 '38

"Until a final, stupid fadeout, this is a minor masterpiece. Youngsters prove to be the breeding of crime.

— (3½ stars) Ruth Waterbury

Liberty p38 Je 15 '38

"[It] adds practically nothing new to material which already has been dramatically utilized on the screen, but it has considerable power and honesty. [It] is not without a core of bitter conviction. The more the pity, then, that the savage punch of melodramatic case history has been dulled in a weak and implausible ending. If the original thesis 'Crime School' is valid, as I think it is, it deserves a more vigorous and dramatic solution than it has received."

— Howard Barnes

— N Y Herald Tribune p12 My 11 '38

"A good engrossing story, and extremely remarkable, study of juvenile delinquents in reform school, it presents its heroes as a tough and resourceful bunch of rowdies whose ultimate regeneration we must accept, if at all, with a hearty dredging of salt.

— F. S. Nugent

— N Y Times p17 My 11 '38

"The most stirring film of the moment could hardly be more grim. . . A snack of romance among social workers relates what becomes a somewhat monotonous account of reform school politics, abuses, and ultimate adjustment.

— John Mosher

— New Yorker p92 My 14 '38

"Despite its artificial plot, this story of a reform school and its human superintendent turns out to be a gripping melodrama.

— Newsweek p25 My 16 '38

"It's good having comedy with your crime.

— Stage p5 Je '38

A rich and salty flavor of its own is [given by] ingredients which are six year old cheese from 'Dead End' and a dialogue script that is often sparer, but more effective.

— Time p16 My 22 '38

Trade Paper Reviews

"Although as to story this is more or less of a junior version of the formula motivation which Warner has used in previous prison pictures, 'Crime School' is a new twist by the 'Dead End' children of a gang of tenement toughies elevates the feature from mediocrity and establishes it as above-par entertainment which probably will enjoy substantial grosses.

— Boxoffice p27 My 14 '38

"An interesting and worthwhile drama which can hold top spot on almost any bill."

— My 9 '38

"This production has a powerful emotional wallop, and is handled realistically throughout. The raw-timers who originally appeared in the stage version of 'Dead End' are the principal members of the cast.

— P90 My 11 '38

+ Motion Pict Daily p9 My 9 '38

"Good program melodrama, this should garner plenty of good word-of-mouth advertising due to grand performances of five 'Dead End' children.

— Phila Exhibitor p134 My 15 '38

"[It] is a tense, melodramatic film with a message of modern penology. It is a rough entertainment, sometimes brutal, mostly interesting. Not a complete film, but does good business where audiences like them (tough, Yarn is raw and not for timid eyes, but it's the kind of film which completes its purpose itself."

— Variety p5 My 4 '38

"Strong, pungent melodrama of the slums and reformatories is 'Crime School,' dominated by the so-called 'Dead End Kids,' and played in the same sardonic mood and humor which distinguished the stage version and boys their histrionic repue. It has grim fascination and the spellbinding quality to hold audiences and send money."

— Variety (Hollywood) p3 My 3 '38

CRIME TAKES A HOLIDAY. Columbia 61min My 7 '38


Director: Lewis D. Collins

Original story: Henry Altmus


In a mid-West city a militant gang-busting prosecuting attorney, acclaimed as the next governor, meets almost certain defeat until he matches tricks with the gang leaders.

Trade Paper Reviews

"Because of the novelty of the cops and crooks yarn and the new twists in the plot, and the sustained suspense, this action crime melodrama will be a knockout for Jack Holt fans, and, additionally, will provide a plenty of punch to please all audiences. The feature is the veteran star's best in many months and he is supported by a wisely selected cast of competent trouper, the average Thespiac ability of whom is far above normal for pictures in this budget bracket.

— Variety (Hollywood) p3 My 3 '38

=""A first-rate action picture which will please fans of this type of film and serve as good secondary material in general theatres."

— Film Curb p5 My 14 '38

=""An intriguing, gripping story, ably acted and directed should please popular audiences."

— Film Daily p23 My 9 '38

+ Motion Pict Daily p6 My 26 '38

=""Estimation should be right for the Jack Holt fans."

— Variety (Hollywood) p133 My 15 '38

=""While Jack Holt moves indoors and goes dramatic in 'Crime Takes a Holiday,' he is stripped of his role of gang-buster and plays a new twist of things for the long time favorite once more presenting new twists of dramatic versatility, and no doubt will hold a broader appeal for the feminine customers than some of his previous films that made him aimed more directly at dad and the youngsters."

— Variety (Hollywood) p3 Ap 29 '38
DESERD PATROL. Republic 56min Je 6 '38
Director: Sam Newsfield
Original story: Fred Myton
A western melodrama.

Audience Suitability Ratings

"General patronage." 
Nat Legion of Decency Jc 16 '38

Trade Paper Reviews

"Bob Steele leads a band of dependable shoot-'em-up types in a well-knit picture package of average worth. Stretched over a thin scene- 
atic framework, it, nevertheless, provides the necessary essentials for the Saturday matinee 
deal."
— Boxoffice p83 Je 11 '38

"Carelessly produced Western with indifferent 
acting rates low in its class." 
— Film Daily p6 Je 3 '38

THE DEVIL'S PARTY. Universal 62- 
70min My 20 '38
Director: Ray McCahey
Screen writer: Roy Chanslor
Based on the novel Hell's Kitchen Has a 
Party by William F. Bouye in the tenement 
districts of New York hold annual gatherings. 
One boy passes a period in a reform 
school then grows up to become a gamin 
and, the other three become useful citizens as 
policemen and a priest.

Audience Suitability Ratings

"Adults." — Nat Legion Auxiliary

"Mystery melodrama, most unpleasant in sub-
ject and theme, impressively constructed but the con-
vincing acting of a good cast. Adults." — Calif Cong of Par & Teachers

"Too many murders. A protest versus slum 
conditions. Adults." — DAR

"Powerful drama. . . The film is considerably 
weakened by its illogical and unconvincing finale. Adults. — So-called Review Committee

"Unsound in social values. . . Entertainment 
a matter of taste. Adults." — Gen Fed of Wom-
en's Unions (West Coast)

"Well directed melodrama, with a good cast 
but a trite story, and with morals too obvious, 
leaves an artificial flavor to the entire produc-
tion." — Nat Council of Jewish Women

"A dreadful, morbid, grim, tense and coarse 
 melodrama with murders and never a smile 
in beginning to end. A distasteful recording. 
Adults, if any." — Nat Soc of New England 
Women

"A gangster melodrama with a trite plot, 
unredeemed by some good acting . . . The plot is 
consistent but the gangster violence plays 
too large a part. Mature." — S Calif Council of 
Fed Church Women

"If gangster pictures must be, better this one 
than some others, for it has an underlying so-
al as a germ idea. To those who can believe 
that juvenile delinquency may be eliminated by 
the provision of more playgrounds, the story 
carries a message. It's a complicated plot, 
and highly implausible, but none the less 
absorbing for that. Adolescents and children: 
not; adults. — Women's Univ Club, Los Angeles

Fox W Coast Bul My 28 '38

"General patronage." 
— Nat Legion of Decency My 26 '38

Newpaper and Magazine Reviews

"The story is vague in intent, lacking in em-
phases. It seems the film was rushed off the 
press. The ready audience was evidently restless. A highly melo-
dramatic and arbitrary finish did not revive interest." — Bert Harfen

— Hollywood Spec p10 My 28 '38

MOTION PICTURE REVIEW DIGEST

DARK EYES. Milo films 80min Ap 18 '38
Cast: Harry Baur. Simone Simon. Jean- 
Pierre Aumont. Jean Max
Director: V Tourjansky
Screen writer: Jacques Natanson. Jean 
Feydoy
French dialoge film with English subtitles. 
This is a sensitive tale of a luxury restaurant 
in imperial Russia. Harry Baur portrays an 
old head waiter who humbles himself in order 
to save his charge. This is a weighty piece of 
his occupation. He finds that she has been car-
rying on a dangerous flirtation with one of his 
more notorious customers and he takes steps 
to save her.

Audience Suitability Ratings

"Adults." — Nat Legion of Decency My 5 '38

Newpaper and Magazine Reviews

"It is a mere wisp of a story. . . Harry 
Baur . . . is the European successor to 
Elmer Jennings since the advent of the swastika. 
In Simone Simon as Tania there is a dewy 
innocence rather lacking in subsequent efforts." 
M. F. Windeatt
— Commonweal p21 Ap 29 '38

"Put 'Dark Eyes' down on your must-see 
list, as among the best of the year's crop of 
distinguished foreign films. It is a delightful 
cinema package—a beautifully written story, 
excellently acted, superbly well directed, and 
in all aspects great drama." Jesse Zunser

— N Y Herald Tribune p11 Ap 19 '38

"Dark Eyes' is certainly one of Mr. Baur's 
more meager films—not so much in detail, per-
haps, nor in length (eighty minutes), but at 
least in substance and dramatic action . . . 
As yet, is due to his performance—and, in 
lesser degree, to Miss Simon—that the pic-
ture possesses a certain emotional interest and 
charm. — E. C. Captain

— N Y Times p24 Ap 19 '38

"Harry Baur's solid portrayal and Simone 
Simon's assured pertness fail to lift the French 
film from its static level of dullness and small-
ness. An emotional climax . . . is 
resolved in apology and more dialogue.*

— Newsweek p24 My 2 '38

Trade Paper Reviews

"Outside of the captivating presence of 
Simone Simon, this French drama with its 
locale in pre-revolutionary Russia hasn't much 
to offer. It's a slow, theatrical and outmoded 
vehicle of the tear-jerker school. Family.*

— Boxoffice p89 Ap 30 '38

"Too much time is devoted to atmosphere 
and pointless conversation in this new French im-
portation to give it the tempo needed for 
American audiences. However with a fine 
cast and authentic background, it will have ap-
peal for the French fans."

— Film Daily p4 Ap 21 '38

— Variety p27 Ap 22 '38

"Around a simple boy loses girl story. V. 
Tourjansky has woven a picture of agreeable 
charm, directed by him with high sensitivity. 
Because of its artistry, it's sure to be a click 
with the intelligent, and in its present qu-
ality, is due to do an impressive business for 
a foreign film. While unlikely perhaps to 
find too much sympathy from blue-noses, con-
taining a subject so questionable in content 
and amorous technique (with aphrodisiacs), picture is 
excellent light entertainment which is pro-
duced with quality standards.*

— Variety p23 Ap 27 '38
MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

"Failing to make the most of a few unusual angles that the story offers, this picture emerges as an stereotyped gangster melodrama and can hope for little more than to just get by on the dual programs. Family."

+ Boxcutter p10 Je 2 '38

"A slow-moving gangster drama which fails to excite much interest—for duals only."

+ Film Curb p10 Je 3 '38

"Gangster drama gives sentiment but produces fair amount of thrills."

+ Film Daily p4 Je 2 '38

Motion Picture Digest p12 My 24 '38

"This has a rather burly, flat-swinging McLaglen. It also has some unreal acting, phony lines, familiar theme, a muddled, maudlin, melodramatic story. These make it a dualler; perhaps, in some situations, a top dualler. It's entertaining, real enough for the city neighborhoods."

+ Phila Exhibitor p141 Je 1 '38

"Only thing new in this film is the title. Story of the adults of youthful companions who played on the sidewalks of New York has been done frequently. Summarizes as it went. Oliver, a young barrister, is asked to procure a divorce for Lord Merre whose wife offers a severe fog as alibi. Oliver, familiar with all night. Oliver feels he is the man in the case since an unknown man has stolen into his hotel room the night of the fog. Miskate identity is cleared up happily for Oliver and Merle Oberon, the unknown woman."

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: good; Y & C: not for them."

Christian Century p714 Je 15 '38

"The dialogue is amusing and altogether it is good, sophisticated entertainment. Adults and young people." E Coe, Preview Committee

+ Fox W Coast Bus Ap 9 '38

"Solicitated, continental social-comedy in lovely Technicolor based on the mistaken identity theme. Clever, percolated and acted and in as good taste as could be expected of such a situation. Adults." Calif Fed of Business & Professional Women's Clubs.

"Slow tempo. Adults. Good." DAR

"The director has given a nice blend to his material with a dash of humor for Adults and young people." Gen Fed of Women's Clubs (W Coast)

+ Fox W Coast Bus Ap 23 '38

"Solicitated in tone and slow in tempo, it is limited in audience appeal. Excellent for type, with good direction and cast. Adults." Al LeCoq, Auxiliary

"Sculpted continental type comedy lacking lightness, subtlety, and humor, but beautiful, photogenic with an excellent cast and attractive English scenery. Adults." Calif Cong of Par & Teachers

"Uneven direction and Technicolor photography, excellent cast and good comedy. Adults." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Ultra-daring sophistication, under the clever directorial touch of Alexander Korda, in delicate Technicolor, brings to the screen a picture of unusual notoriety. Costs are well supported. A definitely mature offering. S Calif Council of Fed Church Women

"Beautiful Technicolor photography and the excellent direction of Laurence Olivier gives the young barrister a wlast on sopid a tale. Adolescents, 8-12: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bus Ap 30 '38

Newspaper and Magazine Reviews

"Divorce and the canons of behavior are banded lightly about for a comedy of mistaken identity which piddles in the shadows of questionable taste. Adults." Christian Science Monitor p15 My 7 '38

"You'll find it rather good fun—brightly amusing. Comedies of manners and entertainer, this story begins rather slowly, and is spun out a bit too long—but having made these concessions to the British audience, this British motion picture technique, we have said the worst." Jesse Zunser

+ Cue p23 Ap 2 '38

"I found it considerably more entertaining than the majority of films I see. Most of the charm of this movie comes from the debonair and sophisticated spirit in which the story is told. It has a bit of an Arthur Schnitzler flavor. There are long stretches of mature dialogue, which is sprinkled with some real fifteen-cent words." Bert Harlen

+ Hollywood Spec p11 My 14 '38

"I can't report as to how funny it may get in the last half: the picture I walked out on was so awkward and flat that hope for it seemed absurd." Otis Ferguson

+ New Repub p333 Ap 20 '38

"Witty writing and deft comic acting have gone into 'The Divorce of Lady X.' Although it has a farcical outline, it is strikingly different from the daffy comedies which have been running a cycle in Hollywood. It relies on amusing and not uninteresting characterizations and a dialogue rather than on slapstick interludes and random banter. Howard Barnes

+ Time p714 Ap 1 '38

"[It is] a gay and urbane comedy, . The film is more nimble-witted than its hero and the lines are bright, the color most attractive and Mr. Reisman's writing is remarkably funny drunk sequence." F. S. Nugent

+ NY Times p17 Ap 1 '38

"It's one of those comedies where the British seem to be in the mood to pretend they are very French and gay." John Mosher

+ New Yorker p65 Ap 2 '38

"A neat pick-me-up for jaded grownups. Producer Korda's first try in Technicolor is a saucy farce with three attractive attributes: 1) provocative Eurasian-locking Merle Oberon cutting the comic corners with all her curves and fast ones; 2) a top-flight British cast; 3) Technicolor. Producer Korda's Technicolor is the best yet."

+ Time p23 Ap 11 '38

DR. EPAMEINONDAS

Panehelic film 90min Ap 1 '38

Cast: Paraskeva Oikonomou, D. Panagiotidou, Eugelen Brounon

Director: Toga Mizrahi

Screen writer: Toga Mizrahi

Greek, subtitled with English subtitles. This is the first Greek dialogue picture to be shown commercially in New York. A struggling worker photographs a hotel as a double for a physician who wants to take a vacation in Cairo.
MOTION PICTURE REVIEW DIGEST

DR. EPAMEINONDAS—Continued

Trade Paper Reviews

"[It] is O.K. for the Greek audiences, but lack of English titles limits its exhibitor value. The picture is amusing in a broad slapstick fashion, performed a musical, the musical angle is scant, but the Kalouts sisters handle songs and dances with facility." - Film Daily p5 Ap 9 '38

"Broad farce comedy, with Parazkeua Oiko
genou, (reputed to be best comedian in
Greek) is admirable entertainment for
Greek-language audiences. The picture looks
like box office in the field for which intended." + Variety p15 Ap 6 '38

DOCTOR RHYTHM. Paramount 80min
My 6 '38

Cast: Bing Crosby, Mary Carlisle, Beatrice
Lillie, Andy Devine, Rufe Davis, Laura
Hope Crews, Fred Reating

Director: Frank Tuttle

Music: John Burke. James V. Monaco

Music director: George Stoll

Screen writers: Jo Ewerling, Richard Connel

Based on the stage hit 'The Doctor of
Rhythm' by Serling O'Reen, O. Henry. A revue type
film in which four alumni of a New York
public school, the Central Park Zoo aim for
their annual outing. Crosby, a young physician,
accepts when Devine, a policeman, asks him
to be his Nomund for "There's Helpessness. All
part take in a police benefit show put on by
Beatrice Lillie.

Audience Suitability Ratings
"A: depends on taste; Y: probably amusing; C: not the best.

Christian Century p606 My 11 '38

"Highly entertaining musical comedy with a fresh and good
comedy sequences and an exceedingly capable cast. . . Good clean fun for
the family." Am Legion Auxiliary

"Mature," Calif Cong of Par & Teachers

"Lively and amusing musical farce, Family," Calif Fed of Business & Professional Women's
Clubs

"Good. An amusing story, Mature-family," DAR

"Highly entertaining for all. All ages," Gen Fed of Women's Clubs (W Coast)


"Light entertainment full of impossible situations. Mature." S Calif Council of Fed Church
Women

Fox W Coast Bul My 7 '38

"If one enjoys light musical farce, this picture
should please. Adolescents, 12-16: unob-
jectionable; children, 6-12: mature. + Motion Pictr R p5 Je 30 '38

"General patronage." Nat Legion of Decency My 5 '38

"A, Y & C: good musical comedy." Parents' M p33 Jl 31 '38

"Family. An entertaining comedy with some
nice musical numbers. Crosby is his usual pleasing self
and plenty of comedy is supplied by Beatrice Lillie." + Wdly Guide Ap 30 '38

Newspaper and Magazine Reviews

"Beatrice Lillie hits her stride as far as the
movies are concerned and saves this from being
just another musical. It is a regrettable drunken scene at the beginning. Adults and
young people. + Christian Science Monitor p15 My 7 '38

"Beatrice Lillie is at her best in 'Doctor Rhythm'; and Beatrice Lillie at her best is too. It is the picture that, that Paramount has
gathered such a splendid cast for 'Doctor Rhythm' and then given them nothing to do. . . But the picture is worth seeing for Mr. Crosby's
usual and humorous crooning of a couple of
tuneeful numbers with clever lyrics, and for Miss Lillie's inimitable romping." - P. T. Hartung

Commonweal pl61 Je 3 '38

"'Doctor Rhythm' becomes more than usually
good filmusical fare, speeded and gugged up by a lively story, whittles tunes, and the
cast of crooned withtings of Miss Lillie." Jesse Zunser

Cue p44 My 21 '38

"Excellent entertainment. The script gave
Frank Tuttle an opportunity to display in his
direction the lively sense of humor which makes this the sort of film which was designed only to amuse, and Frank makes it
vastly amusing. It tripped along gaily from beginning to end, with never a serious
punctuation throughout with just the right
number of musical and spectacle interpolations to
maintain the high level of the entertainment quality." + Hollywood Spec p7 Ap 30 '38

"Don't let anyone of [the plot] distract your at-
tention. Just relax and let Doc Crosby
throb you. That will fix you up dandy, particularly
if your blood is youngish." (2½ stars) Ruth Water-
bury

Liberty p57 My 28 '38

"'Doctor Rhythm' has the performers and
the situations to have made it a gay screen
comedy, but it is only intermittently
merry. . . . What is most unconventional in
the picture is the sustained pace which is so essential to
celluloid comedy. 'Doctor Rhythm' is mildly en-
tertaining and has to be an un-
nier." Howard Barnes

+ N Y Herald Tribune p12 My 19 '38

"Bing Crosby and Beatrice Lillie & Co. are wooing
the comic muse as though they had a $5 bet on its surrender. . . . What makes the laugh-
hunt all the more sinister is the disparity be-
tween the hunter and the hunted. . . . An ad-
antage—we might say the only advantage—is the informality of the show, the un-
tatitude for which Miss Lillie is largely and
blessedly responsible. . . . This puts her one up
in winsome crooning is almost too
liquid this time." F. S. Nugent

+ Time p25 My 19 '38

"This is really just the real Bing Crosby
film—and he is very pleasant in it—except for
the presence in its cast of Miss Beatrice Lillie.
. . . Delightful as she is, I do not think the
present film is altogether perfect. Perhaps it is
because we have so adored her on the stage
that we were too hard to judge the picture. We were
back there and that we were in some front row watching her. John Mosher

New Yorker p7 My 25 '38

"After the fashion of its kind, the plot of
'Doctor Rhythm' eventually ravel out into a
comic of musical personal papers and while [It]
provides a refreshing story that makes some sense and a great deal of non-
onsense it is so hit tunes and Frank Tuttle's
direction of a good cast help make this one of Crosby's best films. . . .

"Newsweek p33 My 9 '38

"When Miss Lillie indulges in the famous
rhythm song or the Double Damask Dinner
Napkin routine or the Jitter sequence the pic-
ture is funnier than anything you ever saw.
When she is off-screen there is a lamentable
impotent vacuum. But stick around. She'll be
back in a minute and you'll laugh yourself sick.
Attaway, Auntie Bea.

"Stag Jl 31 '38

"'Doctor Rhythm' which enjoys the services of
Crooner Bing Crosby, British Mimic Bea-
trice Lillie, and a rare collection of cinema-
andrews, is a titter tuning-up of O. Henry's
fable. At its best when Comedic Crosby is
listening to his own crooning and plots its
still foot forward with a breathless gypsy dance." + Time p44 My 9 '38

Trade Paper Reviews

"A musical medico with just what it takes
to administer a rejuvenating hypo to all ing
"crossover" movies. It is a pleasant enough thing in itself, and it is a
all of Crosby's recent efforts, but, even with-
out the singing, is a high品位 acting part of the picture. Croon, the opus could hold
its own as topflight comedy entertainment.
"Family." + Boxoffice p87 Ap 30 '38
"Roasting only two big production numbers this intimate film musical is a vast relief from the spectacular type of offering with which Bing Crosby has become associated... A steadily-amusing musical comedy which will please Crosby fans and win the moviegoing public over to Beatrice Lillie."

**+ Film Curb** p3 Apr 30 '38

"Genial musical comedy with Crosby at his best should heavy box office business."

**+ Film Daily** p4 Apr 30 '38

"Lots of fun for all audiences, chock full of drama, gags, songs, this has Bing Crosby as good as ever; Beatrice Lillie is a scream; the rest of the cast play the gags right into the bit... Whole show has been given fine production, with some laughable directional touches to help." 

**+ Exhibitor** p123 My 1 '38

"After several previous tries in Hollywood films, Beatrice Lillie finally cuts loose with her exaggerated characterizations and satiric nonsense, and as a result 'Dr. Rhythm,' in which she is co-starred with Bing Crosby and Mary Carlisle, will get heavy first run bookings this spring. There is good marquee display in the title and top names, and customers will spread favorable comment after leaving theatres. This film should do nice business."

**+ Variety** p3 My 1 '38

"One of the lightest and most flippant but also one of the most entertaining of the Bing Crosby pictures 'Dr. Rhythm' flows smoothly, hilariously and creditably to all concerned through 80 minutes of diversified fun and musical." 

**+ Variety (Hollywood)** p3 Ap 23 '38

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**EMIL.** Wainwright-Olympia 68min Ap 14 '38

**Cast:** George Hayes. Mary Glynn. Clare Greet. John Williams.

**Director:** Milton Rosmer

**Screen writer:** Cyrus Brooks

Based on the novel, Emil and the Detectives, by Eric Kastner. Filmed in England. Previously produced in Germany several years ago by UFA. A young lad, Emil, sent to his grandmother in London, with six pounds in his pocket is given drugged candy by a man and then is robbed. Befriended by a group of London urchins he captures the crook.

**Newspaper and Magazine Reviews**

"It starts astonishingly, with a delightful bit of fantasy, but it falters badly when it assembles its child actors... Technically, the production is downright bad. It is marred by poor lighting, sound and photography."

Howard Barnes

**— N Y Herald Tribune** p5 Ap 15 '38

"It is a pleasant enough bit of juvenile fiction, played by a pleasant enough juvenile cast, but almost too mild to withstand the rigors of a Broadway Spring. An adult in its presence feels like an interloper in the youngsters' wing of a branch library... The young folks should enjoy it, but I feel the most it can expect of adults is tolerance."

F. S. Nugent

**— N Y Times** p23 Ap 15 '38

**Trade Paper Reviews**

"A simple yarn that attempts to blend fantasy and reality becomes an exaggerated version of children playing detectives in their own make-believe world. The film's style and defects are apparent in the sound recording and lighting effects which are below standard. Despite the winning and realistic performances of a number of the child actors, the cast is devoid of names, making it a dubious boxoffice bet. Family."

**+ Boxoffice** p29 Ap 23 '38

"Inept production with fair cast has appeal only for children... Technically the picture is below par."

**+ Film Daily** p6 Ap 18 '38

"Over at Charing Cross Emil is probably one of the most daring scooter riders of his age and weight. But he'd better not get lost on New York's 10th Avenue. The Hell's Kitchen gang would find an easy mark... 'Emil' is much too puerile to seek other than a juvenile audience."

**+ Variety** p28 Ap 27 '38

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**EXTORTION.** Columbia 57min Ap 25 '38

**Cast:** Scott Colton. Mary Russell. Thurston Hall, Arthur Loft.

**Director:** Lambert Hillyer

**Screen writer:** Earl Felton

A mystery story with a college background.

**Audience Suitability Ratings**

"The plot is worked out in an interesting fashion; intelligently directed and adequately enacted. Adults and young people."

**B Coast Previews Committee**

**— Variety,** p57 Ap 25 '38

**— Variety,** p57 Ap 25 '38

"General patronage."

**Nat Legion of Decency** My 26 '38

**Trade Paper Reviews**

"Good murder mystery in college setting keeps the customers guessing to finale."

**+ Variety** p28 Ap 27 '38

"Well put together, with plenty of suspects, numerous good clues (spurious ones, too), the entire play handled without too much gravity, this should please the mystery fans, offer exhibitors exploitation possibilities."

**+ Exhibitor** p123 My 1 '38

"Collegiate background for a B mystery which fails to impress. Film wavers between mystery and farce and is never altogether successful although the mystery is better than the farce."

**— Variety** p5 My 4 '38

"Thinking exhibitors will evade 'Extortion' lest their patrons gain the idea that they, like too many of their less wise brethren in the theatre field, are collecting from both ends via the commercial ad film route. In addition to its glaring exploitation of a well known make of radio receiving set the theme of which is figuratively crammed down the throats of the paying customers, the mystery at no time soars above possibility of appeal to mentalities of children of ten years or less."

**— Variety (Hollywood)** p3 May 2 '38

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**FAREWELL AGAIN.** See Troopship

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**FEMALE FUGITIVE.** Monogram 58-60 min Ap 15 '38

**Cast:** Evelyn Venable. Craig Reynolds. Reed Hadley. John Kelly.

**Director:** William Nigh

**Screen writers:** John T. Neville. Bennett R. Cohen

Miss Venable, wife of Craig Reynolds, gangster, is unwittingly drawn into trouble. She escapes and becomes a cook for Reed Hadley, artist. Her husband finds out where she is and arrives to take her back but is shot by police and the way is paved for her romance with the artist.

**Audience Suitability Ratings**

"Adults."

**Nat Legion of Decency** Ap 21 '38

"A: poor; Y & C: no." 

**— Parents' M** p33 JI '38

**Newspaper and Magazine Reviews**

"[I]t is neither estimable, amusing nor plausible. Fate of it is just plain bad. How bewildering."

B. C.

**— N Y Times** p12 Ap 11 '38
MOTION PICTURE REVIEW DIGEST

FEemale Fugitive—Continued

Trade Paper Reviews

"This one from the racketa school is inade-quate in many respects, not the least important of which is credibility. The little action that takes place is confined to the opening and closing periods. Shock situations obtain throughout. Family." —Boxoffice p15 Ap 16 '38

"A fairly exciting action drama marred by an incompetent supporting cast." + Film Curb p7 Ap 25 '38

The theme had good possibilities, if it had been prepared with an adequate script- ing and interpreted by a competent cast. But it lacks both. —Film Daily p7 Ap 15 '38

"Estimate: pleasant lower dueller." —Philia Exhibitor p115 Ap 15 '38

"By no means to lead a program, but okay down under stuff... In its class this combina-tion drawing room and racket drama is better than average." + Variety p15 Ap 13 '38

"Satisfactory for its neighborhood objective. 'Female Fugitive' offers mild entertainment, and a bit of truth is evident in the complex impli-cations of its attractive title. References to Schopenhauer and Nietzsche in the dialog at-tempts to add a bit of class to the truillence of an artist and a refugee crook's wife with more than ordinary interest. Disappointing in studio but, the psychological angles fail to compensate for lack of physical action which keeps the melo-drama uppermost." + Variety (Hollywood) p3 Ap 25 '38

FEUD MAKER. Republic 55min Ap 4 '38

Cast; Bob Steele. Marion Weldon. Karl Hackett

Director: Sam Newfield

A western melodrama.

Audience Suitability Ratings

"General patronage." —Nat Legion of Decency Ap 7 '38

Trade Paper Reviews

"Bob Steele is plenty okay in this one. It's a good Western bolstered by a yarn that has more bite than the average sagebrush vehicle. Family." —Boxoffice p13 Ap 16 '38

"Strictly speaking, this is likely to please the addicts. Steele does some good flat-work; there are several gun fights. Estimate: okay Western." + —Philia Exhibitor p116 Ap 15 '38

THE FIGHT FOR PEACE. Warwick

70min My 13 '38

Narrator: David Ross

Original story: Hendrik Willem Van Loon

Screen writer: Don Bartlett

Using clips from the recent war material in newsreels, this is a strong plea for peace. It shows the horrors of war in various countries and by the use of maps, subtitles and com-mentary, presents contemporary history. Hitler, Mussolini, Eden, Goebbels, Stalin, Hirohito and Chiang Kai-Shek are shown.

Newspaper and Magazine Reviews

"Mounting indignation against the rising tide of international outlawry and monstrous world-arming programs is crystallized this week in the furiously angry, whippee scornful, shock-ingly frank and brutal documentary film, 'The Fight for Peace.'... It is a frightening, stirring and provocative venture, but as a whole we recommend to everyone." —Jesse Zunser

+ —Cue p38 My 14 '38

"It may be worth recording that members of the audience which saw 'The Fight for Peace' with me broke into hysterical laughter. The fact that they did so was shocking to me, yet it suggests that they had been shocked also, and to no useful end; the shock, perhaps, had been brought on by the film itself. This is not to say that it is impossible to believe that certain others derived a positive benefit from the horror they felt... Documents can mean too many things. They are knives with double edges, and we had best be careful to study how to hold them." —Mark Van Doren

Nation p36 My 21 '38

"It was a pleasure that neither Mr. Van Loon, nor the editors of this documentary had been told that this sort of film history had been done up to date. The past years have added little to preceding screen accounts of the struggle for power between the Fascist powers and the democracies. If there is any substan-tial virtue in this reassembling of well-known clips, it is that they have been so arranged as to point away at the most sordid and horrible aspects of modern warfare. 'The Fight for Peace' is never a pretty picture and frequently it gives one a definitely sickening sensation." —Howard Barnes

+ —N Y Herald Tribune p6 My 14 '38

"The Fight for Peace," which Hendrik Wil-lern Van Loon has worked up for us, isn't no-table for novelty. We need hardly be re-minded with this work of this particular Mussolin-li look like. It's the story we hear all the time now, but the repetition doesn't seem to make it any less true. It's not the film of the year. —New Yorker p3 My 14 '38

"An effective narrative has been written by Hendrik Willem Van Loon, a very inclined, rather than a pacifist and declares himself willing to go through a little more fighting to prove that 'it can't happen here.'" —Newsweek p21 My 23 '38

"[It is] stuff for sturdy stomachs only. Like most articulate protests against the war, it is an attack on the makers of 'The Fight for Peace' tell only what they want to tell, but their film hits home with a sickening thud." + Time p64 My 23 '38

Trade Paper Reviews

"J. M. Milleiten, producer, and Al Young, film editor, have turned out a terrific, utitng indi-cment against war, one of the best of its kind. War, in its cold, stunning horror, is depicted in these pictures which are actual scenes, not camouflaged. Adults." + —Boxoffice p29 Ap 23 '38

"A strong produced documentary film accen-ting the horrible features of war, this film should be seen by all intelligent human beings interested in the world conditions. No indictment against war—will be appreciated by clear-thinking moviegoers. Offers splendid ex-planation of possibilities." + —Film Curb p20 Ap 30 '38

"Grim, even brutal, highlighted by scenes of destruction, despair and horror. 'The Fight for Peace' is a powerful indictment of the nations that are burdening war on their neighbors today—and it shows what happens to the nation that is lulled into security by listening to pacificist propaganda predicting peace is just around the corner." + Film Daily p6 Ap 19 '38

"Estimate: hardly salable topical picture." + —Motion Pict Daily p4 Ap 20 '38

"Presents nothing new for the screen, either editorially or in scenes presented. Box office possibilities are limited despite the timeliness of the subject and the sound treatment of it. There have been too many similar films which have come before; these will prove to take some of the dew of newness off 'Fight for Peace.'" + Variety p13 My 18 '38

"While this is a photographic pronouncement against war, it is something that should be seen by all thinking persons, for it drives home to its spectators the horrors of the recent conflict. As such, it should be screened, newsworthy, important, but as a single feature, advertised in advance as to its content, which in spots, is far too gruesome for the majority of men and for all children." + Variety (Hollywood) p3 Je 8 '38
THE FIRST HUNDRED YEARS. MGM 70-75min Mr 11 ’38
Director: Richard Thorpe
Lyrics: Bob Wright, Chet Forrest
Music: Dr William Axt
Original story: Norman Krasna
Screen writer: Melville Baker

The tale considers the problems of young married people. Robert Montgomery portrays a successful actor’s agent who is married to Robert Montgomery, unemployed yacht designer. When he obtains a position in a Massachusetts shipping company, his wife refuses to give up her successful business and accompanies him. The marriage founders and divorce seems imminent until Miss Bruce discovers she is to have a baby and they are reconciled, driving to Montgomery’s new job together.

SEE ALSO issue of April 4

Audience Suitability Ratings
“A: depends on taste; Y: doubtful; C: no.”
Christian Century p145 Ap 6 ’38
“Mediocre, Mature.” D.A.R.
+ Fox W Coast Bul Mr 19 ’38
“Highly entertaining. Adults.” Am Legion Auxiliary

An important cast, well-written lines and excellent photography and production make this picture better-than-average entertainment, although the story itself offers little that is new. Adults.” Calif Cong of Par & Teachers

“Delightfully human social-comedy, modern in theme, skillfully directed and with excellent production values. Adult.” Calif Fed of Business & Professional Women’s Clubs

“Good. Tite; good comedy relief. Adults.” DAR

“Pleasantly amusing with a touch of sentimentality. Adults and young people.” Gen Fed of Women’s Clubs (W Coast)


“Well acted domestic comedy with clever dialogue. Adults.” Nat Soc of New England Women

“Although the settings are beautiful and dialogue appropriate, yet the whole lacks sincerity. The announcement of the ‘blessed event’ was straightened out from misunderstanding was made in a most disagreeable and crude manner. An unsatisfactory, plot with drinking, murder, and divorce. S Calif Council of Fed Church Women

“Sentiment, a good cast and expensive looking might make this a certain amount of popular appeal, but it is not a significant edition to the many case histories of its kind which have already been filmed. Adolescents: inappropriate material; children: no. Adults.” Women’s Univ Club, Los Angeles

Fox W Coast Bul Mr 26 ’38

“A: entertaining comedy; Y: mature; C: no.” Parents’ M p64 My ’38

Newspaper and Magazine Reviews

“While the picture isn’t a whopper, there are many agreeably comic moments, and it is nicely diverting.” Jesse Zenser
+ Cue p144 Ap 10 ’38

“The attractive performances of Robert Montgomery and Virginia Bruce and some good dialogue give charm to rather trivial story. Moderate entertainment.”
+ Film Wkly p23 Ap 2 ’38

“A stage producer is going to make an honest story of the married woman in business and the problems which confront her. In fortunate choice of scenery and her love life. But this week’s two attempts to face that situation (the above film and Women Are Like That) result in inconclusive solutions as to weaken the great essential interest this theme possesses.” (3½ stars) Ruth Waterbury
Liberty p149 My 14 ’38

“The film is handsomely mounted and, with Robert Montgomery playing a husband with a stoic, because the fall for Virginia Bruce, a wife with equal gumption, may be diagnosed as pleasant sentimental make-believe.” R. W. Dana
+ N Y Herald Tribune p12 My 13 ’38

“Nobody has ever discovered a way of yawn- ing politely. Unfortunately we have certainly infringed his copyright today on behalf of ‘The First 100 Years,’ a production so well- mannered that even to grip it with a daintily stifled yawn might seem a little crude. It isn’t just that it is dullish, in a beautifully behaved sort of way (and goodness knows) we can at least be grateful for good behavior in our comedies, since we don’t seem to be able to get comedy: this film is also inextricably feature-length.” B. C. + N Y Times My 13 ’38

“If you come forth from your snooze during any instant of the alternating on the screen, you won’t find any irregularities to keep you awake.” John Mosher
+ New Yorker p72 Ap 16 ’38

“[It] is familiar in theme and solution, but bright dialogues and fresh treatment transform it into appealing comedy.”
+ Newsweek p22 Ap 11 ’38

“Hiding here behind a vaguely Class-B front is one of the better comedies of the season. . . Good antidote for the ‘mad-hatter’ series.”
+ Stage p51 My ’38

Trade Paper Reviews

“Expertly acted and smoothly directed, this amusing light comedy will entertain general audiences everywhere.”
+ Film Curb p6 My 21 ’38

FLIGHT INTO NOWHERE. Columbia 62min Ap 18 ’38
Cast: Jack Holt, Dick Purcell, Jacqueline Veh, Evelyn Burke
Director: Lewis D. Collins
Original story: William Bloom. Clarence Jay Schneider
Screen writers: Jefferson Parker. Gordon Rigby

An aviation film which capitalizes on the newspaper and magazine reviews of finding and signing Paul Redfern, lost eleven years ago when his plane crashed somewhere in the South American jungles.

SEE ALSO issue of April 4

Audience Suitability Ratings

“A:”
Nat Legion of Decency Je 9 ’38

“A & Y: fair; C: unsuitable.”
+ Parents’ M p52 Jl 38

Newspaper and Magazine Reviews

“Least of the obstacles which Jack Holt is accustomed to overcoming is the law of probabilities. Nothing is too fantastic for him. . . Of course, if you do insist upon a shade of plausibility—if you accept fact that the greatest and unconquerable superman that he is—then this one may be a bit hard to take.” B. C.
+ N Y Times p13 My 25 ’38

Reviewed by Russell Maloney
New Yorker p87 My 7 ’38

Trade Paper Reviews

“A better-than-average adventure film made to order for action fans and the numerous admirers of stalwart Jack Holt. . . He again delivers a performance as a hero-loving fans.]
+ Film Curb p5 My 14 ’38

“Wild yarn of aviation coked up with jungle stuff that longs for proof and misses.”
+ Film Daily p20 My 20 ’38

“Packed with action, thrills, adventure, it should prove acceptable fare for the Holt fans.”
Estimate: good program for dual fare.”
+ Phila Exhibitor p105 Ap 1 ’38
FLIGHT INTO NOWHERE—Continued

"Fair action melodrama, which should do all right in the duals on what following Jack Holt has. After a very brisk start, the story falters about midway, setting too near the swamps of confusion."

+ Variety p15 My 4 '38

FOOLS FOR SCANDAL Warner-First national 85min Ap 16 '38

Cast: Carole Lombard, Fernand Gravet, Ralph Bellamy, Allen Jenkins, Isabel Jeans, Manuel Wilcox

Director: Mervyn LeRoy

Music and lyrics: Richard Rodgers, Lorenz Hart

Music director: Leo F. Forstein

Screen writers: Herbert Fields, Joseph Fields

Based on the play Return Engagement by Nancy Hamilton, James Shute and Rosemary Casey. The plot idea is that if a man will make a persistent pest of himself, he may capture the fancy of his lady love. Fernand Gravet, a great laurels to fame, has assumed her team. He has captured his interest. Women's and entertainment.

Mr. Parents' Sophisticated Christian about has. confusion."

+ Variety p15 My 4 '38

"A: good of kind: Y; perhaps: C; hardly.
   + Christian Century p74 My 4 '38

"Medioore. Adults. Disappointing, daffy comedy." DAR

"A good many of the comedy situations in the picture seem to have been lifted from films of the past but they are rather cleverly assembled and are still funny. . . Mr. Gravet and Miss Lombard should be a popular comedy team. Adolescents: sophisticated; children: no interest. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Ap 9 '38

"A poor story for a good cast. Adults." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Beautifully staged and satisfyingly cast, but handicapped by insufficient dramatic material. Adults." Calif Fed of Business & Professional Women's Clubs

"Though the plot is flimsy, the production values are very good, settings and costumes lovely; the narrative and situations very clever and all parts well cast. Gay, diverting entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Refreshing, different, but trivial entertainment. . . Sophisticated but inoffensive adult entertainment."

"Some of the gags are deftly handled, the settings and photography are attractive, but, as a whole, the film lacks spontaneity and adds no laurel to a distinguished cast. Adults." Nat Soc of New England Women

"Inclined to get tiresome, and there is a great deal of shouting on the part of the lady. Light entertainment for adults." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 30 '38

Reviewed by Harold Turney

"A great many of the comedy situations in the picture seem to have been lifted from films of the past but they are rather cleverly assembled and still funny. Adolescents. 12-16: sophisticated; children, 8-12: no interest."

+ Motion Pict R p7 Ap 30 '38

"Adults."

Nat Legion of Decency Ap 7 '38

"A: fair; Y: sophisticated; C: no interest."

+ Parents' M p10 Je 38

"Mature."

Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Exaggeration has been substituted for imagination, the script is duller than a weather report. Such engaging principals as Carole Lombard and Fernand Gravet deserve better. Adults."

— Christian Science Monitor p15 Ap 30 '38

"All in all, 'Fools For Scandal' is pleasant to all make your stomach. But when, one considers the ass of itself that civilization is making throughout the world, is a matter of great importance.

+ Hollywood Spec p6 Mr 26 '38

"Here is another version of that too-familiar romance between a harebrained, beautiful heroine and a half-witted, rich, and dashing suitor. The Temple appears as dignified as Chief Justice Hughes by comparison. Two years ago, even Fox, with its most expensive films, was not a match for such a glut of goofy love stories, it might have got its full quota of laughs." (½ stars) Ruth Waterbury

Liberty p38 My 7 '38

"Carole Lombard and Fernand Gravet in a great big mistake." John Mosher

— New Yorker p65 Ap 2 '38

"The story is so lacking in sprints and humor that even the frantic efforts of its two stars cannot make with Ralph Bellamy, Allen Jenkins, and Isabel Jeans, are unable to make up the deficiency."

— Newsweek p24 Ap 4 '38

"Miss Lombard and Mr. Gravet take this concoction in their comic stride and give the film a personal vigor that is not provided in an over-manicured screenplay. Haywire comedy, not quite sane and not quite insane."

Stage p51 My 38

"In spite of Actress Lombard's strident earthiness, the result is as unearthly as Actor Gravet's French-flavored, concave British infection, as wooden as Charlie McCarthy—whom Action, and Gravet's claw-hammered cast and starchy shirt front, resembles. . . Producer LeRoy is best at purposeful melodrama. . . In drawing-room comedy his approach is parvenu."

— Time p29 Ap 4 '38

Trade Paper Reviews

"The frothy farce comedy cycle has about run its course and while this latest entry has such brilliant assets as that alluring combination of Carole Lombard, and that fascinating Frenchman, Fernand Gravet, the story is completely unbelievable and only intermittently amusing. . . Best suited to city audiences."

+ Film Curb p4 Ap 9 '38

"Fans who hold that the personalities of film players are her more vital assets than the vehicles in which they appear probably will find entertainment in 'Fools for Scandal.' The picture otherwise fails at any time to move more than mildly spark. To call up a similar, the action is reminiscent of a bottled beverage, which is carefully poured out, leaves mostly foam or froth in the glass."

+ Film Daily p6 Mr 29 '38

"Film contains a few humorous situations but fails to maintain distinction. Audience reaction was very mild. It will take a lot of ballyhoo to put it across, but word-of-mouth works help much."

+ Phila Exhibitor p109 Ap 1 '38

"[11] is not the best directed blow LeRoy has made for his box-office by a box that does not entirely miss, however. 'Fools for Scandal' has many diverting moments and, on the whole, is not enough to deserve an average business or more.""
FOUR MEN AND A PRAYER. 20th century-Tv Fox 85min Ap 29 '38
Cast: Loretta Young, Richard Greene, George Sanders, David Niven, C. Aubrey Smith, Edward Bromberg
Director: John Ford
Music director: Louis Silvers
Screen writers: Richard Sherman, Sonya Levien, Walter Ferris.

Based on the novel of the same title by David Garth. This is the tale of four English brothers who set out to clear their father's name and are discovered and arrested from the army and murdered because of a mysterious plot.

Audience Suitability Ratings
+A & Y: fine of kind; C: too strong. +
Christian Century p79 My 25 '39
+Excellent. Adults." DAR
+ + Fox W Coast Bul Ap 23 '38

"Mystery melodrama, with a notable cast and good production. The incidental features such as the relationship between the boys and with the father, and the pleasant love story are quite career-making. One can go beyond the plot so complex and some of the scenes are so brutal, that the general effect is not a pleasant one. Especially harrowing are the scenes in which a hundred defenseless men, women, and children are murdered with rifles and guns. Adults." Calif Cong of Par & Teachers.

"Excellently cast, suspenseful and abounding in excitement, but abrupt changes in locale and tense and confusing atmosphere." Calif Fed of Business & Professional Women's Clubs.

"Interesting and most entertaining. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Tense entertainment which becomes somewhat monotonous in the unfolding. Adults." Nat Council of Jewish Women.


"Highly entertaining and well cast. Mature." S Calif Council of Fed Church Women

"To follow the plot of this mystery film through its maze of complexities requires a measure of concentration. ... Were it not for the intrusive and often absurd presence of a girl in Regional adventure, the picture would have been more "newsworthy." But the dragged-in romance makes it savors sometimes of farce. Good acting, however, almost compensates for the book's failings. The end, due to its fine and motivating theme, is worth attention. Adolescents: rather heavy fare; children: too much violence. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Ap 30 '38

"General patronage." Nat Legion of Decency Ap 28 '38

"A & Y: good adventure yarn; C: too violent. +
+ Parents' M p52 JI '38

Newspaper and Magazine Reviews

"A handsome and exciting film. Adults and young people." Commonweal p106 My 20 '38

"Director John Ford guides his four men well in this drama of modern war technique. The puzzle is: Who or what is the prayer?" M. F. Windish, Commonweal p106 My 20 '38

"Such readers who, upon viewing 'Four Men and a Prayer,' may innocently imagine they are seeing Installation 12 of The Rover Boys in Danger, may be forgiven. ... Understand, now, it is not a dance, if youthful, film melodrama... But—following David Garth's excellent original novel—it starts out with every promise of being something very special in the way of celluloid excitement, then veers away and bogs down in a welter of confusion, with a four-cornered and pointless something wobbling all around the world." Jesse Zunser

— + Cue p12 My 7 '38

"Beautifully done, thanks to the brilliant direction of John Ford, this heart-warming story comes to the screen as one of the very few films we have had this season. Superbly mounted and artistically photographed, it has much to offer in a visual way." + + Hollywood Rep My 10 '38

"Every vitamin of entertainment is packed herein, the beat of distant drums, the perfume of flowers in the background, and the world's most romantic cities. Humor is present too, plus terrific pace from a keenly adroit cast, excellently directed by John Ford. And all this is topped by one Richard Greene, most newly discovered and very, very, my., (3% stars) with Waterhouse." Liberty p57 My 28 '38

"John Ford has put the stamp of brilliant direction on 'Four Men and a Prayer,' but the new offering leaves a good deal to be desired as persuasive entertainment. It starts out to be something in a tough, tough, tough, tough mold. The plot is so complex and some of the scenes are so brutal that the general effect is not at all pleasant. Especially harrowing are the scenes in which a hundred defenseless men, women, and children are murdered with rifles and guns. Adults."

+ + N Y Herald Tribune p6 My 7 '38

"A beau gestic piece, directed by John Ford, who loves to create melodrama and a mighty one it is too. The plot is as complex as the New England coast. It has been energetically told, compactly presented and can be depended on to keep the Roxy pleasantly occupied for the next week or so." F. S. Nugent, New Yorker p93 My 14 '38

"John Ford (of 'The Informer') has welded a grim South American revolution and sun-dry globe-grilling adventures into high-powered—if Rover Boyish—screen excitement." + + Newweek p23 My 2 '38

"While it is both a mystery, character, and action film, there is a splendid unity and clarity to the photoplay that makes you think maybe you're watching one of the masterpieces. But once this crescendo is past and an uncertain anti-gunplay theme begins to take precedence and the screenplay starts to resolve into an anticlimax... A picture that almost hits the bull's eye."

— Stage p45 Je 16 '38

Time p43 My 2 '38

Trade Paper Reviews

"Mounted with impressive production values, the film version of David Garth's book emerges as an enthralling mystery melodrama, transcending in every department, the usual picture of such category. The feature should have widespread and general audience appeal and build to packed houses in first run showings. Fam-
ily." + Boxoffice p57 My 30 '38

"An exciting and thrilling action melodrama, produced on a sumptuous scale, this has been expertly designed to suit the tastes of a vast majority of the audience. A well-planned combining action, romance, comedy and drama is neatly blended by the facile direction of John Ford, who turns in another smooth and film story."

— Film Curb p10 Ap 30 '38

"Here is a stirring melodrama done with taste and some distinction by John Ford. Ford has given the picture a fast tempo and in addition to gaining splendid performances from a quartet of stars top lighted moments. Kenneth Macgowan rates credit as associate producer." + Film Daily p8 Ap 26 '38

MOTION PICTURE REVIEW DIGEST 25
FOUR MEN AND A PRAYER—Continued

"One of those exhilarating class pictures, this contains a considerable amount of action, blood, which should help its reception among the masses. Estimate: high rating program."

+ Phila Exhibitor p124 My 1 '38

"With a top director and an excellent cast of players, 'Four Men and a Prayer' starts out as exciting melodrama, promising interest, and is romantically adventurous angles. It finishes as a piece of disappointing entertainment. Box office response probably will be below the expectations. Rather, it is a weak player list ... It seems to have everything except a convincing story."

+ Variety p22 Ap 27 '38

"Stirring melodrama with intense heart interest, spelling certain box office strength, is here created. The picture is made with every precaution of taste, elegance and entertainment shrewdness to support its picturesque character."

+ Variety (Hollywood) p3 Ap 20 '38

G

GAIETY GIRLS. London films-United artists 72min Mr 18 '38

Cast: Jack Hubert, Patricia Ellis, Arthur Madox, Googie Withers

Director: Thornton Freeland

Screen writer: Arthur Macrae

Filmed in England. Musical with a Paris local and a mistaken identity theme. A chorus girl, Patricia Ellis meets a young millionaire whom she thinks is a reporter. After complications they fall in love.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: perhaps; Y: fair; C: doubtful interest."

Christian Century p966 My 11 '38

"The story is not new but follows an anticipated outline in a smoothly pleasant way. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul Ap 16 '38

"Adults."

Nat Legion of Decency Ap 14 '38

"A: very good; Y: sophisticated; C: too mature."

+ Parents' M p64 My '38

"A very pleasant change."

+ Scholastic p12 Ap 23 '38

"Family, Refreshingly different in style."

+ Wdly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 My 14 '38

"'Gaiety Girls' is, to be sure, no Hollywood super-spectacular musical—which may be something to be grateful for. It is just a small-budgeted, unostentatious, pleasant, and tuneful minor musical, with some good dancing, several whistleable tunes, nice singing, chuckling comedy and smooth acting." Jesse Zunser

+ Cue p38 Ap 2 '38

"The new British film starts with two strikes against it, for it has neither well known stars nor sensational production numbers to excite public interest. Nevertheless, 'The Gaiety Girls' is an amiable entertainment, with a refreshing plot outline and a sly comic exaggeration. While it is not likely to make much time with American audiences, it has more than one interlude of the broad and helpful kind." Hollywood Times

+ N Y Herald Tribune p11 Mr 31 '38

"After the surfeit of sprawling, attenuated variety bills Hollywood has been passing off as musical comedies, it is altogether refreshing to meet a compact, clever and tuneful show which knows its business and goes about it with such alacrity. Mr. Korda hasn't wasted time, his or ours, and he hasn't wasted production costs either. He travels pretty cheaply but smartly, and it fills the distance from point to point with unaffected enjoyment." F. S. Nugent

+ Times p15 Mr 31 '38

"The best film of the week. "The Gaiety Girls" is British. ... It's nice, polite Piccadilly material." John Mosher

+ N Y Tribune p61 Ap 9 '38

"'The Gaiety Girls' is no supper musical, but it has a vitality, an unpretentious series of misunderstandings, and a freshness of detail that makes it on the upbeat. Chances are you'll enjoy it." Katharine Best

+ Stage p57 Ap '38

GANGS OF NEW YORK. Republic 67min My 16 '38


Director: James Cruze

Screen writer: Wellyn Totman, Sam Fuller, Charles F. Royal

Based on the book of the same title by Herbert Asbury. Charles Bickford portrays a poltroon hero who assembles a gang of thugs who joins the gang while the chief is in prison. He gets the evidence and finds himself in a light shining on his identity is disclosed. In the end he wipes the gangs out.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 2 '38

"Family. A bit improbable but none the less a good yarn."

+ Wdly Guide My 28 '38

Newspaper and Magazine Reviews

"It's swift, exciting, bang-bang, cops-and-robbers melodrama—thoroughly competent, adequately tense (if illogical), and properly brutal. As such, it's as good a grade B action movie as any one has a right reasonably to expect." Jesse Zunser

+ Cue p8 My 28 '38

Trade Paper Reviews

"An average gangster picture that gains some distinction from the creditable performances turned in by the leading players. It has a newish slant on the familiar pulp leader and detective impersonating the gang leader in the effort to arrest the 'mob.' Family."

+ Picture p97 My 28 '38

"Charles Bickford does splendid work in this exciting melodrama—one of the best of the gangster cycle."

+ Film Curb p8 My 28 '38

"While this film develops nothing particularly new in the well canvassed field of gangster films, it does prove again that Charles Bickford is a powerful actor in the type of role he can play so colorfully. ... The direction of James Cruze is particularly worthy of note, for he deals in a smooth, closely knit document that moves forward with increasing tension to a conclusive finish."

+ Film Daily p10 My 23 '38

+ Motion Pic Daily p8 My 22 '38

"This demonstrates that, with a good director, first-rate names, better-known feature players, a price point can be turned out equal in any way to that of the larger companies. Estimate: good crime thriller."

+ Motion Pic Daily p10 My 24 '38

"[It is] a first-rate gangster melodrama. That it registers so concisely is largely due to James Cruze's skill as director. With Charles Bickford, in a dual role, and Ann Dvorak as principal names for the lights, film has an added asset. But it will get principal substance in dual spots where the picture is sure to be a strong entry currently."

+ Variety p13 My 25 '38
GIRL IN THE STREET. Gaumont British 70min My 25 '38
Cast: Anna Neagle, Tullo Carminati. Robert Douglas, Horace Hodges
Director: Herbert Wilcox
Origin, Screen writers: Florence Trainer, Monckton Hoffe
Filmed in England. Released previously under the title 'The Case for Love.'

It's a moot question whether the worst British pictures are worse than the worst Hollywood ones but for 'Girl in the Street' as a runner-up in any Worst Ten Films contest. It's completely formulaized Cinderella romance, bland and shallow, devoid of interest, substance, movement, or any of the qualities you generally expect in any motion picture. Jesse Zunser.

Audience Suitability Ratings
"Adults." Nat Legion of Decency Je 2 '38

Newspaper and Magazine Reviews
"It's a moot question whether the worst British pictures are worse than the worst Hollywood ones but for 'Girl in the Street.' Herbert Wilcox has achieved a striking amalgamation of brilliant cross-cutting and many of those tricks of photoplay illusion that should set up and sustain a series of dramatic moods. For all his misadventures, though, the show is neither an exciting nor a persuasive entertainment." Herald Tribune.

NY Herald Tribune p26 My 26 '38
"If there were a collector for public entertainers, Wilcox's customers of. Unfortunately there is not, he probably would have been constrained, poor soul, to admit Herbert Wilcox's 'Girl in the Street' duty free. Not because it is a work of art, perish the thought! but because it is an article of small value, affecting the American market neither one way nor the other. Mr. Wilcox has given us better things, and so have Anna Neagle and Tullo Carminati." F. S. Nugent.

NY Times p21 My 26 '38
"It is possible that in one of your trips to the downtown-favor neighborhood houses you may bump into a Gaumont British import called 'Girl in the Street.' This will do you no harm, and no good. Russell Malone." New Yorker p90 Je 4 '38

For far too grim and determined a gamine for this Cinderella story, vaunted Actress Neagle succeeds largely in proving that even she can make a B. Time p12 Je 6 '38

Trade Paper Reviews
"This Herbert Wilcox production adheres so rigidly to the framework set for it that mighty little humaneness appears. Only during too rare moments of splendid dramatic conflict does the Wilcox hand show itself. Anna Neagle is more winsome as a night club dancer than she is in the street urchin portion of her role. Family." Boxoffice p39 Je 4 '38

"Anna Neagle's first American appearance since her triumphant 'Queen Victoria' is a mildly entertaining and rather harmless British film. She plays the part of a heroine in an innocuous film—rather on the dull side." Film Cut p4 Je 4 '38

"Dull and tiresome outmoded Cinderella yarn places Anna Neagle in very poor light. This is a strange sort of museum piece, and one wonders why Producer-Director Herbert Wilcox wasted time and energy on it." Film Daily p3 My 27 '38

"A depressing little programmer, with a familiar story, inferior technical treatment, this is distinguished only by Leslie Banks' fine portrait of a madly jealous man, a certain suspense in the closing scenes. . . This is for the neighborhood theater. Write British product." + Phila Exhibitor p139 Je 1 '38

GIRL OF THE GOLDEN WEST. MGM 120min Mr 18 '38
Cast: Jeanette MacDonald, Nelson Eddy. Walter Pidgeon, Leo Carrillo, Buddy Ebsen.
Director: Robert Z. Leonard
Dance director: Albertina Rasch
Lyrics: Gus Kahn
Musical: Sigmund Romberg
Music director: Herbert Stothart
Screen writers: Isabel Dawn, Boyce DeGaw
Based on the play of the same title by David Belasco. The locale is California in the 1850's. This is a musical extravaganza in which Miss MacDonald plays owner of a mining town's only saloon; Nelson Eddy is a Mexican bad man; and Walter Ebsen is a reformed gold camp. Miss MacDonald sings Gounod's Ave Maria, Lieber and Liebestraum and several duets with Mr Eddy.

Audience Suitability Ratings
"A & Y: very good of kind; C: beyond them." + Christian Century p14 Mr 30 '38
"A glorified Western, outstanding because of the magnificent singing voices of the two stars. Family, Calif Cong of Par & Teachers Union."

The story follows the familiar play with the action delayed while the stars sing some lovely numbers. Some may sense the artificiality of the story itself. Calif Fed of Business & Professional Women's Clubs.

"Excellent. Mature-family." D'AR
"Family." E Coast Preview Committee
"Delightful entertainment for all." Gen Fed of Women's Clubs (W Coast)
"Family." Nat Council of Jewish Women.
"Good entertainment value. The drinking, considering, is left out. Family. S Calif Council of Fed Church Women.

Fox W Coast But Ap 2 '38
"A. Y: excellent." + Parent M p4 My 3 '38

Newspaper and Magazine Reviews
Reviewed by Mordaunt Hall
Boston Transcript p5 Ap 16 '38
"California scenery and the Hollywood re-write make a hit or at least of it in which Miss MacDonald and Nelson Eddy are obviously ill at ease. Adults and young people.

Christian Science Monitor p15 Ap 23 '38
"The Girl of the Golden West,' from Metro-Goldwyn-Mayer's 'Hollywood house of hits,' misses. There are sweeping sets, beautiful photography, splendid music and strong player material, but the plot lacks artistry in handling, both in direction and performance of the story itself is as cumbersome." J. F. Canning

"+ Commonweal p366 Ap 1 '38
"For MacDonald-Eddy enthusiastic we give this three stars. For others, we warn you that the production has about as much zip as a turtle who's had a busy day. Its two hours are as definitely spent and sentimental but they do drag." (3 stars) Ruth Waterbury
Liberty p11 Ap 30 '38
"The story, aged and weary, would have been better left on the shelf. You'd better stay home." Stage p51 My 3 '38

Trade Paper Reviews
"MacDonald and Eddy score singing triumphs in famous old melodrama which is suited to all types of audiences." + Film Curb p7 Ap 2 '38
GIRL OF THE GOLDEN WEST—Cont.

"Elaborate production geared to popular taste. This is a top notch musical romance that should prove sweet music at the box office. . . . Audience reaction was grand."

+ + Phila Exhibitor p105 Ap 1 '38

GIRLS ON PROBATION. See Beloved brat

GO CHASE YOURSELF. RKO 70min Ap 22 '38

Cast: Joe Penner, Lucille Ball, June Travis.

Richard Lane, Fritz Feld.

Director: Edward F. Cline

Original story: Walter O'Keefe

Screen writers: Paul Yavitz. Bert Granet

This is a daffy comedy in which Joe Penner wins a trailer in a raffle and finds that while he is in it, bank robbers have attached it to their car. The gang kidnap an heiress but in the end Penner frees her and captures the gang.

Audience Suitability Ratings

Preposterous story. Comedy silly and overdone; situations impossible. Not recommended. + Am Legion Auxiliary

"Corny" in the extreme, very slightly plotted, and with many dull moments. Family. Calif Cong of Par & Teachers

"This production is comparable with the Mack Sennett comedies and will prove sufficient entertaining to Joe Penner fans, but a bit trying to others. Nature. + Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Family." Gen Fed of Women's Clubs (W Coast)

"For pure, unadulterated nonsense, take the family and have a good laugh." Nat Council of Jewish Women

"The tone of the entire film is not very high. Class B film for family audiences." Nat Soc of New England Women

"Will appeal only to this artist's fans. Mediocre." S Calif Council of Fed Church Women

"Whatever entertainment the picture affords may be credited to Joe Penner. His foolishness and wisecracks will probably prove sufficient to keep his fans good humor even though the film is somewhat below the high standard of the comedians: amusing; children: exciting. Family." Women's Univ Club, Los Angeles

"Fox W Coast Bul Ap 30 '38

"Adults."

Nat Legion of Decency My 5 '38

"A: fair; Y & C: silly but harmless."

+ — Parents' M p32 Jl '38

Newspaper and Magazine Reviews

"This [is an] unimportant slapstick farce. Adults and young people." — Christian Science Monitor p15 My 7 '38

"Few bright spots and many dull ones characterise 'Go Chase Yourself.' . . . It will get by before it has had its chance. Violence and double bills. Penner fans will perhaps see the picture through more mirthful eyes. . . . Most patrons, however, will probably return feeling that the comedian is not quite equal to carrying a picture on his own. Bert Harlen

+ + Hollywood Spec p31 Ap 16 '38

"They've hitched a trailer to a star here and the result is mildly comic. . . . More fun—or rather that same old chase fun that's been film standard ever since the Mack Sennett days." (2 stars) Ruth Waterbury

Liberty p46 My 21 '38

"With the help of a bright script and a couple of experienced gag-men, vacuous Joe Penner has managed to turn out an amusing picture at last. We never believed Mr. Penner could make us laugh. But he did." F. S. Nugent

+ N Y Times p27 Je 15 '38

"[It] will amuse only the comedian's staunchest admirers." — Newsweek p23 My 2 '38

"Racourtes will be distressed to find some of their best stories clumsily interpolated in this version of farce to lunacy. Joe Penner slobbers through a non-funny script and makes you laugh only once. Oops, sorry." + — Stanley p Jl '38

Trade Paper Reviews

"Here's a comedy hit which will be dynamic with Joe Penner fans and a surefire bet for all audiences—even those normally not enthusiastic about the adorably comic's exclusive brand of buffoonery. It is easily Penner's all-time best, due largely to more and better story values. It is a finely fine supported cast—dominated by Lucille Ball and Fritz Feld—and lighthearted farce direction. Family." + Toolbox p15 Ap 15 '38

"A plentifully-gagged farce made to order for Penner fans." + — Phila Exhibitor p16 Ap 15 '38

"This one evidently depended on Joe Penner to carry it over with laughs, but the laughs are not sufficiently robust nor frequent to result in anything more than a mildly diverting film that sags with a disconnected story to keep audiences from the confusing. In a word, it is not a clear and direct piece of writing.

— + Film Daily p6 Ap 19 '38

+ — Motion Pict Daily p8 Ap 15 '38

"This funny one should register with any type of family audience, with the children especially. Joe Penner has good material here—some gags are really good. Picture maintains a fast pace throughout.

— + Phila Exhibitor p16 Ap 15 '38

"Joe Penner's starrer is a B issue, aimed at the duals where it'll do a modicum of business. Appeal will be limited to the adults who like Penner. Their story means family trade, with the children counting up heavily. . . . Production is good. C, B, and cost probably was low.

+ — Variety p15 Ap 20 '38

"Joe Penner is here seen in his best and most amusing picture, a bright, brash comedy guaranteed to keep any audience chuckling and built on Joe Penner pattern of entertainment. . . . [It is] a top piece of comedy writing stuffed with fresh and fancy gags and snappy lines.

+ Variety (Hollywood) p3 Ap 8 '38

GOLD Diggers in Paris. Warner 97min Je 11 '38


Director: Ray Enright

Dance director: Busby Berkeley


Music director: Leo F. Forbstein


Screen writers: Earl Baldwin. Warren Duff

Vallee and Allen Jenkins own a bankrupt nightclub. When they are mistaken for ballet impresarios and invited to send their troupe of dancers to an exposition, they take their Gold Diggers to Paris and there win the first prize after training the girls on the ship.

Audience Suitability Ratings

"Mediocre. Despite Rudy Vallee's impersonations, and effective photography, this hodge-podge of song and dance is noisily disappointing.

— Variety p15

"Enjoyment of this production is entirely a matter of taste. We found it noisy and repetitious, with an over-abundance of the 'Schnittel-fritz Band's' original and clunky performances become tiresome after too many appearances. . . . the finale lacks brilliance and
originality. It is only elaborate. Adolescents: acceptable; children: no value." Women's Univ Club, Los Angeles

Fox W Coast Bul My 21 '38

"Fairly entertaining. Family." Am Legion Auxiliary

"Lavishly produced musical farce, with pleasing musical numbers, good songs, and attractive scenery, is a winner. Hugh Herbert is funny with his usual 'Woo-woo' voice and gestures; and Rudy Vallee does some good take-offs," P. T. Hartung

+ Commonwealth p188 Je 10 '38

"In the enjoyment of filmuscals, novelty of plot, comic songs and characters is not as much achieved, means little to those whose main interest circles around the usual comedy vaudeville gags, hilarious bits, and palpitating romances. Measured by these standards, 'Gold Diggers in Paris' is just fair entertaining." Jesse Zunser

+ N Y Herald Tribune p14 Je 2 '38

"Good Diggers in Paris' is a smart show in many ways. It has numerous touches of originality and wit, good pace, a measure of glitter, and it reflects expert direction. But for all that, there are stretches of the film comprised of such fustian, and the story itself is so weakly propped-up that the entire show is mediocre and can scarcely be rated as an outstanding film. Bert Harlen

+ Hollywood Spec p7 My 21 '38

"The Rocketttes, of the Radio City Music Hall, rate an assist on the idea which led to a new edition of 'Gold Diggers.' They have done a good job in helping Rudy Vallee and the Warners have done something of an actor at last, but the Rocketttes really should take a bow," R. W. Dana

+ N Y Herald Tribune p14 Je 2 '38

"A certain geographic restlessness on the part of the large-scale screen musical is an

-explained by one of the most interesting recent events in Hollywood. However, in this period of strained diplomatic relations, when things are already tough enough on the few remaining democracies, one question does occur to us: why pick on France? The fate of nations has hung on lesser matters than the spectacle of sane and patriotic drumbeats standing out in protecting the cultural glory of France. The idea of such a production as the Schnickelfritz Band, Rudy Vallee and Rosamary Lane," B. C. Cochrane

+ N Y Times p12 Je 2 '38

"I must report that there isn't a single laugh in it. The story—and what a long, involved story it is—is all about dancing, but there is no good dancing. In fact, it has an endless series of those comedy scenes which substitute good, honest sweat for inspiration. It's the wrong material for a good writer; but don't forget that this is only June." Russell Maloney

- - New Yorker p60 Je 4 '38

"Rudy Vallee's assured performance and the hardness of half a dozen numbers fail to lift the fifth edition of this musical series to the level of its famous predecessors."

- - Newsweek p25 Je 5 '38

"The only gold that this film has to dig is in the little, since it must be dependent upon the past glories of its predecessors in the series for whatever support it might garner at the time. It features a jink-wagon horse, and strains palpably for laughs and sustained interest, which it fails to command in an appreciable volume at any time throughout its overlong footage. Music is mediocre and there isn't a standout performance in a carload of supporting players. Definitely disappointing. Family." Motion Pict p32 My 21 '38

"Word-of-mouth advertising won't help and subsequent films of the series may find it hard to hurdle the weak showing made here. A glittering and disappointing film-musical which should draw on the strengths of the Vallee and Herbert names."

+ Film Curb p19 My 21 '38

"Vallee scores solidly in picture replete with good comedy and appealing dance numbers."

- - Motion Pict Daily p4 My 24 '38

"Here is an up-to-the-standard 'Gold digger' offering, with plenty of feminine pulchritude, liltig melodies, Exhibitors in spots where there seems to be a waning interest in this type of show, however, will have to use their own judgment. There are exploitation angles on which the picture will deliver."

+ Phila Exhibitor p11 Je 1 '38

"Rudy Vallee's successful carry-off of the stellar burden of 'Gold Diggers in Paris,' which is a tough assignment basically. Story is a skifflik blend of musical hokum that doesn't seem suitable for the film, but speaks nice, if not soothing, audiences. Will please for average takings."

+ Variety p12 My 25 '38

"[It] cannot fail to win over the most discriminating of shopping theatre-goers. 'Gold Diggers in Paris' carries the same lavish type of production mounting, the same standard of ear-soothing music, the same type of feminine beauty as predecessors. Dance numbers, too, are up to the mark."

+ - Variety (Hollywood) p3 My 12 '38

GOODBYE BROADWAY. Universal 65-70min Ap 1 '38


Director: Ray McCoy

Music director: Charles Previn

Screen writers: Roy Chansler. A. Dorian Otvos

Based on the play Shannons of Broadway by James A. Gleason. This is the tale of two old vaudeville players who decide to restart a run-down hotel and find themselves in trouble. A man in town, hearing that the site of the hotel is historic, decides to obtain it and after much conniving, buys it. The vaudeville players return to Broadway and new triumphs and the hotel owner finds the state will not buy his white elephant.

Audience Suitability Ratings

"A: mediocre; Y: rather amusing; C: little interest."

- - Christian Century p679 My 25 '38

"Good."

- - Variety DAR

"This rather 'talky' social comedy has a good cast and adequate production but suffers from anti-climax. Mature. Calif Cong of Par & Teachers

Light, inconsequential comedy, somewhat outmodeled, but not out of joint. Calif Fed of Business & Professional Women's Clubs

"Light, amusing comedy. Family." Gen Fed of Women's Clubs (W Coast)

"Miss Shirley Temple and Charles Winninger are excellent in an otherwise mediocre picture. Family." Nat Council of Jewish Women

"Fairly amusing. An average program film. Family."

Nat Soc of New England Women

Trade Paper Reviews

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GOODBYE BROADWAY—Continued

"No particular story structure is this riotous film's undoing. Mature."—S. Califf, Daily News

"Unpretentious comedy. Adolescents, 12-16; pass. Adults, children 8-12; not interested."—R. W. Davis, Variety

—Motion Pict R p6 My '38

"General patronage."—Hollywood

A. Y & C: fair.

+ — Parents' M p50 Je '38

"Family."—Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"Amusing in a boisterous way. Adults and young people."—Christian Science Monitor p17 My 21 '38

"[It] is as good a minor comedy now as it was in 1929. . . . [It] turns out to be fairly amusing Grade-B movie fare—grinding out the usual quota of chuckles, pleasanties, a tear or two, and a little romance on the side."—Jesse Zunes + Cue p15 My 21 '38

"There is no excuse for this picture being as bad as it is. It so easily could have been made more than an amusing bit of entertainment, but it comes to the screen as just another missed opportunity."—Hollywood Spec p7 Ap 2 '38

Trade Paper Reviews

"This is an acceptable programmer with an average quota of laughs and wholesome entertainment. Family."—Boxoffice p71 Ap 2 '38

"Programmer, best suited to family audiences and small town patronage."—Film Curb p14 Ap 9 '38

"Fair entertainment with good laugh quota concerns Broadway hoofer in small town setting."—Daily p11 My 17 '38

"Audience reaction was mild. Estimate: mild comedy; names can be sold."—Phila Exhibitor p108 Ap 1 '38

"Mild programmer for second-spot double. Amiable story, fair pace, so-so marquee strength, slovenly direction and bus league acting. Should get by in the supporting spot, but won't do much business."—Variety p12 My 18 '38

"Capably produced, directed with sympathy and played with gusto, the embellished play emerged as an energetic and pleasant diversion. For the generality of programs, Alice Brady and Charles Winninger do full justice to the troupers they characterize."—Variety (Hollywood) p3 Mr 23 '38

THE GREAT JOHN ERICSSON. Scandinavian talking pictures 94min My 17 '38

Cast: Victor Seastrom, Marta Ekstrom, Anders Henrikson, Hilda Borgstrom, Carl Barcklund

Director: Gustaf Edgren

Music: Eric Rongstrom, Jussi Bjorling, Evald and Oscar Rydquist

Swedish dialogue film with English subtitles. Produced in celebration of Swedish-American Tercentenary. The plot of the latest Swedish cinema undertakings to come out of Sweden. It portrays American Civil War events surrounding the lighting of the Merrimac and the Monitor clashed off Hampton Roads. Much of the action concerns John Ericsson's battle to build a steam ship capable of defeating the Confederates' Merrimac.

Audience Suitability Ratings

"Has its exciting moments and a certain drama. . . . The idea behind this film is the best thing about it. Family."—Wkly Guide My 21 '38

GUN LAW. RKO 60min My 13 '38

Cast: George O'Brien, Rita Oehmen, Ray Whitley, Paul Everton

Director: David Howard

Music director: Roy Webb

Screenwriter: Olive Drake

First of four in a series starring George O'Brien. A western melodrama.

Audience Suitability Ratings

"It affords an opportunity for exciting situations, developed with skilful directorial treatment. Family."—E Coast Preview Committee

—Fox W Cost Bul My 14 '38

"General patronage."—Nat Legion of Decency My 12 '38

"A. Y & C: good Western."—Parents' M p52 Ji '38

"Family."—Wkly Guide My 7 '38

Newspaper and Magazine Reviews

"For the whistle-and-stomp trade. Children and members of the great illiterati will probably find this picture stimulating. Entertaining to those who are too mentally mature to view life as consisting of unadulterated heroism and villainy, will confer the picture's charm."

—Harlen

—Hollywood Spec p11 My 14 '38

Trade Paper Reviews

"An auspicious sendoff, is given George O'Brien in this, the first in a new series of western-action features under the RKO Radio
**MOTION PICTURE REVIEW DIGEST**

**HAWAII CALLS.** RKO 71min Mr 11 '38

*Cast:* Bobby Breen, Ned Sparks, Irvin S. Cobb, Warren Hull, Gloria Holden

*Director:* Edward F. Cline

*Music:* Harry Owens, Johnny Noble

*Screen writer:* Wanda Tuchock

Based on a real Stowaways in Paradise by Don Blanding. The tale of a boot black, Bobby Breen, in San Francisco, who stows away on a liner bound for Hawaii with his pal, a Hawaiian boy. They are caught by officers but escape and aid in uncovering a spy ring and are sent back to the States in fine style.

**SEE ALSO Issue of April 4**

**Audience Suitability Ratings**

"A: hardly; Y & C: if it interests." — Christian Century p46 Ap 6 '38

"Bobby Breen's voice pleasingly recorded together with excellent photography, beautiful Hawaiian scenery and constructive ethics lend entertainment value to an inconsistent and slow-moving story. Family." Calif Cong of Par & Teachers

"Commendable social values. Family," Calif Fed of Business & Professional Women's Clubs

"A pleasing medium for the presentation of Bobby Breen's talents as a singer. Family." — E Coast Preview Committee

"Delightful and amusing entertainment for all ages," Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women


"The scenes of Hawaii are beautiful and when the sound of Bobby's voice as he sings the lovely Aloha floats from the screen, one feels that a lovely visit has been made to the lovely Island, Family." S Calif Council of Fed Church Women

"Fox W Coast Bul Mr 19 '38"

**HE LOVED AN ACTRESS.** Grand national 66min Mr 25 '38

*Cast:* Lupe Velez, Wallace Ford, Ben Lyon, Jean Colin

*Director:* Melville Brown

*Screen writer:* John Meehan, Jr

Filmed in England. Wallace Ford and Ben Lyon portray two high-pressure promoters who try to get Lupe Velez, a fake South American heiress to finance a film.

**Audience Suitability Ratings**

"A, Y & C: mediocre." — + Christian Century p712 Je 8 '38

**Trade Paper Reviews**

"Fairly good musical comedy has several lively songs and numbers that should help to put it over. ... [II] is booked by a major circuit, enabling these producers to pay off. The best of the musical numbers are sung by Jean Colin, blessed with a voice and looks that should help her as places." — Film Daily p6 Ap 11 '38

"This importation emerges as nothing more than fodder for the dualists. English-made, it has the benefit of four American names, little more, although some musical numbers, tunes should please." — Variety p13 My 25 '38

**HEART OF ARIZONA.** Paramount 68min Ap 22 '38

*Cast:* William Boyd, George Hayes, Russell Hayden

*Director:* Lesley Selander

*Screen writer:* Norman Houston

A western melodrama. Another in the Hopalong Cassidy series.
HEART OF ARIZONA

Continued

Audience Suitability Ratings

"Fairly entertaining because of excellent horsemanship and beautiful photography, but trite story. Adults." Am Legion Auxiliary

Typical Western melodrama. Family." Calif Cong of Par & Teachers

"Mediocre. Mature-family." DAR

"Stimulating entertainment for Western enth- usiasts. Family." Gen Fed of Women's Clubs (W Coast)


"No drinking. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Mr 19 '38

"Adolescents, 12-16: a good Western; children, 8-12: too exciting. + Motion Pict R p7 Ap '38

"General patrolobe."
Nat Legion of Decency Mr 10 '38

"A. Y. Church Western." 12-16:
+ Parents' M p59 Je '38

Trade Paper Reviews

"Well upholding the Hopalong Cassidy trad- ition is this latest in the series. It boasts all the high spots of a plot and comedy which exhibitors and patrons alike have come to expect from these pictures and will repay this expensive support with solid support at the box- office. Family." + Boxoffice p13 Ap 16 '38

"Harrowing more than the usual Western, this Harry Sherman production does not nec- lect the action or comedy and maintains the high standard set by the previous 'Hopalong Cassidy' pictures." + Film Curb p9 Ap 30 '38

"Maintains the high standards of the Hopo- along Cassidy series. Obviously Western should be well received by the trade which knows these pictures. Hard riding, fist-fighting, gun battles and suspense are all presented in a manner that action fans will like."
+ Film Daily p6 Ap 13 '38

"— Motion Pict Daily p8 Ap 15 '38

"This is a thoroughly mediocre piece for the Western addicts, for the less sober among them. Children are likely like it most. Probabilibili- ties, pathetically hokey lines, cutting, story continuity that obscures some of the sense; these make this picture a rather bad sort to be issued under Paramount's banner." + Phila Exhibitor p58 Mr 15 '38

"'Heart of Arizona' contains more rugged action and gunplay than most recent Hopalong Cassidy yarns. Otherwise, it follows the usual pattern. + Plot kills off the attractive female lead, who is rapidly falling for Hopalong. That was a mistake, and gives a wry ending." + Variety p15 Ap 20 '38

"This Hopalong Cassidy is destined to dis- appoint the dyed-in-the-wool followers of the western series produced by Harry Sherman for Paramount release. While Hopalong is as like- able as usual, he loses much of his color due more to an unconvincing story which unfor- tunately swings him into a frustrated romance that doesn't register."
+ Variety p15 Ap 29 '38

HER JUNGLE LOVE. Paramount 78min

Ap 15 '38

Cast: Dorothy Lamour, Ray Milland, Lynne Overman. J. Carrol Naish

Director: George Archainbaud

Music director: Boris Morros

Original story: Gerald Geraghty, Kurt Siod- mak

Screen writers: Joseph Moncure March. Lillie Hayward. Eddie Welch

Film in Technicolor. An adventure story set in the South Pacific.

SEE ALSO Issue of April 4

Audience Suitability Ratings


"Good. Mature." DAR

"The production, which is in Technicolor, offers some pictures of picturesque scenery; exciting though melodramatic plot and some excellent humor furnished by Lynne Overman. If you have seen the theatrical version of this story in the theater, you'll be mired; but once you begin to laugh at it, you'll have a lovely time. Ray Milland acts very embarrassed at being found here, as well he might." (2 stars) Ruth Waterbury

+ Hollywood Spec p8 Mr 26 '38

"We warn you not to try to consider it seri- ously; if you do, it will be deadly. Take it, instead, in the spirit of pure burlesque, as the clownish film (in such Technicolor!)
HOLD THAT KISS. MGM 75min My 13 '38
Cast: Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney, George Barbier, Jesse Ralph
Director: Edwin L. Marin
Music: Edward Ward
Screenwriter: Stanley Rauh
A farce about a mannequin who meets a young travel agent at a millionaire wedding reception. Each believes the other to be the real mannequin and substitutes a young actor.

Audience Suitability Ratings:
"A. fairly good; Y: amusing; C: perhaps." ++
— Christian Century p712 Je 8 '38
"Lightly entertaining. Family." Am Legion Auxiliary
"Highly amusing entertainment for the family. E Coast Preview Committee "An attractively staged, highly entertaining comedy. . . . The dialogue is clever and witty and while some of the incidents might be questioned it is all done in the spirit of fun and will be thoroughly enjoyed. Family." Gen Fed of Women's Clubs (W Coast)
"A funny, sincere, and entertaining through-out, with a dull moment. Family." Nat Council of Jewish Women
"Very comical sequences but drinking, horse racing and betting destroy its ethical value. More 'C' than 'S' Calif Council of Fed Church Women
Although the title must have come out of the grab-bag, this picture is an unusually pleasant bit of venereal seriousness underneath the surface. . . . As a whole the film is good family entertainment, but it would be impossible for a person who plays the races and pawns the silverware who steals from a friend's buffet. Adolescents: entertaining. Family."
Women's Univ Club, Los Angeles

"General patronage." Nat Legion of Decency My 19 '38

"A, Y & C: entertaining." ++
Film Daily 11 Jl 38

Newspaper and Magazine Reviews
"Mickey Rooney and a massive St. Bernard strike a double-bill combination of a rather dandy little comedy about mistaken identities. If Mickey and the canine had been built up a bit more they might have been better. Family." — Christian Science Monitor p15 Je 11 '38
"To make a comedy based on the universal pastime of fishing for a rich husband (or wife) requires some skill, wit, and a light touch. That Had That Kiss' is neither. The result is not a happy one." Jesse Zusmer — Cue p56 My 21 '38
"On the whole a pleasing little picture that tells its story smoothly but does not give any member of its cast an opportunity to turn in anything but a routine performance. Within the limitations of the story, however, each player is entirely pleasing." +— Variety p16 My 14 '38
"Such a hackneyed set-up couldn't be exciting even if Hitler and Mussolini were playing the lead roles. (It would be different, though.) With merely pretty Maureen O'Sullivan and newcomer Dennis O'Keefe as its central characters the only comic strip on offer is the (2 stars) Ruth Wapbury
Liberty p43 Je 18 '38
"A knowing company makes the most of mediocrities in 'Hold That Kiss.' (It) has all the earmarks of a Class B production, but it has considerable more quality than most of the shows which come off the conveying belt to meet exhibiting demands. . . . The script occasionally suggests more than it deliver.s. . . . Sages. It is not a film which demands attention, but in its minor genre it is pretty good entertaining."
Howard Barnes — N Y Herald Tribune p10 Je 12 '38
"It is a slick and at times amusing little fable of a frankly potboiler category. Without growing enthusiastic over 'Hold That Kiss,' we feel it necessary to report purely on the basis of its mechanical structure that so far it is a very likely candidate for an award as the 'best B' picture of the year. . . . It is better than a lot of the recent so-called 'A' product— including one or two items from Metro-Goldwyn-Mayo." ++ C. — N Y Times p9 Je 11 '38
"'Hold That Kiss' isn't as exquisitely as the title might suggest. . . . It has some noisy comedy, especially part of it. . . . Jesse Zusmer — New Yorker p72 My 21 '38
"The double deception [is prolonged] for considerably more than its family worth." +— Newsweek p21 My 23 '38
Stage p45 Je '38

Trade Paper Reviews
"Much of the popularity that is being enjoyed by the several current 'family' series—such as the Joneses, the Judge Hardys, etc.—can be expected for the feature since it is cast in substantially the same mold, albeit treated to a more improved production background. Family." +— Boxoffice p22 My 14 '38
"Deflately directed, well played comedy should please all types of audiences." ++ Film Daily p8 My 12 '38
"Motion Pic Daily p8 My 10 '38
"This is a well written farce of mistaken identity given a new dress, a lot of new life. Audience reaction was very good, with plenty of laughter. Estimating: clean comedy; clean fun for the entire family." — Phila Exhibitor p133 My 15 '38
"An absolutely little farce, rather capably played and swiftly paced which qualifies for the secondary spot in the double bills. Its drawing card is the list of well known names of Maureen O'Sullivan, Mickey Rooney and Dennis O'Keefe, who impressed recently in "The Barretts of Wimpole Street." Its freshness in the treatment of a familiar comedy plot. — Variety p16 My 11 '38

MOTION PICTURE REVIEW DIGEST 33
HOLD THAT KISS—Continued

"Neatly frothed comedy of social pretense, as efficient in its title as its tail, will exert its share of the draw and hold its balance of entertainment on the doubles in any tert- torial circuit. With a prospect of anything but sound, cheerful, mob-satisfying diversion, and as such achieves its purpose worthily. It also will stand up for solo billing, here and there, in the summer traffic."

+ Variety (Hollywood) p3 My 7 '38

HOLIDAY. Columbia 93-95min Je 15 '38

Cast: Katharine Hepburn, Cary Grant. Director: George Cukor. Screenwriters: Donald Ogden Stewart. Sidney Buchman. Based on the play of the same title by Philip Barry. A remake of the film of eight years ago which had Ann Harding, Ray Milland, and Mary Astor in the leads. The futility of riches is the paramount theme. Doris Nolan and Cary Grant, a young business man, are in love but meet with opposition when Grant tells Doris that he believes grubbing for money is wrong and that he wants a long holiday while he is still young. "The father, an interesting character, and Barry believe this heretical but Katharine Hepburn who plays another daughter agrees with Grant with whom she falls in love in the best, and she and Grant run away for their holiday."

Audience Suitability Ratings

"A: very good; Y: good; C: no interest."

"Excellent. Philip Barry's popular play becomes again a popular film. Excellent cast and direction. Adults. DIR + +."

"A social comedy that is delightful entertainment. Adults. Am Legion Auxiliary."

"Delightful, sparkling comedy, brilliantly directed, and developed with smoothness and charm. A notably fine performance is given by the cast, each member of which seems perfectly chosen for the part. Mature." CaliF Cong of Par & Teachers.

"Deeply interesting and highly entertaining. It is a very fine vehicle for its fine and class entertainment. Mature." Gen Fed of Women's Clubs (W Coast).


"Somewhat sophisticated. Adults." S Calif Council of Women.

"Family, Outstanding. . . [It] has been delightfully brightened up for its new incarnation."

VWky Guide Je 11 '38

Newspaper and Magazine Reviews

"This remake should be popular, for besides the efficient performances of its principals and other players, it has the distinct advantage of George Cukor's experienced direction." Mor- dan Hef. Daily News.

+ Boston Transcript p6 My 28 '38

"Excellent film transcription of the Philip Barry play with the late Mary Astor and young Cary Grant. . . . [It has] a definite appeal and emotional value to the American public. . . . Katharine Hepburn gives one of the most successful characterizations of her screen career."

+ Hollywood Spec p6 My 28 '38

"The first screen 'Holiday' was an almost literal transcription of the play. The new version is equally faithful, forwarding its slight story almost entirely by conversation. But it is the conversation that is the key to this play. It is Cukor's part of Barry's play, the rest brought up to date with significant and astute cinematic allusions. Katharine Hepburn gives one of the most successful characterizations of her screen career."

+ Newsweek p21 Je 15 '38

"In its third edition, 'Holiday' proves capable of providing one more shock. If, even in 1925, it was a little difficult to take seriously the plight of a hero and heroine whose chief problem is the problem of having too much money, it would seem impossible to do so ten years later. Surprise of the third edition of 'Holiday' is that normal human needs surround it without trying and emerges, thanks to Screenwriters Donald Ogden Stewart and Sidney Buchman, "HOLIDAY," and Director George Cukor and a cast brilliantly headed by Katharine Hepburn, are superior to both its high-grade prede- cessors." + + Time p23 Je 13 '38

Trade Paper Reviews

"Although it can boast impressive production, it is not a film to be taken as fast as a subtle screenplay, this streamlined, chromium-plated model of Philip Barry's satirical comedy of society and wealth falls short of what it takes for modern mass appeal. It will command polite laughter, polite interest and only polite patronage."

— + Boxoffice p23 My 21 '38

"The exhibitors may be right about Hepburn's boxoffice appeal but any doubts her critics may cherish concerning her dramatic ability will be quickly dispelled upon glimpsing 'HOLIDAY.' In this film, Katharine Hepburn, who is a noted Shakespearean actress, exhibits her talent. A grand comedy-drama for the more sophisticated moviegoers."

+ + Film Curb p25 My 28 '38

"This is a splendid picture and deserves laurels on every count. Direction, acting and dialogue make it a fine boxoffice asset. This apparent certainty to be rated among the most important of the year. George Cukor has given it skill- ful direction and has injected several human touches."

+ + CapitTan Pict Daily p7 My 20 '38

+ Motion Pict Daily p2 My 17 '38

"A modern edition of the screen offering which shot Ann Harding to the top of the cinema ladder, with everyone seeing this film for comparison will undoubtedly give it plenty favorable word-of-mouth comment. Entire cast plays three of the highest rated characters. Katharine Hepburn coming through with a smashing performance that will establish her at the box office."

+ + Phila Exhibitor p39 Je 1 '38

"Philip Barry's play, 'Holiday,' which in film form was a smash hit years ago is now in the depression years. It has the hilt of Barry's Hepburn coming through with a smash performance that will establish her at the box office."

+ + Variety p12 My 18 '38

"Here is a picture qualified to answer—in so far as these times may provide—a conclusive argument. A film of a timely and timely subject matter of Katharine Hepburn stands at the box office. Katharine Hepburn herself and the other fine talent in support, a splendid vehicle in 'HOLIDAY,' always a play of exception- al merit. The picture seems earmarked comparatively heavy business in a market of critical shopping customers."

+ + Variety (Holiday) p3 My 16 '38

HUNTED MEN. Paramount 64min My 27 '38


Screenwriters: Horace McCoy, William R. Lipman

Based on the play of the same title by Alfred Duff and Marion Grant. After a gangster kidnaps the daughter of his gang leader, he hides in a middle-class home. The son and daughter of the family trust him and he falls in love with the girl. In the end he is killed by police.

Audience Suitability Ratings

"A: hardly; Y & C: no."

+ + Christian Century p174 Je 15 '38

HOLLYWOOD STADIUM MYSTERY. See The stadium murders.
"Plot well developed and ethical values good. Mature." —Am Legion Auxiliary

"Better-than-average gangster melodrama. Adults." —Calif Cong of Far & Teachers

"The social values are theoretically commendable, but not presented in a manner free from sensationalism. Adults." —Calif Fed of Business & Professional Women's Clubs

"A well-balanced, poignant, smoothly developed crime story which implies that even cowards may have noble impulses. Mature." —DAR

"Exceptionally well produced and graphically presented is this psychological study of the gradual awakening of the conscience of a hardened criminal. This picture, unusual in plot and high in human interest, is portrayed with sincerity by an able cast. Thought provoking and extremely interesting. Mature." —Gen Fed of Women's Clubs (W Coast)

"A gangster picture which is different and very real. Family." —Nat Council of Jewish Women


"A gangster picture magnifying the heroic death of the murderer and minimizing his crime. Not recommended." —S Calif Council of Fed Church Women

"Hunted Men" is so persuasively told that some non-gangster types may even wish it were true when Joe is shot by the police. Mr. Thomas Edmund Dewey would probably remain dry-eyed, as would other people who are able to retain control of their reasoning powers. Adolescents, 12-16; no, muddled ethics; children, 8-12; most unsuitable.

— Motion Pic R p6 Je '38

"General patronage." —Nat Legion of Decency My 12 '38

"A: pointless gangster melodrama; Y & C: no.

"Parents' M p52 Jl '38

"Family."

Wky Guide My 7 '38

Newspaper and Magazine Reviews

"It is a definitely intelligent piece of work, a story that is plausible and fairly free from the melodramatic ideas that were usually to be found in narratives about the activities of urban desperadoes. It is a novel, and it is acted by a highly efficient cast." —Mordaunt Hand

— Boston Transcript p7 My 21 '38

"The fascinating thing about this tale is that for the first 30 minutes you haven't the vaguest idea what is going to happen. Suddenly there was some indication as to whether it should be a crook melodrama, a comedy or a farce. It is a farce." —Christian Science Monitor p17 My 21 '38

"No million dollar epic, but it looks it. It seems to be a foregone conclusion in various sectors of Hollywood that any picture budgeted under $450,000 must not have the benefit of careful direction. To this rigid myth the present offering is a genuine and heartening exception. Louis King added some imagination and some sense of dramatic values to a rather tired and overworked theme, and emerges with a Class A picture." —Robert Joseph

— Hollywood Spec p11 My 25 '38

"Hunted Men" is a good deal tamer than the title would indicate. Louis King, the director, has given careful attention to detail and pace and Lloyd Nolan does what he can with the role of a criminal who becomes reformed but the film is too evidenced and must compromise with domesticity and the honest tears of an average American family." —R. W. Davis

— N Y Herald Tribune p6 My 21 '38

Trade Paper Reviews

"Nicely balanced and dramatically compact, this offering is geared for punch entertainment. Top performances by cast more than offset certain plausible defects in the plot. Family.

— Boxoffice p23 My 21 '38

"A well-told and continuously entertaining gangster melodrama which will please general audiences."

— Film Curb p8 My 23 '38

"Gripping offering, well directed and acted holds interest throughout."

— Film Daily p4 My 14 '38

— Motion Pic Daily p5 My 17 '38

Estimate: top rating revision.

— Phila Exhibitor p133 My 15 '38

"Had this picture been released five years ago during the gangster cycle it would have cleaned up. It is still a good story, but the vogue of the tough guys, the night club background, the gangster on his parade, no, on the side streets, has passed. Nevertheless, it will please generally, and although not of major first run quality, it fills the bill nicely as neighborhood entertainment, primarily.

An able cast gives credibility to its sentimental essays and its interesting main situation."

— Variety p12 My 18 '38

"Crook melodrama with an unusual amount of heart-interest. "Hunted Men" fills the bill nicely as neighborhood entertainment, primarily."

— Variety (Hollywood) p3 My 11 '38

INTERNATIONAL CRIME. Grand national 60-65min Ap 22 '38

Cast: Rod La Rocque, Astrid Allwyn, Thomas Jackson, Oscar O'Shea

Director: Charles Lamont

Music director: Dr. Edward Kelenyi

Screen writer: Jack Natteford


Audience Suitability Ratings

"A: poor; Y: perhaps; C: hardy." —Christian Century p42 Je 8 '38

"General patronage." —Nat Legion of Decency Je 16 '38

"A & Y: fair; C: possible." + — Parents' M p52 Jl '38

Newspaper and Magazine Reviews

"[It] is a middling film, girded for the double bills, but satisfactory for that function. The action is sprightly and there is a fair amount of suspense. Some of the situations are handled in an arbitrary, rather implausible manner; some of the humor is weak... The picture will hold the interest of an average audience, however." —Bert Harlen

— Hollywood Spec p7 Ap 23 '38

"[It] is a moderately adequate little melodrama. The film has its points... 'International Crime' isn't nearly as bad as it might have been." —R. C. F.

— N Y Times p14 My 16 '38

Trade Paper Reviews

"This latest in the series of features based on the melodramatic activities of 'The Shadow,' a super-sleuth and amateur criminologist extra-ordinary, emerges as satisfactory fare that will undoubtedly find its most enthusiastic reception among those less discriminate audiences which are satisfied with a plentitude of gunshot and action. Family.

— Boxoffice p27 Ap 23 '38

"By humanizing the character of 'The Shadow' as played by Rod La Rocque, the producers of 'International Crime' have pulled this second of the series out of the straight action path and give it a mystery-comedy, suited to both action houses and neighborhood houses."

— Film Curb p6 Ap 23 '38

"The radio commenting detective, 'The Shadow,' solves a murder in this comedy mystery offering well suited to neighborhood entertainment. The piece is handled in a light breezy manner.

— Film Daily p6 Ap 20 '38

— Motion Pic Daily p4 Ap 22 '38
INTERNATIONAL CRIME—Continued

"One of the best 'Crime does not pay' vehicles to be screened in some time, this is okay for duals, should more than satisfy the family trade.

+ — Exhibitor p123 My 1 '38

"A crime thriller of fair program value for double bills on which it will prove passable as the Sue Feature. La Rocque, star of silent days, once was big box office, but that was years ago."

— Exhibitor p12 My 18 '38

"[It is] one of the outstanding small budget films of the year. 'International Crime' appeals to convincers and youngsters alike. The role of La Rocque will stand as one of the finest artistic accomplishments of his long career."

+ Variety (Hollywood) p3 Ap 15 '38

INVISIBLE ENEMY. Republic 62min Mr 29 '38

Cast: Alan Marshal, Tala Birell, Mady Correll. C. Henry Gordon. Herbert Mundin
Director: John H. Auer
Music director: Alberto Colombo
Screen writers: Albert J. Cohen, Alex Gottlieb. Norman Burnatine

A mystery story.

Audience Suitability Ratings

"General patronage."
Nat Legion of Decency My 5 '38

"A Y; to fair mystery."
+ — Parents' M p80 Je 38

"Smooth and entertaining melodrama. Family."
+ — Wkly Guide Ap 23 '38

Newspaper and Magazine Reviews

"You'll find some lively moments in this secret agent melodrama—but not enough. Planned in a general way along 'Bulldog Drummond' lines, 'Invisible Enemy' carries the easy nonchalance of its British hero a bit too far, at the expense of the melodramatic action—which should constitute its piece de re- sistance." Jesse Zunser

Exhibitor p38 Ap 30 '38

"'Invisible Enemy' for all its plot cliches and for all its faint aroma of 'Bulldog Drummond,' has the virtue of being a picture with something to offer. In the old gloomy anti-war picture that has emanated from Hollywood in some time, Robert Joseph's 'Invisible Enemy' is a Hollywood Spec p9 9 '38

"[It is] a pretty fair adventure film which, though entirely too obvious at times, is sustained by manufactured suspense, smart direction and good acting." R. W. Dana
+ — N Y Herald Tribune p60 My 2 '38
Reviewed by Russell Maloney

New Yorker p87 My 7 '38

Trade Paper Reviews

"Republic comes forward herein with an ingeniously constructed tale of adventure which has been neatly endowed by Producer-Director John H. Auer with a continental savor of romance and intrigue, plausible plot development and topflight acting. All of which adds up to an above-normal quota of entertainment that should completely satisfy audiences who crave action and a touch of gunfire in their screen fare. Family."

+ — Boxoffice p71 Ap 2 '38

"Invisible Enemy carries the requisite number of thrills, a few suspenseful scenes and several excellent characterizations to give the audience the illusion of reality. The mystery of the conspirators involved and the actual purpose of the secret negotiations are necessarily vague and indefinite, register- ing."

+ — Film Curb p16 Ap 16 '38

"Highly improbable situations in far-fetched melodrama detract from work of fine cast. It will only pass muster with uncritical audi- ence who want their thrills without any re- gards to logic and plausibility."
+ — Film Daily p6 Ap 11 '38

"— Motion Picture Daily p6 Mr 30 '38

"It's a tongue-in-the-cheek mystery, played for the laughs and led by a mixture of rates with average program of this type."

+ — Exhibitor p107 Ap 1 '38

"International intrigue has its inning in 'Invisible Enemy' and gets thrown out by a mile at first base. Film is a desultory affair, where the incidents are few and far between due to a hackneyed story and equally provincial direction. For the hinterlands, at best.

— Variety p19 Mr 20 '38

While livened by its general tone of fun and the impression that everybody is only kidding, 'Invisible Enemy' is an average tongue-in-cheek mystery yarn."

+ — Variety (Hollywood) p3 Mr 23 '38

ISLAND IN THE SKY. 20th century-Fox 62min Ap 1 '38

Cast: Gloria Stuart, Michael Whalen. Paul Kelly, Robert Kellard
Director: Herbert I. Leeds
Music director: Samuel Kaylin
Original story: Jerry Cady
Screen writers: Frances Hyland. Albert Ray

The story is about a young private secretary who is a bit young to be a detective. She marries the district attorney who just before her marriage to the district attorney interests himself in the case of a young man held for murder. She believes he is innocent and post- pone his marriage until she can produce the necessary evidence.

SEE ALSO issue of April 4

Audience Suitability Ratings

"A: fair; Y: doubtful; C: no.
+ — Christian Century p70 Je 1 '38

"Fast moving and thrilling story. Adults." Am Legion Auxiliary

"Exciting mystery with a good plot, some excellent acting and sustained suspense although at times slow moving. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. An improbable melodrama. Adults." DAR

"Questionable social values. Adults." Gen Fed of Women (Coast)


"Adults." Nat Soc of New England Women

"An entertaining, well presented murder mystery. Mature." S Calif Council of Fed Church Women

"It is an interesting crime story with good suspense, a convincing cast (Gloria Stuart being particularly pleasing), and able direction. With no unnecessary emphasis on gory details. Adolescents: unsuitable theme; children: no. Adults." Women's Univ Club, Los Angeles

Fox W Coast Bul Mr 25 '38

"A: good; Y & C: unsuitable."

+ — Parents' M p80 Je 38

"It gets along in lively fashion and holds the interest. Family."

+ — Wkly Guide Mr 26 '38

Newspaper and Magazine Reviews

"A little more levity and much less melodrama. Might have resulted in this film being a better entertainment." Mordaunt Hall

+ — Boston Transcript p5 Ap 9 '38

"This mystery thriller descends to terra firma for some good old-fashioned Grade B murder, a quick trip to the penitentiary and all kinds of back-street under-legal high jinks. Adults and young people."

+ — Christian Science Monitor p15 Ap 9 '38
"Island in the Sky" [is] a typical mystery melodrama." Jesse Zunser. P34 21 '38

"[It is] a fairish minor entry." (2 stars) Ruth Waterbury. Liberty p36 My 7 '38

Trade Paper Reviews

"Satisfactory mystery programmer—will entertain general audiences."

+ Film Curb p3 My 21 '38

Here is a mystery romance done in the modern manner and with the emphasis on the light note and plenty of comedy touches that will appeal to the general audience. The plot is original, and gets away from the hackneyed treatment found in so many of the mystery type of film.

+ Film Daily p23 My 9 '38

"Audience reaction was good. Estimate: satisfactory mystery thriller for dual fare."

+ Phila Exhibitor p108 Ap 1 '38

IT'S ALL IN YOUR MIND. B. B. Ray 60min

Cast: Byron Foulger, Constance Bergen. Jill Golding, Soledy wife, hopes for a more romantic life. After he sees a model posing in the semi-nude, he meets a gold-digger and steals from his employer, showing her night life and finds out that she has a sweetheart. As he is about to commit suicide the girl returns the money since she is on parole and he goes back to his wife, cured of his ambitions and surprised to find his wife an interesting woman.

Audience Suitability Ratings

"Condemned." Nat Legion of Decency Je 9 '38

Newspaper and Magazine Reviews

"[It] is scheduled as an exploitation picture. Which is another way of saying lurid marquee titles and posters will stress the sex angle in order to sell the picture. It seems that Mr. Ray is starting in with wrong foot. It's All In Your Mind is a worthy effort and should not be relegated to such a fate...[It] is a distinctly better picture. It is not an outstanding one, but represents an effort to use the camera intelligently and effectively." Robert Joseph + Hollywood Spec p11 Ap 2 '38

Trade Paper Reviews

"Produced for the state rights market, this should fare well as an exploitation feature or roadshow in the grind houses, although it is hardly suited to the family trade. The picture is liberally endowed with nearly nude art studies, the salaciousness of which will depend on the perspective of the individual customer, but there can be no doubt that the objective is predominately sex. In production details the film is far better than its budget limitations would indicate."

Boxoffice p71 Ap 2 '38

"Thoroughly good. Special effects, off scene voices, and the like. Bernard B. Ray attempts to depict the workings of a man's mind. Because it is rather unusual, it holds interest from an arty point of view. Its subject matter is sex and its presentation through art photography, and through 'strange inter-nudes' of the mind make it an 'exploitation' picture."

Film Daily p5 Mr 29 '38

"Psychological sex problem offering aimed at the sensation-seeking patrons, this is made with an entertaining art and skillful writing to accept it either as art or plain vulgarity. The whole thing is made to show a lot of nude art and as such is unobjectionable material which can be sold through special performances, segregated audiences."

Philas Exhibitor p109 Ap 1 '38

"To the vulgar it has vulgar appeal. To the more thoughtful observer, its appeal will be pathetic. To the psychologist, it is a representative case history of a man tortured by libidinous repulsions. This film venture has sharp fascination and entertainment values."

+ Variety (Hollywood) p3 Mr 22 '38

JEZEBEL. Warner 100min Mr 26 '38


Screen writers: Clements Ripley. Abem Finkel. John Huston. Based on a novel of same title by Owen Davis. Bette Davis portrays the "woman who did evil in the sight of God," a ruthless, impetuous and opportunistic belle whose power over men. When she loses the man she planned to marry, she determines to regain him. Heripy takes on yellow-jacket fever when an epidemic breaks out and Bette, at the risk of her life, goes to nurse him, finally leaving with him, he being a colonel where Louisiana dumps its fever victims. See also issue of April 4

Audience Suitability Ratings

"A: notable; Y: mature; C: beyond them." + + Christian Century p478 Ap 13 '38

"Outstanding social drama so filled with varying human emotions that it will prove highly entertaining to a widely diversified audience. Mature-family." Am Legion Auxiliary

"A notable picture from every angle, not the least of which is the atmosphere of the Old South. Bette Davis draws an unforgettable portrait, Mature." Nat Soc of New England Women

"Excessive drinking, which was characteristic of the times. Definitely adult." S Calif Council of Film Biology.

Fox W Coast Bul Ap 2 '38

Reviewed by H. M. Le Sourd. Motion Pic & Family p15 Ap 15 '38

"A: good; Y: very mature; C: no." + Parents M p44 My 38

"As a sneak preview of the much-belated screen play of 'Gone With the Wind,' it is a false-adventures story. Bette Davis, a bit of an astringent actress, will make the heroine a true legend, and her laurels will be shared by her laurels." + Scholastic p12 Ap 23 '38

"Mature. Outstanding." + + Wkly Guide Mr 26 '38

Newspaper and Magazine Reviews

"Thus a provocative and so delicately destructive, its leading character is so madly predatory and so deliberately destructive, you cannot have the slightest sympathy for her. If you can accept this as a relentless character study of an abnormal woman, you
JOSEILLE—Continued

will find considerable merit in it. But don't go
expecting a jolly evening's entertainment."

"Agamemnon."

"In the highly gripping and
rivalry. The character of Julie, with all its
cleavage and cru-
ly and pride, has been notably understood and
revelled. Even the accents are agreeable and
consistent. A triumph of screen drama-"ic.

Katharine Best

JOSEETTE. 2oth century-Fox 70-75min Je 3 '38

Cast: Don Ameche, Simone Simon, Robert
Young, Joan Davis, Bert Lahr, Paul
Hurst, William Fylder, Sr. Tala Birell

Director: Allan Dwan

Dance directors: Nick Castle, Geneva Sav-

Music: Mack Gordon, Harry Revel

Music director: David Buttolph

Screen writer: James Edward Grant

Based on a short story of same title by Ladis-
laus Vadanai and on a play made from it by Paul
George Travers. The locale is
New Orleans. Don Ameche and Robert Young
portray brothers who set out to save their sus-
cold old father who has married a gold-
digging cafe singer called Josette. The brothers
mistake Simone Simon, wardrobe girl, for
Josette and fall in love with her, Ameche
winning after many complications.

Audiencen Suitability Ratings

"Lively, diverting comedy based on a whole-
some love story, but with some risque lines and
excessive drinking. Adults." Calif Cong
of Federal Teacher

"Good. Drunken scene undesirable. Adults." DAR

"Gay sparkling musical comedy. . .
Excessive drinking may offend, otherwise delightfully en-
tertaining. Mature." Gen Fed of Women's
Clubs (W Coast)

"Light, amusing, but entertaining romance
Comedy. Nat Council of Jewish
Women

"Lively, well staged comedy. . . Regrettably
prevented from being a great hit because of a
significance of a.

Adults." Nat Soc of New England
Women

"Too much drinking mars the whole. Man-
Sure. S Calif County Council of Fed Church Women

Fox W Coast Bul Je 4 '38

"Adults." Legion of Decency Je 9 '38

"Family." Wkly Guide Je 4 '38

Newspaper and Magazine Reviews

"On the whole, rather entertaining. It gives
the Simone Simon personality a chance to
assert itself, presenting us again with the cute
little girl of 'Girls' Dormitory.' Without doubt
Simon has something the screen can use. Her
range is limited, but within it she is unique. . .
The closing scene will appeal strongly to all
those in the audience under four years of age,
but the older ones will find it rather silly
happily." + Hollywood Spec p8 Je 4 '38

"The lines are brighter than the situations in 'Josette.' Thanks to the reparte, deft
direction and several acting performances, an in-
consequential farce becomes a moderately
amusing screen entertainment. . . The dialogue is
stronger, the laughter to produces
the plot. The romance of the script's random structure. 'Josette' cer-
tainly doesn't try to do anything more than
beige spectacle for a brief interval. Within
these unpretentious limits it is a satisfactory
enough show." Howard Barnes

+ — New York Herald Tribune p6 Je 11 '38

"Just why Simone Simon should want to sing
when the Hollywoods are full of sopranos
is probably beyond my business. She
understands and has a thin, inexpressive little voice which she
uses with the misguided diffidence and complacency of a
12-year-old performing for Uncle Arthur. 'Josette' is a moderately amusing something in
it. Theorthand comedy 'Josette' is short, it's
the sort of picture that's easy to take, and just
as easy to let alone." F. S. Nugent

Reviewed May 13 '38

JoY OF LIVING. RKO 90min My 6 '38

Ethel Griffies, Guy Kibbee, Jean Dixon

Director: Tay Garnett

Music: Jerome Kern

Music director: Frank Tours

Original story: Dorothy Fields. Herbert
Rebel

Screen writers: Gene Towne, Graham
Baker. Allan Scott

Irene Dunne portrays an operatic singer who is a member of a wealthy group of notables. She
is so full of life that she is able to hold her in virtual bondage. She meets Fair-
banks, a ship owner from the South Seas who
tries to seduce the woman out of her mortar-
complex. He tricks her into a hilarious fling
which brings on a family row and a show-
down. See also issue of April 4

Audience Suitability Ratings

"A: entertaining; Y: doubtful; C: unsuitable."
"A negligible story but amusing and fast-moving with a commendable performance turned in by the popular cast. Excessive dancing makes it suitable for adults only." - Am Legion Auxiliary

"A mad, merry comedy with a serious theme, expert direction, and excellent production qualities. ... A sophisticated and drinking scene of its suitability to adult audiences. Adults." - Calif Cong of Par & Teachers

"Unsound theories of living expounded and thoroughly turned out. This capable cast to appear at a decided disadvantage. Adults." - Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature." - DAR

"Lavishly produced and highly entertaining. Unfortunately, much of the story is lost in the leads will offend many. Adults." - Gen Fed of Women's Clubs (W Coast)


"Hilarious, attractively staged comedy. With a peppy beginning, the loosely constructed story peters out into a sequence and slapstick which is sometimes in questionable taste. Adults." - Nat Soc of New England Women

"Practically void of any value is the particularization of a selfish, sponging family. Too bad that such a cast of fine actors has been wasted on a picture of no merit. Drunkenness is evident throughout. Sheer waste of time." - Nat Soc of New England Women

Reviewed by Harold Turney

Motion Pict & Family p5 Ap 15 '38

"'Joy of Living' justifies its name, for it is a gay, high-spirited comedy which becomes perfectly uproarious in certain sequences, [It] bodes fair to be one of the exceedingly hits of the season. Adolescents, 12-16; sophisticated; children, 8-12; no." - Scholastic p12 Ap 23 '38

"Family." - Wky! Guide Mr 26 '38

Newspaper and Magazine Reviews

"Adults and mature youth."

Los Angeles SCIENCE MONDAY p15 Ap 30 '38

"While the picture lags a bit after a bright beginning—it is for the most part reasonably amusing, and on occasion hilarious. The two essentials, Irene Dunne and Douglas Fairbanks, Jr. make a thoroughly competent pair of farceurs with Miss Dunne proving that she is really good and a comedienne as 'The Awful Truth' indicated." - Jesse Zunser

"Cue p12 My 7 '38

"A screwy one that is different; wild, hilarious, yet one with a thought in it; extremely funny, but with a serious social theme. All in all, the picture most decidedly is box-office and it comes at a time when RKO can do with a box-office winner."

Hollywood Spec p5 Mr 26 '38

"Though we have sinister doubts that Holly- wood really cares, we have been here to announce in larded type that as a devoted moviogrer we are completely bored with addledpief mothers, di sotto le cosce, and comedy butlers. ... The mood of the whole piece is politely glamorous and amusing." - The New York Times

"It comes under the general classification of farse or, as Mr. Hays would define it, it might be classed as escapist entertainment. Somehow its entertainment value escaped me: I found it a well-dressed, well-made effort, generally, progressing from a promising musical comedy to a narrative-like production. It is always depressing to watch a couple of characters change into a pair of caricatures." - F. N. Tyler

"As a vehicle for Miss Dunne, 'Joy of Living' isn't quite in the mold of 'D摊' and 'A: Screwy,' but it's plenty good enough. There are some nice, bouncy Jerome Kern tunes, some tricky lyrics by Dorothy Fields, and plenty of healthy belly laughs." - Russell Maloney

"New Yorker" p8 My 7 '38

"With all the much plot as its five authors have been able to provide, 'Joy of Living' starts off briskly under Tay Garnett's direction but slows down at the halfway mark to put home in a series of gag situations."

"New Wave" p24 Ap 4 '38

"Like most of the current comedies, it has scenes that are funny and good. Also like most of them, it lacks punch as a comic entity. Good fun."

"Stage p51 My 38

"[It] whisks off in lyric pursuit of that frollicking wisps, The Awful Truth, winds up chasing a low tail. The result for the first few reels is bright, well-ordered mirth from the gag-laden pens of screenwriters Gene Towne, Grace Field, Baker and Allan Scott. But when the pens run dry, the authors resort to past-Chaplin antics."

"Time" p24 Ap 11 '38

Trade Paper Reviews

"Still another of the untamed comedies which have been flourishing like the proverbial bay trees in China, this, if only by dint of a star-loaded cast, should enjoy top-bracket patronage. Family."

"Moxoffice" p15 Mr 26 '38

"Irene Dunne matches previous comedy performances in another gay and hilarious farce that should be sure-fire for all types of audences."

"Film Curb" p9 Ap 2 '38

"With Dunne name, the type of comedy, this should be in the good grosses but one of these days the screwy cycle is going to end, mark my words (with apologies to Grumpy). Estimate: good program."

"Philia Exhibitor" p107 Ap 1 '38

JUDGE HARDY'S CHILDREN. MGM

70-77min Mr 25 '38

Cast: Lewis Stone, Mickey Rooney, Cecilia Parker, Joel McRae, Fay Holden

Director: George B. Seitz

Screen writer: Kay Van Riper

Based on the characters created by Ayraul Bouverol. This is the third in the Judge Hardy series. Judge Hardy is summoned to Washington to head a commission to investigate a power combined. He takes his family with him.

SEE ALSO issue of April

Audience Suitability Ratings

"A: perhaps; Y & C: dubious taste and effect." - Christian Century

"The story is dramatic, wholesome and highly entertaining, the type in a series of stories about an interesting family, each picture complete in itself, but carrying us along in the adventure of the people. It is true, we do not want to know who are more or less 'just folks' like ourselves. Adolescents: very entertaining; children: yes, if it interests, Family."

"Women's Unly Club, Los Angeles

"Fox W Coast" Bul Mr 36 '38

"Intertwined with a well-produced, Family."

Calif Cong of Par & Teachers

"Light-hearted yet stimulating and well-motivated comedy. It is fed by Business & Professional Women's Clubs

"Good. Mature-family." - DAR
JUDGE HARDY'S CHILDREN—Cont.

"Thoroughly enjoyable and of universal appeal to all ages." Gen Fed of Women's Clubs (W Coast)

"Family." Nat Council of Jewish Women

"Appealing social comedy, nicely photographed, thoroughly enjoyable and beautifully played. Good family film." Nat Soc of New England Women

"Interesting, funny and unusually high ethical standards. Good entertainment. Family." Calif Council of Fed Church Women Reviewed by H. M. Le Sourd

Motion Pict & Family p4 Ap 15 '38 + A: 9 C: very good

"The plot is hardly believable, but Mickey Rooney does a fine bit of acting as one of the Hardy children.


Newspaper and Magazine Reviews

"Things happen in the Hardy family so much as they happen in any family and that is why the latest in MGM's new series hits. It's wholesome, touching and genuinely funny. Family." + Christian Science Monitor p17 My 21 '38

"In 'Judge Hardy's Children,' we have the third of the family series. It's not quite as hilarious as the second, but there's still plenty of good, quiet, chuckling fun, and some touching drama. By Jesse Zinser + Cue p12 Ap 9 '38

"Family audiences will eat it up. 'Judge Hardy's Children' is one of the best of the recent films dealing with American family life. Our national ideals, viewpoints, short-comings and follies, these are fundamental, in this film, and are depicted with engaging fidelity and sometimes with a bit of good-natured satire." + Bert Harlen + Hollywood Spec p3 Mr 25 '38

"Adam and Eve alone being the only humans who ever reached adulthood without being adolescents, it is one of those bewildering oversights that Hollywood has only recently discovered this intermediary age. Now that it has found Adam and Eve, however, a new form of entertainment has been opened up, giving rise to a group of pictures, admittedly folksy, in-exceptionally sympathetic—truthful, tender and funny." (3½ stars) Ruth Waterbury Liberty p9 My 14 '38

"Above all, this film strikes vulnerable human chords and helps to restore or cement one's faith in the American family. There is a crying need in these days of stress for family films which wind their course in truthful, characteristic and appealing fashion. Metro-Goldwyn-Mayer has realized this trend and has presented the lovable Hardy family in probably their best Sunday clothes." R. W. D. + N Y Herald Tribune p15 Ap 8 '38

"Between them, Lewis Stone and Mickey Rooney have made a pleasant, wholesome, occasionally droll excursion of 'Judge Hardy's Children.' Though they aren't prodigies, 'Judge Hardy's Children' are fundamentally funny, whose honest middle-classness you would be an old fool not to respond to." B. R. C. + N Y Times p17 Ap 8 '38

"To some folks and honest family people, 'Judge Hardy's Children' may seem a mean parody on their lives. The Rooney role is allowed most scope in the urban setting and alone makes the film a joy. But to some people not folksy, the thing will be dull." John Mosher New Yorker p21 Ap 9 '38

"First-rate family entertainment—suited to all types of audiences." + Film Curb p5 Ap 16 '38

"Lewis Stone and a stock company have done wonders with the Hardy Family series, and it looks like a winner." Film Daily p7 Ap 4 '38

"Audience enthusiasm is very favorable to this exceptional program offering. Estimate: nice entertainment made to order for neighborhood, family viewing. + Phila Exhibitor p106 Ap 1 '38

"Third in the Judge Hardy Family series, the latest chapter, promises to outdo others in appeal. Picture is assured of plenty of pesos at the box office. It possesses distinct appeal for the family and suggests that the series hold its appeal and at the same time the film's story cashes in on timely subject of utilities controverted and obstructor tendencies of today's youth." + Variety p14 Ap 6 '38

K

KEEP SMILING. 20th century-Fox 60-75min Ag 12 '38

Cast: Jane Withers, Gloria Stuart, Henry Strozier, Hellen Westley, Jed Prouty

Director: Herbert I. Leeds
Music director: Samuel Kaylin
Original story: Frank Fenton. Lynn Root
Screen writers: Frances Hyland. Albert Cohn

Jane Withers portrays an orphan who is supported in a fashionable school by her uncle, a motion picture director, whom she never sees. When she is chided by the other students upon learning that she cannot support herself, they chide her for not having any family, she sells her clothes and goes to Hollywood where she finds her uncle being disappointed and out of a job because of dissipation. With the aid of his secretary who loves him, Jane gets his job back and also establishes herself as a screen star.

Trade Paper Reviews

"Jane Withers' latest picture is one of the best she has ever made. Its studio background gives her plenty of opportunities to do her imitations, and her role of the fixer is the type that everyone should enjoy. A lot of entertainment has been worked into this Hollywood story with its fond mothers and their darling ward children. + Film Daily p4 Je 13 '38

"Although its story contains nothing but unadulterated hokum, Jane Withers' enthusiasm with which she plays the old cynic is terrific. Those whose appreciation of the moppy comic is less torrid also will find entertainment in the vehicle, not through the super-histrionics of its starlet, but rather in what may truthfully be called the most complete insight into motion picture studio operations yet given the general public." + Variety (Hollywood) p3 Je 4 '38

KENTUCKY MOONSENIE. 20th century-Fox 87min My 13 '38

Cast: Ritz Brothers. Tony Martin, Marjorie Weaver, George (Slim) Summerville. John Carradine, Wally Vernon

Director: David Butler
Music and lyrics: Lew Pollack, Sidney D. Mitchell
Music director: Louis Silvers
Original story: M. M. Musselman. Jack Portugal

A radio program sends an agent to the Kentucky hills to look for hill-billy performers. The Ritz Brothers and other New York performers, hearing of the quest, rush to Kentucky and are discovered, brought to New York and make a hit.
**Audience Suitability Ratings**

"A: depends on taste; Y & C: probably amusing."

Christian Century p679 My 25 '38

"Hilarious and fast-moving. Family." Calif Cong of Par Test 261 '38

"Medically, Mother-family." DAR

"A highly amusing comedy, with clever dialogue, ridiculously funny situations and very good acting. A solid entertainment of laugh-provoking entertainment for all." Gen Fed of Women's Clubs (W Coast)

Excellent entertainment... Light, merry comedy which never offends. Family. Nat Council of Jewish Women


"A hodge-podge comedy starring the Ritz Brothers, providing a good vehicle displaying the peculiar talent of this unusual trio. Although hiliarious and full of clever guips a wholesomeness prevails. Family." S Calif Council of Women's Organizations

Fox W Coast Bul My 14 '38

"Adolescents, 12-16: entertaining; children, 8-12: too noisy and confusing. Like most pictures starring specialised entertainers, this one has its dull moments and seems too long for what it attempts to offer, but the cleverest sequence for the end, and the audience comes away laughing at the absurd take-off of 'Snow White.'

+ Motion Pic R p6 Je '38

"General patronage."

National Legion of Decency My 12 '38

"A. Y & C: entertaining."

Parents' M p58 Jl '38

"Family. The funniest of the Ritz Brothers' pictures."

+ Wky Guide My 7 '38

**Newspaper and Magazine Reviews**

"The Ritz Brothers prove that burlesque is their medium. The funniest picture they have made to date. Family."

Christian Science Monitor p15 My 14 '38

"If you like the Ritz Brothers, you'll like their new Twentieth Century-Fox film, 'Kentucky Moonshine'; but be sure that you enjoy their silly antics before you see the picture because they are the whole show." P. T. Hing

+ Commonweal p188 Je 10 '38

"The haphazard plot allows for a fast succession of poor, but clever, slapstick comedy, and occasional satirical digs at contemporary affairs. Beginning slowly, the picture gathers momentum and by the end winds up in a riot of fun." Jesse Zenser

**Hollywood Spec p28 My 14 '38

"The Ritz Brothers hit their stride as screen comedians in 'Kentucky Moonshine.'... Their work was bettered, too, by having smarter material in this piece, particularly their sketches at the finale, Director David Butler's eye for comedy values and his skilled timing of the piece are also to their advantage." Bert Harlen

Hollywood Spec p5 My 7 '38

"There are a lot of good actors crowded into this, but you'll never notice them. For whenever anything threatens to make sense, the Brothers start going round and round and come out nowhere. In sum, hilarious idiocy, not even remotely recommended for those solely interested in Higher Things." (2½ stars) Ruth Waterbury

**Liberty p53 Je 11 '38

"Those who relish the strenuous antics of the Ritz Brothers will find a heaping portion of their clowning in 'Kentucky Moonshine.'... If you've never seen them and it hilarious, if easily forgotten, entertainment. If you find them trying, as I do, by all means stay away from this vehicle."

Howard Barnes

N Y Herald Tribune p6 My 21 '38

"It is a mere trifle... As the agitation [the Ritz Brothers] have been subjected to, this picture has always seemed to me a somewhat sad affair, and as the fidget story has to do with radio careers, that doeful life behind the microphone, I can't look upon this movie as very gala and gay." John Mosher

New Yorker p92 My 14 '38

*Newsweek* p25 My 16 '38

"For the most part a lather of Ritz-Brothers grinning, staggering, and wobbling. The Hollywood picture of hillbilly doings is typically untypical."

Time p10 My 23 '38

**Trade Paper Reviews**

"Patrons' reactions to this Zanuck donation to delirium will be guided by the individuals' tastes in comedy. The Ritzes' distinctive brand of fun has its broadest vein will find it a hilarious laugh riot, while to others who crave rib-tickling of more subtle variety it will be little more than average acceptable entertainment. Family."

**Boxoffice** p81 My 7 '38

"The Ritz Brothers make funny faces, sing a few amusing songs and indulge in several ridiculous burlesques all to loud laughter from the audience. After the first hour this type of humor begins to pall and the thin thread of a story is also unable to sustain interest.

Bitious Ritzes in 'Kentucky Moonshine' will draw laughs from all but hard-boiled patrons."

**Film Curb** p9 My 25 '38

"It's a sure bet for the Ritz Brothers, who sing, dance and clown to make this a rollicking laugh fest. Their imitations and skits are most enjoyable and all are being their take off on 'Snow White.' As hilly-billies with beards and all, they are most hilarious. This is the best hilly-billy story for boys has been in and proves that with fair support, they can carry a picture."

+ Film Daily p7 My 2 '38

+ Motion Pic Daily p8 My 9 '38

"This is a fast moving comedy, with good music. Preview audience reaction was very good. Best: good comic crowd."

+ Phila Exhibitor p134 My 15 '38

"Those Ritz Brothers are in again, this time hitting the screen in a burlesque comedy which is only a little nonsense which will establish 'Kentucky Moonshine' among the top filmic grossers for summer bookings... It is crazy and it's wild, but it's funny and grand entertainment."

+ Variety p15 My 4 '38

"Kentucky Moonshine [is] as stimulating from the standpoint of sheer entertainment as is the fiery liquid from which it derives its name. With the stellar trio at its best traveling in a custom-built and elaborately equipped vehicle, and toting Tony Martin and Marjorie Weaver in the plantation love-making department, one will not only go down in the industry's annals as the best comedy Zanuck has yet brought to the screen, but it also delights the artistically screwy Ritzes as the tops as cinematic mirth-provokers."

+ Variety (Hollywood) p3 Ap 30 '38

**KIDNAPPED**, 20th century-Fox 85-92min My 27 '38


**Director**: Alfred Werker

**Music**: Arthur Lange

**Screenplays**: Sonya Levien, Eleanor Harris, Ernest Pescue, Edwin Blum

Based on the novel of the same title by Robert Louis Stevenson. Readers of the Steven- son book will be enthralled that the tale of the journey filled with peril undertaken by youthful lad David Balfour across the Scottish highlands after he was shipped off by his uncle, an unprincipled man who deominated the youthful David of Waterfoot. As far as the part of the story, the film adds to the tale of Alan Breck, clansman and patriot, woe of Jean Macnaird and enlarges his role to make him a hero.

**Audience Suitability Ratings**

"Excellent. Fine ethics. Family." DAR

+ Fox W Coast Bul My 21 '38
MOTION PICTURE REVIEW DIGEST

KIDNAPPED—Continued

"Exceptionally fine cast, direction and acting. Family." Am Legion Auxiliary

"Tense for young children, otherwise family." Calif Cong of Par & Teachers

"An excellent production, most interesting and highly entertaining. Family." Gen Fed of Women's Clubs (W Coast)

"A large and notable cast, led by Warner Baxter and Freddie Bartholomew, both giving outstanding performances, are somewhat humbling to the under-estimation. Family." Nat Council of Jewish Women

"The spirit of a great literary classic is brilliantly reproduced. Family." Nat Soc of New England Women

Highly entertaining, fictionalized historical drama with thrilling and consistent realism...

An excellent well developed plot delightfully presented with a well chosen and capable cast. Family." S Calif Council of Fed Church Women

"Evidently Stevenson's great story 'Kidnapped' offered difficulties in adapting it to motion pictures since four writers were given the assignment. It has emerged not the beloved, vigorous tale of masculine adventures, but rather a character study forming a number of the original plot incidents but lacking the fast pace and the verve. It has been further cropped, the round-house and the long flight across the heather are omitted and thus the story will do little to do justice to the remarkable descriptive writing of Mr. Stevenson. It is not an interesting story, however, although it is slow and tedious, but the romantic flavor of the novel is genuine interest. Adolescents: yes; children: exciting and mature. Family." Women's Univ Club, Los Angeles

Fox W Coast Bul My 25 '38

"General patronage." Nat Legion of Decency Je 2 '38

"Family. An interesting picture because of the story, but disappointing in many ways." + Wdly Guide My 28 '38

Newspaper and Magazine Reviews

"Sorry attempt to recapture the romance and adventure of Stevenson's story. Plot trudges doggedly through murder, kidnapping, shanghaiing, 'love interest,' a trial and a near hang-up. Louis Calhoun gets his inheritance, Alan Breck his freedom, and we, ours. Better stay home and read the novel. Adults and your peer." + Christian Science Monitor p17 My 25 '38

"'Kidnapped' is rather a disappointment to me. I think 'Kidnapped' is not only one of my favorites, but because it seems that Twentieth Century-Fox might have caught more of the romantic flavor of the period and setting: ... Warner Baxter and Freddie Bartholomew never get sufficiently stirred up over the whole thing; perhaps the phoney scenery was too much for them." P. T. Hartung + Commonweal p217 Je 17 '38

"Where Darryl Zanuck's film version of Stevenson's 'Kidnapped' follows the original tale is more melodramatic, tense, exciting, fascinating. But when it lapses into a super-imposed boy-meets-girl story, the film becomes flat and uninspiring. On the technical side, this adventure story of rebellious 13th century Scotland is splendid, recreating with fine fidelity the sharp-charged atmosphere of the times." Jesse Zunser + Cue p39 Je 4 '38

"'Kidnapped' is one that missed. It will happen to the version does it so completely. Physically, the picture leaves nothing to be desired. ... A picture must have a soul, must be a conscious thing which reaches out, pulls us into it and wraps itself around us until its tale is told. 'Kidnapped' does none of this. It is better to think of it as having been twice as long as it is." Hollywood Spec p7 My 25 '38

"These swiftly paced, gory, suspenseful high jinks are very well mounted and presented. Slightly on the debit side are the twin facts that the book reveals in this that he is, alas, growing up and losing thereby a bit of his willful appeal, and that Warner Baxter is a weak advocate for the blustering daredevil, Breck." (2 1/2 stars) Ruth Waterbury "Liberty" p57 Je 25 '38

"You never saw anything so Scottish as Zanuck's production of 'Kidnapped.' It's really astonishing. Equally astonishing is the ingenuity of the four script-writers who were very ably assisted by the impressario这就是罗伯特·路易斯·史蒂文森的真正引人入胜的小说; they have succeeded so well that 'Kidnapped' will well serve the purpose of nothing but love interest. Well, it's a different age we live in." Russell Maloney New Yorker p59 Je 4 '38

"The quartet of screen writers... fails to improve on Stevenson... The studio has been careful in its reproduction of a colorful period and has enlisted capable actors. Nevertheless, by reason of an indifferent script, 'Kidnapped,' is historical melodrama of only average appeal." + Newsweek p23 Je 6 '38

"The past cinema season has been pretty rough on Stevenson... but in 'Kidnapped,' Robert Louis Stevenson's immortal story, studio head Darryl F. Zanuck, the better to display a final triumph, has got his inheritance. The film, which has shifted many of the novel's best scenes to strange and shadowy positions, has relegated to the background the romantic picturization of a mad-cast siege of the Brig Covenant's round-house, has made staid patriots Alan Breck (Warner Baxter) the number one attraction of 'Kidnapped.'" + Time p40 Je 6 '38

Trade Paper Reviews

"The picture misses fire as the high caliber entertainment which might be expected of it when considering its lavish production mounting and cast and imposing cast. The feature suffers most from a rambling screen-play, loose production and editing. Family." + Boxoffice p60 My 25 '38

"The works of Robert Louis Stevenson have often fared badly in their screen transition and this is no exception. The story is an uneven wanderer in the hands of an untrained director... The feature suffers most from a rambling screen-play, loose production and editing. Family." + Film Daily p3 My 25 '38

"Twentieth Century-Fox has turned out a most attractive picture of its presentation of Robert Louis Stevenson classic, and it will do a land office business at the box office. It has a tremendous apical respect for every type of audience. There is tender romance, villainy and fast action skillfully woven into a script that never loses the thread of the story." + Film Daily p3 My 25 '38

"Baxter, Bartholomew, rest of cast all very good. Picture will need selling but it can make the grade. Estimate: well made production; depends on handling." + Phila Exhibitor p140 Je 1 '38

"Some very liberal interpretation of what is known as the original license has brought strange modifications and alterations in Robert Louis Stevenson's adventure thriller, 'Kidnapped.' Somewhere in the process of elaborating, much of the excitement of the original story has been lost. However, it is a colorful, fast-saving, type of film and will be accepted generally as fair historical melodrama. Box office pull is in the title and the prestige of the three stars." Variety p12 My 25 '38

"Names of the top players, Warner Baxter and Freddie Bartholomew, coupled with that of the name studio in production help bring back the picture initial momentum and importance which, with adequate selling, spells potentially stout box office returns." Variety (Hollywood) p3 My 18 '38
KING OF THE NEWSBOYS. Republic. 65-68min Mr 15 '38
Director: Bernard Vorhaus
Original story: Samuel Ornitz. Horace McCoy
Screen writers: Louis Weltzenkorn. Peggy Thompson.
A hot-tempered boy of the streets decides to go to work and succeed after he has been rebuffed by his girl. He organizes all the newsboys and makes a fortune. After assorted adventures involving another girl he goes back to the first girl.

Audience Suitability Ratings
"A: mediocre; Y & C: no."
- + Christian Century p510 Ap 20 '38
"The problems of the two young, underprivileged people are set forth in what starts out to be a drama of real social significance but its effectiveness is negated by the injection of an utterly irrelevant comic scene. Adults and youth are invited to the few Committee"
- + Fox W Coast Bul Ap 16 '38
"Adults,"
- + Nat Legion of Decency Ap 7 '38
"A: fair; Y & C: unsuitable."
- + Parents' M p80 Je '38
"[It] starts out to be another story on the 'Dead End' theme, but, when it jumps from penthouse to night club to racetrack, it loses any theme whatsoever. Looks like the script writers got their signals crossed."
- - Scholastic p12 Ap 23 '38

Newspaper and Magazine Reviews
"It's "True Confession" stuff in celluloid form. and equally phony. Lew Ayres is childishly inept in a poorly written role." Jesse Zunser
- - Cue p38 Ap 2 '38
"The Republic film provides entertainment which is quite good enough for any audience. has been given a complete production and a capable cast, and tells its story without any loss of forward movement. Vorhaus directs intelligently."
"It has a touch of screwball comedy, a tone of melodrama and an overdose of crocodile- tear romance. The atmosphere is fairly credible and the acting is occasionally good, but, in any case it is overcome."
- - N Y Herald Tribune p6 Ap 2 '38

Trade Paper Reviews
"Too sentimental, this drama of the tenement, despite sincere portrayals by Allison Skipworth, Lew Ayres and Helen Mack. The story has a certain simple charm, but poor direction and a screenplay loaded with outmoded moral mountings completely disqualify the picture's few good points."
- - Boxoffice p13 Mr 26 '38
"An interest-holding comedy drama with an ever-popular 'success story' theme."
- - Film Curb p9 Ap 2 '38
"Lively picture with good human interest angles should do well in the neighborhoods."
- + Film Daily p7 Mr 30 '38
"Motion Pict Daily p8 Mr 28 '38
"Audience, projection room reactions were just fair. Estimate: low rating programmer; title may help."
- - Phila Exhibitor p108 Ap 1 '38
"[It] offers very little that's new. However, a highly- cast, featured by Lew Ayres, Helen Mack and Allison Skipworth, helps 'Newsboys.'
- + Variety p53 Mr 30 '38
"Simple, love story of the 'boy meets girl.' School. 'King of the Newsboys' is a romance of rags and riches that should be appreciatively received by general audience. Picture is marked by some commendable performances, while the film in general is nicely handled."
- + Variety (Hollywood) p3 Mr 16 '38

KNIGHT OF THE PLAINS. Spectrum. 57min My 12 '38
Director: Sam Newfield
Music directors: Lew Porter. Abe Meyer
Screen writers: Fred Myton
A western melodrama.

Trade Paper Reviews
"For those dyed-in-the-wool action fans who care for little save riding, shooting and an occasional range brawl—this will fill the bill, for it has plenty of these ingredients, plus the clomping of Al St. John, to recommend it."
- + Boxoffice p87 Ap 30 '38
- + Motion Pict Daily p6 Ap 28 '38
"Standard Fred Scott Western with some catchy original tunes, this has plenty of action, photographed in exceptional scenic background. Estimate: well made Western; tops for the children."
- + Phila Exhibitor p141 Je 1 '38
"Aimed primarily at the juvenile trade, as in the "Wisteria Lane" and "Miss in the Belfry." This series is of Jed Buell's series of Fred Scott musical sagebrushers. 'Knight of the Plains' is a dud that reaches beyond its mark. It will please those among the grown-ups who like their screen fare cumbered with action against a background of a wide-open programmer."
- + Variety (Hollywood) p3 Ap 25 '38

LADIES IN DISTRESS. Republic. 65-68min Je 13 '38
Director: Gus Meins
Music director: Alberto Colombo
Original story: Dore Schary
Screen writers: Dorrell McGowan. Stuart McGowan
Story concerns Allison Skipworth, mayor of a small town, who enlists the aid of a gambler to light in the racketeers with their own secrets. The gambler cleans up the town and falls in love with the mayor's niece.

Trade Paper Reviews
"Substantial summer grosses should be garnered by this one but an average programmer. Performances, production mounting and direction by Gus Meins are standardly good."
- + Boxoffice p33 Je 11 '38
"Gus Meins did a grand job in its direction. The story is based on a weak premise, but it's unimportant."
- + Variety p14 Je 15 '38
"An unpretentious production, combining familiar drama and comedy, 'Ladies in Distress' stands out as a feature that will please almost any type audience. Picture will be a welcome addition to the exhibition at the smaller first runs and will more than carry its end of the load on double feature programs."
- + Variety (Hollywood) p3 Je 2 '38

LADY IN THE MORGUE. Universal. 69min Ap 22 '38
Cast: Preston Foster. Frank Jenks. Patricia Ellis. Roland Drew
Director: Otis Garrett
Screen writers: Eric Taylor. Robertson White

Audience Suitability Ratings
"A: good of kind: Y; perhaps: C: no."
- + Christian Century p10 Je 1 '38
LADY IN THE MORGUE—Continued

"The story proceeds at a lively pace and the dialogue is bright and amusing. Unfortunately this is not enough to offset an unswervingly plot in which too many characters, too many possible solutions result in confusion. Adults and your committee." + Fox W Coast Bul Ap 30 '38

"Mildly entertaining program picture for those who like the type with the interest well sustained. The members of the cast do their best with material at hand. Entertaining if you like the type. Adults." Gen Fed of Women's Clubs (W Coast)

"Dull, involved. A good cast, poorly directed. Mature." Nat Council of Jewish Women

"Unconvincing, flimsily constructed mystery with gruesome details. Strictly adults." Nat Soc of Professional Women


Fox W Coast Bul My 7 '38

"It is complicated and confused, and will entertain only those who thrill to violent and bewildering situations. Adolescents, 12-16 & children, 8-12 no." Motion Pict R p7 Je '38

"General patronage." Nat Legion of Decency Ap 28 '38

"A: good of kind: X & C: no." + Parents M p52 Ji '38

Newspaper and Magazine Reviews

"These are the outstanding whodunits of the screen. I go for them, and in a big way. The last one I saw, The Case of the Blue Beryl, had me on my mental toes every minute of the going. But 'Lady in the Morgue' moves so fast and with such interest it is not even necessary to have time to stay on my toes." Robert Joseph

"Hollywood Spec p12 My 14 '38

"Overloaded with dialogue and other complications—eyes and ending very bawling, on the whole, than the original mystery. The Lady in the Morgue' is a story of 'tightly classified' and of the unmanageable three-decker variety. (Three corpses seem to be the minimum entrance requirement at the Crime Club.)" B. R. C.

"Fox W Coast Bul My 9 '38

Trade Paper Reviews

"Here is a meaty mystery-comedy, easily ranking as the best so far in the Detective Crime Club label. It can be shown on any type of bill with complete satisfaction and should be a source of joy to thriller-addicts everywhere. Family." + Boxoffice p28 My 14 '38

"A baffling murder mystery, brightened by some delightful comedy touches." + Film Curb p8 My 21 '38

"One of the Crime series films, and a pippin. The story is a result of that of mystery author, Jonathan Latimer. The production is done with a light, deft touch, never gets too serious, and involves several murders." + Film Daily p6 My 12 '38

+ Motion Pict Daily p6 My 20 '38

"Exceptionally well made, this has directorial touches in the manner of Dellas that are especially notable. Plot moves with a pace familiar in pulp magazine detective stories. Estimate: snappy crime thriller." + Phila Exhibitor p124 My 1 '38

"Crime club mystery is easily superior to the average run of film. It has in addition to capable acting and directing a substantial clash of wit and Hubert Boxer. It misses distinction, however, in that the story is so complicated that the guilty party becomes too obscure and is soon forgotten by the audience. Picture should, with good exploitation, do a fair business." + Variety (Hollywood) p8 My 6 '38

LAND OF FIGHTING MEN. Monogram 53-55min Mr 11 '38

Cast: Jack Randall, Herman Brix, Louise Stanley, Dicky Jones

Director: Alan James

Original story: Stanley Roberts

Screen writer: Joseph O'Donnell

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ap 21 '38

Trade Paper Reviews

"With a good action, salable title, a story to back up the theme, with this latest Jack Rand- dall can not but add to the esteem in which exhibitors already hold Monogram's singing Western star. Estimate: top-notch Western." + + Phila Exhibitor p115 Ap 15 '38

"Handsomest of the boot-and-saddle Luchin- has, Jack Randall's first Westerns weren't much to rave about, but with this one they've made and begin to look as strong as many of the others. Wisest move they've made is to minimize the singing which was the detracting factor for Randall." + Variety p18 My 18 '38

LAST STAND. Universal 56min Ap 1 '38

Cast: Bob Baker, Constance Moore, Fuzzy Knight

Director: Joseph H. Lewis

Original story: Harry O. Hoyt

Screen writers: Norton S. Parker, Harry O. Hoyt

A western melodrama.

Audience Suitability Ratings

"Run-of-the-mill Western, amateurish and undelving in development, but with good riding and some attractive settings. Family." Calif Cong of Par & Teachers

"Routine Western, mediocre production values with the blowing up of a canyon for drama. Family." Gen Fed of Women's Clubs (W Coast)

"In a western drama with a trite story, lovely photography and a good cast. Family." Nat Council of Jewish Women

"Beautifully staged Western with a fairly well written script and an exciting plot, well acted and exciting. Its motivation of revenge makes it undesirable for girls of the Family. Mature." Nat Soc of New Eng- land Women


Fox W Coast Bul My 14 '38
MOTION PICTURE REVIEW DIGEST

45

“Lovely scenery of mountaneous country, being handled with much skill; almost compensates for a below average story; Adolescents, 12-16, children, 5-12: passable.”
— Variety Pict R4 77 Fe 35

“Family. Ordinary.”
+ + Wkly Guide Ap 2 '38

Trade Paper Reviews

“Standard Western that should prove satisfactory to particular tastes. The film has the usual amount of fast riding, shooting and even utilizes the inevitable ending when the hero lassoes with villain off his horse in the final climax. Family.”
+ Boxoffice p39 Je 4 '38

“Exciting. Western with plenty of action will please the six-gun fans.”
+ Film Daily p36 Je 3 '38

“Several so-so songs are interpolated, but the predominantly juvenile audience enthusiastically accepted the action portions, the gun battles. Ex: routine Baker Western.”
+ + Phila Exhibitor p35 My 15 '38

“Not difficult to understand Bob Baker’s rise to popularity as a new singing cowboy star after glimpsing ‘The Last Stooge.’ Spotted as just another western hero in a yarn which has been done countless times before on the screen, this new western figure makes this a distinctive western thriller... The picture is virtually a ‘must’ on exhibitor itineraries that include house operas.”
+ + Variety p12 Je 1 '38

LAW OF THE UNDERWORLD. RKO
60min My 13 '38
Cast: Chester Morris, Anne Shirley, Eduardo Ciannelli, Walter Abel. Richard Bond
Director: Lew Landers
Screenwriters: Bert Granet. Edmund L. Hartmann

Based on the novel and play The Lost Game by John B. Hymer and Samuel Shipman. This is the story of an advertising writer who leads a double life: going out into society as a well thought-of individual and on the side leading a gang of thieves. Two young gangsters are involved in a life of crime by his gang. In a last desperate effort to help them, he gives up his life to gain their freedom.

SEE ALSO issue of April 4

Audience Suitability Ratings

“A: poor; Y & C: unwholesome.”
— Christian Century p714 Je 10 '38

“A better than average entertainment for the type, with a lot of characterization and a smoothly running story. The leading [gangster is] too glamorous for the adolescent. Adult.”
— Am Legion Auxiliary

“Gangster melodrama, unpleasant in nature, with a superannuated plot, false heroics and a buildup of sympathy for the arch criminal. Adults.”
— Calif Cong of Par & Teachers

“Smoothly directed and well-acted gangster picture, but plot may be too implausible to sustain interest. Socially this questionable; sympathy is directed toward ‘gentleman’ gangster leader.”
— Calif Fed of Business & Professional Women’s Clubs

“Mediocre. An able cast wasted on an incredible, unconvincing gangster melodrama. Adults.”
— Variety

“Tense, fast-moving melodrama, based on a heavy, unpleasant story. The social values are low for the picture to merit commendation. Adults.”
— Gen Fed of Women’s Clubs (W Coast)

“The typical gangster film in which the story is trite, the direction erratic, and the characterizations are overplayed and overdrawn. An excellent case worthy of something better. Adults.”
— Nat Council of Jewish Women

An average program film with a preponderance of crime and murder. Adults.”
— Nat Soc of New England Women

“No ethical or social values. Definitely adult.”
— Calif Council of Fed Church Women

“The picture has an able cast and good technical presentation. Unfortunately the story is hackneyed and is undoubtedly entertaining; in fact, the proclivities of men of the underworld are so fascinating that the final adage ‘Crime does not pay’ falls flat on deaf ears. Adolescents: misleading; children: no. Adults.”
— Women’s Jewish News, Los Angeles

Fox W Coast Bui Ap 2 '38

“Adults.”
— Nat Legion of Decency Ap 7 '38

“A: heavy, unpleasant melodrama; Y & C: no.”
— Parents’ M p50 Je 38

“Mature.”
— Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

“Adults.”
— Christian Science Monitor p15 Ap 23 '38

“Law of the Underworld” is like something out of the dank past, with its false heroics, its spineless killings, its gun terror and its crusading attorney.”
— Robert Joseph
— + Hollywood Spec p33 Mr 26 '38

“The cast is so competent in making the rather worn situation appeal that you may like this little quickie better than whatever ‘main feature’ it is billed with.” (3 stars) Ruth Waterbury
— Liberty p61 Je 4 '38

“[It] is a tame copy of the Broadway show, but it is an interesting melodrama, well-directed. — [It] certainly stands out in ‘Law of the Underworld,’ so while the film certainly hasn’t the punch of earlier gangster pictures, it is another triumph for Morris and Ciannelli and the growing Anne Shirley.”
— R. V. Dana
— + San Francisco Chronicle p15 Ap 26 '38

“This [is a] low-grade gangster film.”
— + N Y Times p27 Ap 28 '38
Reviewed by Russell Maloney
— New Yorker p87 My 7 '38

Grade Paper Reviews

“An ace gangster film in which the strong melodramatic elements are neatly blended by smooth production, direction and scripting, this has as its outstanding feature an accomplished performance by Chester Morris in the best role the actor has had in many pictures. Family.”
+ Boxoffice p13 Mr 26 '38

“Fine cast in an exciting but unconvincing melodrama—will satisfy action fans.”
— + Film Curb p11 My 7 '38

“Good characterizations by the cast lift this new RKO release out of the doldrums as the story lacks punch, but it has much action to serve nicely in the program spots.”
— + Film Daily Ap 30 '38

“Interesting plot has plenty of suspense, but the audience reaction was fair. Estimate: okay melodrama for duals, neighborhoods.”
+ + Phila Exhibitor p107 Ap 1 '38

“While there’s lots of gunplay in this gangster opus, it hardly ever builds up to any real excitement. Everything runs to extreme simplicity and easy recognition, the narrative, the direction and the acting. Scene follows scene in the backwoods saloon, the gang’s hideout; the fans can’t go wrong in guessing what’s going to happen next. But, despite all these elements, the film packs enough intensity to make it a worthy candidate for a twin setup.”
+ + Variety p15 My 4 '38

LENIN IN OCTOBER. Amkino 92min
Ap 1 '38
Cast: Boris V. Shchukin, E. M. Shatrova, V. V. Yanin, N. Sokolov
Director: Mikhail Romm
Music: A. Alexandrov
Screen writer: A. Kapler

Russian dialogue film with English subtitles. A recreation of Lenin’s 1917 action in Kerensky’s provisional government beginning with the Bolsheviks’ arrival in St. Petersburg in 1917 and ending with the storming of the Winter Palace.
LEINEN IN OCTOBER—Continued

**Audience Suitability Ratings**

"A: good of kind; Y & C: undesirable."  
+ — Christian Century p574 My 4 '38

**Newspaper and Magazine Reviews**

"[It] is an excellently produced, dramatic, and reasonably faithful historic picturization of a recent Soviet revolution... This [is] one of the finest films that has come out of Russia in years," Jesse Zunser

"[It] is a fascinating reconstruction of the ten world-shaking days of October, 1917, with Lenin himself thrown into bold relief. It does not make use of newsreels, as was the case with 'Three Songs About Lenin,' but by Boris V. Shchukin's magnificent impersonation of the great revolutionist, a shrewd script and telling direction, it becomes an engrossing and perceptive piece of screen history. ... It is a remarkable screen biography and an exciting show." Howard Barnes

+ + N Y Herald Tribune p6 Ap 2 '38

"[It is] a substantial, accurately manufactured document... In its earlier phases the film moves steadily, but with the final scenes of the taking of the Winter Palace the whole thing takes on an air of the activity, the excitement that we want." John Mosher

+ New Yorker p81 Ap 9 '38

"Aside from its pointed ignoring of Trotsky, here is a realistic account of Lenin's conflict with Kerensky's provisional government. Although the film is dramatically staged and admirably acted—particularly by Boris V. Shchukin, who bears a marked resemblance to Lenin—it will appeal chiefly to students of Soviet history and film making." Newsweek p23 Ap 11 '38

Time p51 Ap 18 '38

**Trade Paper Reviews**

"The Soviet's screen canonization of their leader and hero, V. I. Lenin, emerges as an interesting attempt because of the single-minded and sympathetic portrayal by Boris V. Shchukin as the Bolshevik leader. Family." Boxoffice p30 Ap 30 '38

"Powerful biographical and historical picture will please the Russian fans." + Film Daily p5 Ap 3 '38

+ Motion Picture Daily p7 Ap 22 '38

"'Lenin in October' could be Lenin at any other time and still be a highly interesting product. Thanks with 'Quo Vadis' and others. Red films as one of the finest productions to emanate from the Soviet film industry. It's a realistic look at the scene.5 The English titles don't let audiences down, dealing with comedy, drama, suspense, drama and assorted historicities." + + Variety p14 Ap 6 '38

**LET'S MAKE A NIGHT OF IT.** Associated British 67/min Mr 25 '38

**Cast:** Buddy Rogers. June Clyde. Claire Luce. Fred MacMurray

**Director:** Graham Cutts

**Screen writers:** Hugh Brooke. F. McGrew Wills

Based on the radio play The Silver Spoon by Henrik N. Ege. Filmed in England. An elderly businessman secretly buys a night club which he runs as a casino. This is the background for a large number of dance bands and variety acts.

**Audience Suitability Ratings**

"A: stupid; Y & C: no."  
+ — Christian Century p679 My 25 '38

"A production with little entertainment value to recommend it. The plot is lacking in interest and continuity and a mediocre cast tries to pull plot without success. " E Coast Preview Committee

— Fox W Coast Bul Ap 2 '38

"Objectable in part."  
+ — Nat Legion of Decency Mr 3 '38

"A: fair; Y: possible; C: no interest."  
+ — Parents' M p80 Je 38

**Trade Paper Reviews**

+ — Motion Picture Daily p19 Jl 12 '37

"This is a surprise: Here is a British musical—yet, with exception of some decidedly American songs, it is done as it should be. The pictures, the pace, comedy, fine musical arrangements, snappy dance routines, clear making, the accurate setting of a Hollywood musical." Th Phila Exhibitor p36 Mr 15 '38

"This film definitely has not been done for the U. S. ... Trouble with the whole presentation would seem to be to keep the story together. It is not constructed into resourceful craftsmanship... Associated British should have made a better job of it, with the ingredients at their disposal." Variety p25 Jl 7 '37

**THE LIE OF NINA PETROVNA.** Lenauer 80/min Mr 29 '38

**Cast:** Fernand Gravet. Isa Miranda. Alme Clariond. Gabrielle Deviat

**Director:** V. Tourjansky

**Music:** Michel Levine. Joe Hajos

**Screen writers:** Hans Szekely. T. H. Robert. Henri Jeanson

Frenchie. Made as a film with English subtitles. The locale is Vienna at the turn of the century. An Austrian army officer brings a Russian courtesan, Petrovna, to Saint Petersburg to bed him as his mistress. She falls in love with his junior officer and he with her. Her protector challenges the younger man to a duel and rather than have her lover killed, she kills herself.

**Audience Suitability Ratings**

"Condemned."  
+ — Nat Legion of Decency Ap 14 '38

**Newspaper and Magazine Reviews**

"[It] is a familiar story. It takes place in pre-war Austria, but, though reasonably well-played and smoothly produced, is still too dated to appeal particularly to present-day audiences." + + — Cue p12 Ap 9 '38

"Old-fashioned dramatics about a countess's engagement of interest for the attractive acting of Fernand Gravet and as an introduction to Isa Miranda." + Variety p34 Mr 26 '38

"[It] has a curiously nostalgic quality. The production itself is a notch above what we usually expect from foreign studios. At the same time it seems to have been one into a world which has already vanished. One finds oneself interested in the recreations of a departed epoch without being in the slightest way moved by it." Howard Barnes + — N Y Herald Tribune p12 Mr 29 '38

"As a film, it falls roughly somewhere between 'Camille' and 'The Smiling Lieutenant' and, in spite of the earnest endeavors of bland Isa Miranda and bland Fernand Gravet, it falls roughly... [It] is at its best, admittedly, none too good, when it is enjoying the humor of the triangle and it is lamentably dull when it begins taking it seriously." F. S. Nugent + — N Y Times p19 Mr 30 '38

"[It] isn't a surprise in any way, but very conventional drama of the Sardou era. The piece is handsomely mounted, however; and as the demi-mondaine, a certain Isa Miranda, lucent of eye and resolve of jaw, makes her bow in the front ranks of the current Garbo beauties. She's charming, and sure to be noticed by John Mosher." + — New Yorker p31 Ap 9 '38

"[The plot] is formulated and dated. In every way it is a disappointment—notable the acting of this French adaptation of Viennese of 1900s is excellent: Gravet is more at home here than in English, while in London tries Isa Miranda, Paramount's Italian threat in the Garbo-Dietrich field, should prove an important impor- tation." + — Newsweek p22 Ap 11 '38
"[It] has all the panoply and poolbah of a Hollywood superproduced film. What distinguishes 'Nina Petrovna' is that Nina is Junesque Isa Miranda, whose guant loveliness combines the allure of影片与the expressiveness of Greta Garbo."  
  + Time p24 Ap 11 '38

Trade Paper Reviews

"The first portion of this French production has all the makings of a sprightly, romantic farce but along toward the end dovetails into heavy drama. It is no fault of the principals that the film indulges in emotional histrionics for both Isa Miranda and Fernand Grabet, now under contract in Hollywood, perform in an admirable manner."  
  + Boxoffice p29 Ap 23 '38

"With a top notch cast and clever direction, this new French picture ranks high among the foreigns. Well plotted story has romance, gaiety and tragedy neatly interwoven."  
  + Motion Pic Daily p5 Ap 5 '38

"As a whole, the film is just a programmer for the art house."  

+ Phila Exhibitor p117 Ap 15 '38

"Presence of the already familiar Fernand Grabet and Isa Miranda should help this finely produced French romantic comedy. The dialog is lost in the French tongue, despite excellent titling which retains much of the spirit of the story. Unfortunately, the American audiences do not go for this type of romantic intrigue of strictly Continental flavor, the basic love motivation and presence of two known performers should help. It will definitely please the art audiences."  
  + Variety p15 Ap 6 '38

LIFE DANCES ON. AFE 100-105min Mr 25 '38

Cast: Harry Baur, Marie Bell, Pierre Blanchar, Joan Francine, Louis Balmu, Francois Rosay, Pierre-Richard Willim, Robert Lyncen  

Director: Julien Duvivier  

Screen writers: Henri Jeanseux, Jean Sarment, Bernard Zimmer  

French dialogue film with English subtitles. French title: Un Carnet de Bal. Rated the world's best film at the 1937 Venice Biennial Film Exposition. A middle-aged French widow finds herself the dance program of her first ball and after musing over her partners starts on a perilous quest to find out what has happened. She will start a picnic program, one has become hairdresser; one killed himself because of his love for her; one who hoped to become dancer has become mayor of a small town and husband of his cook, and one an epileptic doctor kills his shrewish mistress after the widow visits him. So the ball which was elegant in memory becomes a tawdry dance hall in a provincial town in reality.

Audience Suitability Ratings

"Adults."  
  Nat Legion of Decency Ap 14 '38

Newspaper and Magazine Reviews

"The statement, treatment and resolution of the idea have been brilliantly handled by Julien Duvivier; the director-director, and the acting of is of high order. Adults and mature young people."  

+ Christian Science Monitor p16 Ap 30 '38

"None of the incidents would be particularly memorable were it not for the characteristics that the principal characters, in French, have brought to the dialogue is direct and the diction pure delight, but never were words worse mutilated in translation. As the film runs much more than other foreign films have usually done upon words, it is seen here at distinct disadvantage. The framework of scenario and photography are below American standards... As a museum piece of the French stage, 'Life Dances On' should be seen."  
  E. Wray
  + - Commonwealth p632 Ap 15 '38

"Though destined we fear, to appeal to a limited audience this film, there is no question but that 'Life Dances On' is one of the great films of all time—a beautiful, unforgettable experience, and despite the poor experience. Its disquieting theme ... makes it a depressing picture, nostalgic, and exquisitely painful."  
  Jesse Junser
  + - Cue p38 Ap 2 '38

"Life Dances On' is not so much one film as seven. Each one is a foible, and, one would weary of it if it were the reasons for the film. With the deft handling by seven French stars can be exhibited in a row, each of them in the orbit of his familiar style. The stars are French and their brains broken, the best French actors, and they have been presented with an appropriate variety... They are without exception brilliant, these stars, and the fragments of sky which they adorn are among the things most worth going to any theater and seeing..."  
  M. Duvivier may wish to try it again; in which case I hope he can persuade his seven headliners to collaborate in the telling of a short needed tale."  
  Mark Van Doren
  + - Nation p421 Ap 9 '38

"[It] has more acting talent under one roof than you can remember, Julien Duvivier's problem in writing and direction was how to make so many good characters and stories, something more than a French 'Big Broadcast of 1938'; and his story is more an ingenuity than anything else. The French film to be seen. It is a book of short stories for the screen, some of them unusually fine. "  
  Otis Ferguson
  New Repub p353 Ap 20 '38

"There have been no exaggerations in the advance reports that 'Life Dances On' was not only one of the finest films ever made in France, but a truly great motion picture. Not since 'La Kermesse Heroule' came to town, have locals seen a more memorable film. The screen work from abroad of such breadth, power and emotional artistry as the new offering... It affords one of those rare emotional experiences which fortify one's faith in the screen, in New York of all the cinema's banalities."  
  Howard Barns
  + - N Y Herald Tribune p8 Mr 26 '38

"I have a slight, mean suspicion that, for all its triumphs abroad, this movie won't enjoy quite the general success in town that 'Mayerling' has had. There is just a point or two where it wanders beyond our simple experience of living, and seems strange or unreal just when it is most to be most actual and plausible."  
  John Mosher
  New Yorker p61 Ap 2 '38

"[It] is an expertly designed and executed a piece of dramatic tapestry as the cinema has woven in many a year. The result, satisfying to the last photographic and histrionic detail, richly deserves the prize it won abroad."  
  + - Time p29 Ap 4 '38

Trade Paper Reviews

"It is a truly magnificent film—comparable to some of the best of either the American or any country produced—this needs the intelligent selling of respectful showmen. That is done in French and this film, with a note appeal to all classes. Family."  
  + - Time p29 Ap 23 '38

"Excellent picture with fine cast makes powerful entertainment for foreign fans."
  + - Film Daily p7 Mr 31 '38

"Motion Pic Daily p10 N 12 '37

"Estimate: excellent art.
  + - Phila Exhibitor p117 Ap 15 '38

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  + - Time p29 Ap 4 '38

Trade Paper Reviews
LIFE DANCES ON—Continued

"Venice Biennial Film Exposition designated this picture as the finest produced in the world during 1937. Such designation is an over-estimate, possibly, but in all probability, "Life Dances On," is not up to 'La Kermesse.' . . . (It) is worthwhile entertainment, especially in arty cinemas. It is the only movie thus far mentioned in connection with a new film company, the Mutual Film Corporation, which earlier failed. This picture is a reasonable 8th American feature, but is a sturdy French entry. Production serves to bring into sharp relief just how far behind European producers are even with strides taken recently.

SEE ALSO: issue of April 4

Audience Suitability Ratings

"A: mediocre; Y: no value; C: unsuitable." — + Parents' M pl4 My '38

Newspaper and Magazine Reviews

"Leo Carrillo's shining personality and Edith Fellows' appealing grace make a singer of note combine to make 'Little Miss Roughneck' a good picture. I have never seen Carrillo in better or more enjoyable measure, with Fellows at his best, and has plenty of selling possibilities in its revelation of Hollywood-behind-the-scenes. Family." + Boxoffice pl5 Ap '38

Trade Paper Reviews

"Prosperous runs among the neighborhoods, where it has much to offer, particularly for the children, can be predicted for this Edith Fellows-Leo Carrillo starrer. Although from the 'B' stratum it dishes the hokum comedy in generous measure, with Carrillo at his best, and has plenty of selling possibilities in its revelation of Hollywood-behind-the-scenes. Family." + Variety (Hollywood) pl5 Ap '38

LITTLE MISS THOROUGHBRED. Warner 65min Je 4 '38

Director: John Farrow
Original story: Albert DeMond. George and Abe Touroff
Screen writer: Jo Graham

A little orphan, injured in an automobile accident, brings good fortune to a race track gambler.

Audience Suitability Ratings

"A good cast makes this somewhat trite story human and interesting. Family." Am Legion Auxiliary

"A pleasant picture but weakened at the climax by an unconvincing court scene. Adults." Calif Cong of Par & Teachers

LONE WOLF IN PARIS. Columbia 69min Mr 24 '38

Cast: Francis Lederer. Frances Drake. Olaf Hytton. Walter Kingsford
Director: Albert S. Rogell
Music director: Morris Stoloff
Screen writer: Arthur T. Horman

Based on the novel of the same title by Louis Joseph Vance, this mystery story is the cinematic heavens. Besides her natural flair for hilarions, both dramatic and comic, she is equipped with a wistfulness that tugs at the heartstrings.

Audience Suitability Ratings

"A: fair; Y: good; C: good of kind." + — Christian Century pl679 My '38

"Clever dialogue and a general atmosphere of gaiety help make this modern mystery seem a good, if not outstanding entertainment. Adults and young people." E Coast Preview Committee

+ — Fox W Coast Bul My 14 '38
“General patronage.”
Nat Legion of Decency Ap 7 ’38
“A, Y & C: entertaining.”
+ Film Curb p4 Je 3 ’38
“Family.”
Wkly Guide Ap 2 ’38

Newspaper and Magazine Reviews

“There is more adventure, in a gang of crown-jewel-stealing nobility than you would think possible in the rather realistic state of international affairs. Francis Lederer makes a charming and of course unoutwitable addition to the top cast and flowing cape school of thievry.” B. R. C.
N Y Times p21 My 23 ’38

Trade Paper Reviews

“Entertaining moments are few in this films-
ily constructed film.” Family.
— Boxoffice p67 My 25 ’38

“Swift action redeems outmoded romantic melodrama—good double bill material.”
+ Film Curb p4 Jl 4 ’38

“Fair romantic adventure gives Francis Leder-
er opportunity for theatrical heroics.”
+ Film Daily p5 My 25 ’38

“Estimate: nicely made program comedy-
drama.”
Phila Exhibitor p97 Mr 15 ’38

“Grade ‘B’ costumer dealing with a mythical country. . . The cast is far superior to the material, but with a few laughs sprinkled through the action and the backgrounds colour-
ful, there is sufficient merit to ‘The Lone Wolf in Paris’ to get it by on the lighter twin bills.”
+ Variety p13 My 25 ’38

“Far stretched melodrama done without any effort beyond its budget boundaries, this programme is less than average entertainment in any territory. It is a mixture of mythology laid in a background definitely reminiscent of the Graustarkian school with melodramatic touch which fails to click against the romantic back-
ground.”
+ Variety (Hollywood) p3 Mr 25 ’38

LONELY WHITE SAIL. Amkino 85min My 7 ’38
Director: Vladimir Logoshin
Music: M. Raukhverger
Screen writer: Valentyn Katyev
Based on the novel of the same title by Valentyn Katyev’s the dialogue is. This tale of two children who are caught in the revolution of 1905. They aid in the doomed revolt in Odessa.

Audience Suitability Ratings
“A: fair; Y & C: little interest or value.”
+ — Christian Century p675 My 26 ’38

Newspaper and Magazine Reviews

“The Soviet ‘Lonely White Sail’ turns out to be a fairly pleasant tale.” Jesse Zunser
+ — Cue p38 My 14 ’38

“[It is] an exciting and humorous screen drama. This new Soviet offering has a good many structural weaknesses, but for all of them it is a refreshing and charming show. The disarmingly acting of the youngest, a se-
ries of thrilling chase sequences and passages of robust comedy make it a vigorous and con-
tinuous entertaining saga of Russia’s youth.” Howard Barnes
N Y Herald Tribune p6 My 9 ’38

“A doubly amusing tale of two youngsters, ‘Lonely White Sail’ simply begs to be acclaimed as a ‘Huckleberry Finn’ of the Soviets, so well acted and written is it that B. R. C.
+ N Y Times p18 My 7 ’38

“Even movie-goers who are not partial to Soviet films will find this one—despite its rambling narrative—an admirably acted blend of appealing humor and stark melodrama.”
+ Newsweek p22 My 30 ’38

“When the Soviet cinema chooses to rein in its ideological high horse, the result is usually a pleasant counter—like this current importa-
tion. [it is told] amusingly, and without
overmuch political single-footing.”
+ Time p10 My 23 ’38

Trade Paper Reviews

“In appraisal of its commercial possibilities in this country comparatively little value at-
taches to this. . . However, the performances of the two boys are often startlingly effective. Family.”
— Boxoffice p23 My 21 ’38

“Amusing story about two small boys will please the Russian fans.”
+ Film Daily p5 My 13 ’38

“Somewhat indirectly, Russia offers another ‘Potemkin’ incident, but it isn’t particularly salty box office. Principal appeal will be due to the exceptionally good performances. Ralid Russian partisans may become emotional about this picture, but it’s chiefly for this kind of trade, even though there are English titles.”
+ — Variety p16 My 11 ’38

LOOK OUT FOR LOVE. See Girl in the street

THE LOST RANCH. Victory 56-60min N 30 ’37
Cast: Tom Tyler, Jeanne Martel, Howard Bryant
Director: Sam Katzman
A western melodrama.

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency Ja 20 ’38

Trade Paper Reviews

“A short male audience was apathetic. Esti-
mate: routine grind Western.”
— Phila Exhibitor p140 Je 1 ’38

M

MAD ABOUT MUSIC. Universal 96-
100min F 27 ’38
Cast: Deanna Durbin, Herbert Marshall, Gail Patrick, Arthur Treacher, William Frawley
Director: Norman Taurog
Music: Harold Adamson. Jimmie McHugh
Original story: Frederick Kohner. Marcella Burke.
Screen writers: Bruce Manning. Felix Jack-
son
Deanna Durbin is a pupil in an exclusive school in Switzerland. She is the lonely daughter of a Hollywood actress who cannot admit to a fourteen year old daughter. Miss Durbin invents for herself a fictitious father and when cornered admits before her school mates that he is Herbert Marshall, a composer who has come to the small town for a rest. In the end she introduces him to her mother in Paris and gains him for her step-father.
SEE ALSO issue of April 4

Audience Suitability Ratings
“A & Y: very good; C: good.”
+ — Country living p446 Ap 6 ’38

“Delightful entertainment. Family.” Am Legion Auxiliary
“Outstanding social drama. Family.” Calif Fed of Business & Professional Women’s Clubs
“Delightful entertainment. Family.” E Coast Preview Committee
“Indescribably entertaining for all ages. Fam-
ily.” Gen Fed of Women’s Clubs (W Coast)
MAD ABOUT MUSIC—Continued

"(It) will delight a vast audience so completely filled will it happily overlook the absurdity of plot and artificiality of scenic setting. Family." — Nat Council of Jewish Women

"The music is delightful. A most delightful unsophisticated and clean picture which should appeal to all ages. Family. (Note: As the plot is based on a fabrication, adult explanation may be necessary.)" — S Calif Council of Fed Church Women


Reviewed by Harold Turney

MAD ABOUT MUSIC

Film

,’Mad Council

Music

"It's a picture to make everybody feel happy."

Film Wkly p23 Mr 26 '38

"A strong performance by an excellent young star."

P" p64 My '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 Ap 2 '38

"A picture of likeable, attractive people."

Film Wkly p23 Mr 26 '38

"Deanna Durbin, launches a film even finer than her previous ones (and they were both hones, as you probably recall). Everything in 'Mad About Music'—the settings, the casting, the acting, the director—"is as fresh and sparkling as its star." (4 stars) Ruth Waterbury

Liberty p45 Ap 9 '38

"The story is sincere, ingenious, and most likeable. The acting is as gracious as any seen hereabouts, and the general effect is one of small tolerable funnage. Yes, it comes off with definite success and will be playing around for many months. That’s fine, because I want to see it again." — Katharine Best

+ Stage p56 Ap 3 '38

THE MAIN EVENT. Columbia 55min

My 5 '38

Cast: Robert Paige, Jacqueline Wells, Arthur Loft, John Gallaudet

Director: Danny Dare

A prizefight story in which the champion is kidnapped and held for ransom.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 9 '38

Trade Paper Reviews

"Adaptable in all details, this story packs up as satisfactory action drama for the subsequent spots. All the events occur within one evening and there is enough excitement crammed in the film to serve its purpose. The picture is kept moving at a good pace by Director Danny Dare. Family." + Boxoffice p27 My 14 '38

"Pleasant lower-half dualler, with good blend of comedy, action, excitement."

+ Phila Exhibitor p153 My 15 '38

REVIEW

THE MAIN EVENT

MAKING THE HEADLINES. Columbia 66min My 10 '38

Cast: Jack Holt, Beverly Roberts, Craig Reynolds, Marjorie Gateson

Director: Lewis D. Collins

Original story: Howard J. Green

Screen writers: Jefferson Parker, Howard J. Green

A mystery story. Formerly released as House of Mystery.

SEE ALSO issue of April 4

Audience Suitability Ratings

"It is an old-fashioned mystery thriller with a mediocre plot and somewhat forced humor. Adults: angry young people." — E Coast Preview Committee

+ Fox W Coast Bul Ap 2 '38

"A & Y: poor; C: no."

Parents' M p80 Je '38

Newspaper and Magazine Reviews

"The pulp story formula in 'Making the Headlines' is given great leeway and becomes too twisted for its own good. It starts out in some扶贫 slick-story situations, but few of the action thriller's noble features." — R. W. D.

— N Y Herald Tribune p12 Ap 1 '38

"When great stars and great directors go haywire, we can take it as a matter of course, but when that screenaretta irresponsible. But when the beautiful and business-like Beverly Roberts alia and abeta him we are—to quote Jimmy Durante—"Nous y sommes!"

— N Y Times p17 Ap 1 '38

Trade Paper Reviews

"Jack Holt gives his usual dependable performance in a mystery program which will entertain general audiences." + Film Curt p6 Ap 9 '38

"Minor studio effort rates low even for Class B production in the melodrama division." — Film Daily p8 Ap 1 '38

THE MARINES ARE HERE. Monogram 60min Je 8 '38

Cast: Gordon Oliver, Ray Walker, June Samuels, Robert Wilcox

Director: Phil Rosen

Original story: Franklin Adreon, Jr

Screen writers: Scott Darling, J. Benton Cheney, Jack Knapp

An adventure story.

Audience Suitability Ratings

"General parental patronage."

Nat Legion of Decency Je 2 '38

Trade Paper Reviews

"There may be plenty of action, gunplay in this one but it scores a duel bill rating for general appeal. It's a leatherneck story that has been screened. This one faces that handicap."

— Phila Exhibitor p140 Je 1 '38

"Here is a second-place dualler that probably will delight those who crave action plus gunplay, but considered from the standpoint of general audience appeal it misses fire. Its draw possibilities lie in the fact that many a better picture has been filmed with Uncle Sam's leatherneck story as its basic theme." + Variety (Hollywood) p3 My 19 '38

MEN ARE SUCH FOOLS. Warner 70-75min My 21 '38

Cast: Wayne Morris, Priscilla Lane, Humphrey Bogart, Penny Singleton, Hugh Herbert

Director: Busby Berkeley

Screen writers: Norman Reilly Raine, Horace Jackson

Based on the novel of the same title by Faith Baldwin. A tale of marital discord brought about by trying to mix a bride's business career with marriage. After the wife intimates that she is going to Paris for a divorce, her husband returns and is reconciled.

Newspaper and Magazine Reviews

"Poor production has sapped the vitality of two talented screen artists, [Wayne Morris and Priscilla Lane], and squandered the efforts of established performers. The film is second-rate, filmed with clumsy dialogue, but young love and domestic bickering become extremely nauseous in less time than we like to remember. [It] may prove a tonic to mon- struck youngsters, but it is disappointing as adult entertainment." — R. W. Dana

— N Y Herald Tribune p14 Je 16 '38

"Familiar figures of the Warner Brothers stock company—that is to say, stock figures—walk through the sad and aimless chapters of 'Men Are Such Fools'. For the benefit of those who may not know what a picture is about, we can only say that 'Men Are Such Fools' is about an hour too long." — B. C.

— N Y Times p21 Je 16 '38
Trade Paper Reviews

+ Motion Pic Daily p4 Ap 15 '38
'This top spot dueller can hold its own in many situations today. Andy Billie Burke, wealthy eccentric, whose passion it is to coddle tramps. Aherne allows himself to become a family servant rather than attempt explanations. He has a hard time getting on with the temperamental family and the other servants and after an amusing series of adventures, wins the hand of the debutante daughter.'

MERRILY WE LIVE. Roach-MGM 90-95min Mr 4 '38
Cast: Constance Bennett, Brian Aherne, Alan Mowbray, Billie Burke, Bonita Granville, Tom Brown, Patay Kelly
Director: Norman Z. McLeod
Music director: Marvin Hatley
Screen writers: Eddie Moran. Jack Jevne
Brian Aherne portrays a novelist who is a mixture of novel ideas and worldly eccentricity whose passion it is to coddle tramps. In the course of the story, he is mistaken for a double bill regardless of the type of audience before which he is unfurled. Given a chance to slough off A's, need have no fear in planting it in the featured position on any dueller, for it is pure entertainment from start to finish.

+ Variety (Hollywood) p3 Ap 7 '38

MOTION PICTURE REVIEW DIGEST

Audience Suitability Ratings

"At: crude; Y & C: no."

"Some new ideas for murder and its solution help to make the story entertaining although details and confused in spots. Destructive ethical standards. Adults." Am Legion Auxiliary

"A murder mystery with a prizefight setting, limited audience appeal, good production and rather obvious plot. Adults." Calif Cong of Par & Teachers

"Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Obvious, unsuspenseful story. Mature." DAP

"Entertaining for those who enjoy this type which has the added thrill of exciting, realistic boxing scenes. Mature." Gen Fed of Women's Clubs (W Coast)

"Rather involved mystery with a slow-moving story. Mature." Nat Council of Jewish Women


"Mature." S Calif Council of Fed Church Women

While this is an exciting mystery tale with an adequate amount of suspense thrown in, the style of telling and the characterizations are excellent. Not overdone by Billie Burke or any other of the cast. Children: no. Adults. Women's Univ Club, Los Angeles

Fox W Coast Bul Ap 2 '38

"Adults."

Nat Legion of Decency Ap 7 '38

"A & Y. Y: good; C: unsuitable."

+ Parents' M p30 Je 38

"Family."

Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"The many picture-goers throughout our fair land who await 'Moto's Gamble' or are destined to see it willy-nilly as it is offered in conjunction with another film, will find it one of the best of the Moto series. The picture has a good deal of fast action, an interest-sustaining plot, and some first-rate production values."

+ Hollywood Spec p10 Mr 26 '38

"As a rule, it is not very flattering to observe that a picture has been slapped together. But, in the case of 'Moto's Gamble' any less emphasis on the slap would have made it a less happy effort. For two fast and furious sequences and a generous number of maulings by the way are the only substantial sources of entertainment in an otherwise unexciting film."

+ N Y Times p17 Ap 6 '38

Time p35 Mr 26 '38

Trade Paper Reviews

"Increasing in excellence with every new appearance, Mr. Moto seems set to rank with Charlie Chan as one of the screen's most popular detectives and one that will be a draw in any house. Family."

+ Boxoffice p31 Mr 19 '38

"Best of the Mr. Moto series to date—will entertain general audiences."

+ Film Daily Cf p12 Mr 7 '38

"Fast-paced murder mystery with good prize fight atmosphere makes for popular entertainment. . . . N Y. N Y also represents a nice writing job, with a well knit story that moves forward and keeps building suspense and is filled with unexpected twists and surprises."

+ Film Daily p6 Ap 11 '38

"This one has more appeal to grown-up patrons. It should please old followers, gain some new ones. Audience reaction was good."

+ Phila Exhibitor p108 Ap 1 '38

"Romance and comedy are well interwoven as Moto in his usual solving of a provocative murder, and the story is atmospheric with the usual fight game addicts, cops, gamblers, bookies and launders, besides women."

+ Variety p15 Ap 13 '38
MR. MOTO'S GAMBLE—Continued

"Mr. Moto improves with age, and this one, fourth in the series, will do much to give new impetus to recruiting that is constantly threatening the popular picture detective now running a close second to Charlie Chan. Already a favorite with his young masculine admirer, Locher, as Mr. Moto, develops an appeal to grownups in this newest, which is worth of a spot in any two-program house.

Variety (Hollywood) p3 Mr 12 '38

MOONLIGHT SONATA. Malmaur 80min

Story: Hans Rameau
Director: Lothar Mendes
Original story: Hans Rameau
Screen writers: Edward Knoblock. E. M. Delafield

Filmed in England. Filmed two years ago and just released in the United States. In addition to the greatness of the man emerges, the music includes Chopin's Polonaise In A flat major, and Liszt's Second Hungarian Rhapsody and Ballade. With Delafield's leadership and his own personality and piano playing give it importance and distinction, and make it a price-less love story with a great artist and his music."

+ + Wkly Guide Ap 30 '38

Newspaper and Magazine Reviews

"Here, indeed, is a giant in a pup tent. The camera studies of Paderewski's face and especially of his hands are magnificent. The record- ing is good for the most part and even in the shadows, the greatness of the man emerges, the music includes Chopin's Polonaise In A flat major, and Liszt's Second Hungarian Rhapsody and Ballade. With Delafield's leadership and his own personality and piano playing give it importance and distinction, and make it a price-less love story with a great artist and his music."

+ + Wkly Guide Ap 30 '38

"A somewhat sluggish story, sluggish even with the E. M. Delafield dialogue and Marie Tempest's acting. The cast, has been put together by Paderewski. Incidentally, if you go, don't miss the opening of the picture." John Mosher (London) p10 Daily News April 21 '38

"Except for Paderewski's brilliant piano playing, 'Moonlight Sonata' has little to recommend it. It appears that Paderewski, himself with dignity and some embarrassment, Marie Tempest shines best in this fumbling English film.

Newsweek p21 My 23 '38

"Excepting the one discord of a too strident villain, and excepting the picture's failure to present Mr. Paderewski... it also serves to present, in her first talking picture, Marie Tempest, a capable and lovable grande dame. An experience in exquisite music and manners."

+ Stage p16 Je 38

"'Moonlight Sonata' has its soul in Parnas-sus, its feet in Grub Street. A trite British treatment of cinema's tritest theme, it makes the wobbly point that music hath charms to shoo the city slicker out of the country girl's heart. But what lofty it is the skie or two memorable reels is the piano-playing of 77-year-old Ignace Jan Paderewski, most notable pianist, both in cinema and in a rather dusty trick suit, a mismanaged bow tie."

+ Time p57 My 16 '38

Trade Paper Reviews

"Now, millionaires who have had the opportunity of seeing and hearing the great Paderewski play, can view him on the screen. It is a wonderful medium on which the alert showman can capitalize. Family."

+ Boxoffice p89 Ap 30 '38

"Music lovers will welcome this class production which brings to the screen for the first time the matchless piano genius of the renowned Ignace Jan Paderewski. A class picture that will wow the musical-minded and should prove a strong attraction for high class audience."

+ Film Curb p14 Ap 30 '38

"A very charming picture made unique in musical annals by the appearance of the world-famous Paderewski who takes a very important part in the story and performs several times at the piano, the high spot being his celebrated rendition of Beethoven's 'Moonlight Sonata.' Can't see how this one can miss, both for its musical significance and a delightful, wholesome and sincere love story."

+ Film Daily p6 Ap 25 '38

+ Motion Pict Daily p5 Ap 27 '38

"Sincere love story. A treat for music lovers. Estimate: fine art, good class."

+ Phila Exhibitor p126 My 1 '38

"Charming love story. Around the central personality of the world-famous pianist, Will delight music lovers, and should make good with class audiences both here (London) and in the United States. For the highbrows there will probably not be enough of the maestro's genius—for the lowbrows, there will certainly be too much."

+ Variety p17 F 24 '38

MYSTERIOUS MR. MOTO. 20th-century-

Fox 62-65min O 21 '38

Director: Norman Foster
Screen writers: Philip MacDonald. Norman Foster

Another in the Mr. Moto series based on the character created by John P. Marquand. This time Mr. Moto goes to London to track down a band of assassins.

Newspaper and Magazine Reviews

"At last Mr. Moto has assumed a virility in keeping with his remarkable detecting exploits. The former child detective's oblique eye, together with factors of story and direction, result in Peter Lorre being seen to better
advantage in the present film than in any of the earlier pictures of the series."—Bert Harlen
+ Hollywood Spec p9 Je 4 '38

Trade Paper Reviews

"Advancing another notch in his steady climb toward top-flight popularity as a screen detective, Mr. Moto, the nimble Nipponese, reasons his way through either one of his thrilling adventures to date. Given more plausible story treatment than some earlier vehicles in the Moto Lorre series, with his visual deftness and enters himself more firmly as an audience favorite. Family." + Boxoffice p39 Je 4 '38

+ Motion Pic Daily p11 Je 2 '38

"These Moto series have won wide popularity. They are played with intensity. Some excellent characterizations. In this one make it interesting... Although these features are made within restricted budgets, the composition photography, actual shadings of London squares and familiar buildings, combine to suggest some liberal spending." + Variety p12 Je 1 '38

"Mr. Moto has hit the crime-does-not-pay trail again, and with a vim and vigor that will make it hard for the youngsters to dance their parents away from the radio and into the theaters screening his newest adventures under the tag R. "Mystery Mr. Moto." + Variety (Hollywood) p8 My 28 '38

MYSTERY HOUSE. First national 56min My 21 '38
Director: Noel Smith
Screen writers: Sherman L. Lowe. Robertson White
Based on novel of same title by Mignon C. Esherhart. A mystery story.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency My 12 '38
"A & F: fair; C: unsuitable." + + Boxoffice My 21 '38

Newspaper and Magazine Reviews

"Here's that hunting lodge murder mystery again. The mystery is how long the public will continue to stand these stock thrillers with glock situations and stock acting. Adults.

+ Christian Science Monitor p17 My 21 '38

Trade Paper Reviews

"A fair program melodrama whose pace is much too slow for excitation. There are a number of murders to satisfy the mystery fans with the identity of the guilty one carefully concealed. But in this case it is for the benefit of the family."

+ + Boxoffice p27 My 14 '38

"Routine murder mystery to round out double bill program." + + Film Curb p4 Je 11 '38

"Suspenseful murder mystery, with well-kept plot moves to a gripping climax." + Film Daily p7 Je 1 '38

"Fair program thriller, for family neighborhood, this has wildly phony, melodramatic lines. But in this situation barely convincing characterizations, to make it belong on lower duals. Its sole asset is excitement." + + Film Daily p5 My 1 '38

"This B film, which is tipped by its title, will be an inconspicuous entry into the duals, where it will need strong billing on a bill to get by. Neither names nor notices to help." + Variety p12 Je 1 '38

"In the same line or reason, 'Mystery House,' like Topsy, apparently just grew, with the result that sequences through which its murder no case has been hoped to have spectators gripping their chairs, drew only snickers. Picture contains no saving graces, unless the more or less obvious faults of some numbers of the cast to rise above the slip-shod and time-worn screen play, plus insipid direction, may be considered such." + Variety (Hollywood) p8 Je 6 '38

NUMBERED WOMAN. Monogram 60-65 min My 22 '38
Director: Karl Brown
Screen writer: John T. Neville
The tale concerns the attempts of a private nurse to save a gang of crooks who through misrepresentation have linked her brother with a bond theft.

Audience Suitability Ratings

"Adults only." Nat Legion of Decency Je 2 '38

Trade Paper Reviews

"Exhibitors need have no qualms about booking this entertaining little action feature, despite its lack of marquee names, for it is sufficiently well-mounted production to rate attention in most situations. Family." + + Boxoffice p25 My 14 '38

"An entertaining melodrama which will please in the lower adult houses." + + Fil Curb p7 My 14 '38

"Crock melodrama, well acted and produced, rates as satisfying program picture." + + Film Daily p5 My 19 '38

+ + Motion Pic Daily p5 My 7 '38

"This is a slow moving story, Low budget production. Estimate: okay action melodrama for duals, neighborhood." + + Film Daily p5 My 19 '38

"Fortified by a cast of dependable players, thorough direction by boxoffice draw names, this E. B. Derr Monogram production will fit in nicely where mildly diverting action features are in demand. Its only possible drawback is a certain amount of draginess, due to an overly slow tempo, but this angle should not deter from its giving general satisfaction." + + Variety (Hollywood) p3 My 4 '38

NURSE FROM BROOKLYN. Universal 67min Ap 15 '38
Cast: Sally Eilers. Paul Kelly. Larry Blake. Maurice Murphy
Director: S. Sylvan Simon
Screen writer: Roy Chanable
Based on a Liberty Magazine story of the same title by Steve Fisher. This is the tale of a nurse, Sally Eilers, who is loved by both a cop, Paul Kelly and a gangster, Larry Blake. Blake has killed her brother and pins the crime on the policeman. In the end Blake confesses and she and Kelly marry.

Audience Suitability Ratings

"Interesting and entertaining social drama. Convincing portrayed and well directed. Mature." Am Legion Auxiliary

"Fairly entertaining melodrama, the hackneyed plot of which is well developed for the most part, although in spots it is unconvincing and slow. Adults." Calif Cong of Par & Teachers

"Smoothly directed and acted gangster-melodrama, with some novelty in treatment and a minimum of gun-play. Adults. Calif Fed of Business & Professional Women's Clubs

"Good." DAR

"Interesting, well directed and acted picture. The roles are convincing and the entertainment good. Adults." Gen Fed of Women's Clubs (W Coast)

"Well directed and acted, but with an obvious, complicated plot, this picture is interesting and has some clever comedy... Unusual musical background, improbable hospital routine. Mature." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women
NURSE FROM BROOKLYN—Continued

"Full of exciting episodes. Adults." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 15 '38

"Good direction and a capable cast make the film entertaining of its kind. Adolescents, 12-16: too much crime; children, 8-12: no."

— Motion Pict R p 7 My 38

"Adults."

Nat Legion of Decency Ap 21 '38

"A: good; Y & C: unsuitable."

+ Parents' M p 9 Jl 35

+ Newspaper and Magazine Reviews

"Adults and mature young people."

Christian Science Monitor p 17 My 21 '38

"Will have to heave hard to sustain its half of a double bill if the other half has any weight at all. It is not as bad as most class B productions, but I do not see why any class B production need be bad. . . For the sum Universal spent on 'Nurse From Brooklyn,' and with the same cast and director, it could have made a picture, entertaining enough to satisfy any audience."

Hollywood Spec p30 Ap 15 '38

"In spite of occasional cinematic lapses, 'Nurse From Brooklyn' follows its formula with commendable action and suspense. The film should find favor with the regular patrons of the Rialto and those who take their reading assignments in the pulp magazines." R. W. Dana

— N Y Herald Tribune p 6 My 14 '38

"Except for the usual run of implausibilities which pop up in this grade of picture, 'Nurse From Brooklyn' is good, modest entertainment."

B.

— N Y Times p17 My 13 '38

Trade Paper Reviews

"Cleverly concocted, consistently entertaining and with a script that builds steadily to a punchy climax, this crime yarn will be avidly consumed by pupils of the action school. Family."

+ Boxoffice p13 Ap 16 '38

"A conventional crime picture which will fit in neatly on double bills."

+ Film Curb p 30 My 28 '38

"Excellent direction and fine performances give box office values to popular story."

+ Film Daily p 6 Ap 13 '38

— Motion Pict Daily p 2 Ap 22 '38

"This is a top dualler, well made, smoothly knit, with action to please crime fans, a love story to entertain the others."

+ Phila Exhibitor p16 Ap 15 '38

"spirited melodrama for the duales, where it'll do nicely on the entertainment side and hold up well on the home front."

+ Variety p15 Ap 13 '38

"Careful, well pointed direction and the collective labors of a cast working on its toes every moment give conviction and genuine suspense to this swiftly unfolding melodrama. Built for general entertainment, it fulfills its program requirements neatly and with credit to the entire personnel."

+ Variety (Hollywood) p 8 Ap 7 '38

escape their wives. One of the group, a banker, double-crosses the others and steals the ransom money.

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no."

+ Christian Century p42 Je 8 '38

"A: melodramatic. Mature." Am Legion Auxiliary

"Rapid action mystery melodrama, with an efficient cast, some good comedy bits, and adequate production, but that goes rather far in its ridicule of public officials. Adults." Calif Conf of Par & Teachers

"Poor clever idea, but picture disappointing because of hackneyed treatment. Mature."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Overdrawn farce. Police are again presented as inefficient. Weak production. Mature." DAI

"Fairly well cast and acted with some humorous touches that make it mildly entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Fairly well made, but disconnected and the matter of taste."

Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"One Wild Night' is not so exciting as its title, but has several diverting portions. The plot is confused and the production values poor. Adolescents, 12-16: poor; children, 8-12: no."

— Motion Pict R p 7 Je 38

"Adults."

Nat Legion of Decency Je 9 '38

"A & Y: mediocre farce; C: no."

— Parents' M p22 Jl 38

Newsaper and Magazine Reviews

"Those who are not perturbed at seeing their public officials ridiculed will find 'One Wild Night' a diverting little B picture."

Bert Harlen

Hollywood Spec p10 My 14 '38

"If the first and middle portions of 'One Wild Night' . . . packed as much wallops as the climactic sequences the film easily could have passed even on Broadway as a diverting morsel of action melodrama. But as it turns out, one has to be a juvenile horseplay to find one."

T. M. P.

— N Y Times p17 Je 3 '38

Trade Paper Reviews

"Hit-or-miss mystery thriller which depends too much on slapstick comedy, trampolines, character stunts and other allied business to hit a very high level as film entertainment. Undoubtedly it will appeal most strongly to avid thrill-seekers and the children at matinee showings. Family."

— Boxoffice p25 My 14 '38

"A farce mystery, this is enjoyable fare of the program variety. Handled in a light breezy manner with a fast moving tempo along with an air of surprise it is pleasing entertainment. Besides showing June Lang as a very attractive miss, it reveals that she has a nice comedy sense."

+ Film Daily p10 My 11 '38

— Motion Pict Daily p 8 My 10 '38

"Audience reaction was fair. Estimate: okay for dual purpose, will please in smaller situations."

— Phila Exhibitor p14 My 15 '38

"Very little to recommend this one. Just a light B which will lift among the duals. . . Names possessing any marquee appeal are lacking, although there are some experienced players in the cast."

— Variety p18 My 11 '38

"This front programmer is a comedy with a mystery motive, carrying laugh-generating lines and business throughout. . . Used for filling out duals for Avenue purposes for which it was made, it will more than satisfy the patrons."

+ Variety (Hollywood) p3 My 5 '38

ONE WILD NIGHT. 20th century-Fox 63-72min Jl 10 '38

Cast: June Lang, Dick Baldwin, Lyle Talbot. J. Edward Bromberg, Sidney Toler

Director: Eugene Forde

Music: Samuel Kaylin

Original story: Edwin Dial Turgerston

Screenplay: Charles Belden. Jerry Cady

Story is laid in a small town. Four men, tired of their humid resort vacation and designing a vacation, plot their own kidnapping in order to
ORPHAN OF THE PECOS. Victory 52-55min D 30 '37
Cast: Tom Tyler, Jeanne Martel, Howard Bryant, Forrest Taylor
Director: Sam Katzman
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency 20 '38

Trade Paper Reviews
"A sparse neighborhood audience reacted well to the comedy, fighting... Estimate: satisfactory, though routine Tyler." + — Phila Exhibitor p92 Mr 1 '38

OUTLAWS OF SONORA. Republic 55-58min A 14 38
Cast: Robert Livingston, Max Terhune, Ray Corrigan, Jack Mulhall
Director: George Sherman
Screen writers: Betty Burbridge, Edmond Kelso
Another in the Three Mesquites series. A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Ap 28 38
"A, Y & C: good Westerns."
Parents' M p52 Jl 38
"Family."
Wkly Guide Ap 33 '38

Trade Paper Reviews
"Without undue fanfare, the Three Mesquites are becoming synonymous with good Western entertainment. The latest effort will do much to enhance their standing. Film... action and excitement in a swell Three Mesquites Western." + — Film Curbs p10 Ap 30 '38
"Fast-moving Western with fine backdrops should please the six-gun fans." + — Film Daily p6 Ap 20 '38

"A rip-roaring 'Three Mesquites' starring film with an exciting plot and superior production values. Will satisfy general audiences and where this western trio is popular it should play to packed houses... A double dose of swift action and excitement in a swell Three Mesquites Western." + — Boxoffice p87 Ap 30 '38
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OVER THE WALL. Warner 66-72min Ap 2 38
Cast: Dick Foran, June Travis, John Litel, Dick Purcell
Director: Frank McDonald
Screen writers: Crane Wilbur, George Bricker
Based on the novel of the same title by Warden Lewis E. Lawes. Dick Foran, a young fighter, is railroaded to prison for a murder he did not commit. He is incorrigible in prison and gets into difficulties. In the time the prison chaplain makes him a model convict and he becomes a radio star. In the end information relating to the murder is unearthed and he is freed.

Audience Suitability Ratings
"A: perhaps; Y: fairly good; C: doubtful."
Christian Century p478 Ap 15 '38

"Good use is made of Dick Foran's singing ability which greatly relieves the dreary grimness of prison routine. The story is good, the acting is good and this direction is well balanced. Adults and young people."
E Coast Preview Committee

Fox W Coast Bul Ap 9 '38
"General patronage."
Nat Legion of Decency Ap 7 '38
"A & C: fine. Consultable."
+ — Parents' M p80 Je 38
"Family."

Wkly Guide Mr 19 '38
Newspaper and Magazine Reviews
"The corrective aspect of prison life is stressed, though not too convincingly. It is only fair entertainment. Adults and mature young people."
+ — Christian Science Monitor p17 Ap 2 '38
"[It] is a routine prison melodrama, with some extremely silly moments. Dick Foran, John Litel, and June Travis do their best with it." Jesse Zunser
— — Cue p57 Ap 2 '38
"One of the most consistently good bits of screen entertainment I have seen in a long time; class B as to budget, class A as to brains, and not a moment when it is not engrossing. Frank McDonald's handling of a competently written screen play and gave it direction which developed all its values."
+ — Hollywood Spec p26 Ap 16 '38
"Warner Brothers have a superlative touch for the melodrama of the underworld and even when their produce is buzzy little B like this one, that sure guidance becomes apparent and makes for speed and thrills." (½ stars) Ruth Waterbury
Liberty p42 Ap 30 '38
"At best it is a mild melodrama, in which sentiment has been substituted for lurid action and suspense. Most of the time it is a laggard discussion of rehabilitation and the righting of a wrong. While the Wall is a prison, it is not an important message, but the outline is too stereotyped and the treatment too. Roger Boyish to make it an entertaining melodrama."
Howard Barnes
— — N Y Herald Tribune p6 Mr 28 '38
"To the best of our recollection, 'Over the Wall' is the lightest stretch we ever did in a Warner broaters picture. It's the quietest, too: no screaming sirens, chattering machine-guns, playing searchlights—not even, so far as we can see, a recovery wall. It's rather nice for a change." B. R. C.
+ — N Y Times p19 Mr 25 '38
Review by John Mosher
New York p565 Ap 4 '38

"Although this melodrama was written by Warden Lewis E. Lawes of Sing Sing Prison, it is neither an exciting nor a convincing study of penology."
+ — Newsweek p24 Ap 4 '38

Trade Paper Reviews
"A bread and butter picture that will get by as entertainment fare. Production is undecided whether to be a crisp melodrama or a prison melodrama. As a result, this is a wavering effort. Family."
+ — Boxoffice p21 Mr 19 '38

"Lacking the sensational qualities of 'Twenty Thousand Leagues in Sing Sing' and 'Alcatraz Island,' this low-budgeted production should nevertheless interest average audiences and hold its own as part of a double bill program... A prison drama with a social message—well suited to general audiences—" + — Film Curb p17 Ap 9 '38

"Here is a prison melodrama that can be set apart from most films of its type in that it gives more sense than presenting merely a thrill drama. It carries a very fine and forceful social statement and is entertainingly handled without preachment. In fact, it offers the showman an excellent opportunity to go to the best civic groups and tell them of the support in that the film can be made a great force for good in working for prison reform and thus prevent the loss of the lives of the offenders who are not hardened criminals."
+ — Film Daily p7 Mr 30 '38
OVER THE WALL—Continued
+ Motion Pict Daily p6 Mr 30 '38

"Strictly routine crime drama, carrying action, suspense, this is strictly for the mass action-fan. It is full of melodramas, though showing him in a minimum of the usual hand-to-hand physical combats."

Variety p5 My 11 '38

"An action Western that is aimed at the weekend juvenile audience trade, this Coronet production possesses all the qualifications to appeal to the ticket-buyers for which it is pointed. It has more than the average action imbued in this sort of production, plus other pictorial and acting attributes of the action-Western school."

Variety (Hollywood) p3 Mr 31 '38

OVERLAND EXPRESS. Columbia-Coronet 55min Ap 11 '38

Cast: Buck Jones, Marjorie Reynolds, Charles 'Buddy' Kenyon, Louise Huguet, Mastor Williams

Director: Fred Eberson

Music director: Edward Kilenyi

Screen writer: Monte Shaw

A western melodrama with the inauguration of the pony express as background.

Audience Suitability Ratings

"General patronage."

"A well-aged piece of a picture."

"A.Y & C: good."

"Parents' M p52 JI '38

"Family-Juvenile. Along with the primitive complications of old-time silent Westerns it has a lot of the primitive virtues of a model old-time picture."

Wdy Guide My 7 '38

Newspaper and Magazine Reviews

"Excellent entertainment for any audience anywhere; the best written and directed Western I have seen in years. This morning I am trying to persuade myself that it is not as good as I thought it was when I saw it last night, but I cannot make a go of it. The Overland Express is a romantic, running the direction the average hour and its cost was not great."

Screen Review Apr 9 '38

Time p51 Ap 18 '38

Trade Paper Reviews

"Buck Jones latest starring effort is action entertainment at its best. It has a generous quota of thrill ingredients to keep the action in high gear and an excellent historical screenplay. Family."

Boxoffice p27 Ap 9 '38

"A rip-roaring, riding Western certain to entertain the action fans."

Film Curb p5 My 21 '38

"[It is] the historical background which lends importance to the picture. There is always something doing with riding, gun-fighting, and static encounters serving to keep things at a high pitch of action."

Daily Motion Picture Apr 15 '38

"In the direction script lend cohesiveness, smoothness unusual in a Western. Dialogue is forceful, natural."

Variety p5 My 11 '38

"Buck Jones really rides again in 'Overland Express.' He probably traverses more cinema miles in this new effort than he has in his three previous mustangers."

New Buck Jones measures up with other recent prairie melodramas, though showing him in a minimum of the usual hand-to-hand physical combats."

Variety p5 My 11 '38

"What M. Guiuty has done, with delightful impudence, is write a narrative film which is composed of nothing more than one static scene after another. And what he has done is to conceal the static quality of those scenes by making episode follow episode with remarkable rapidity. There is scarcely one sequence which has cinematic merit; taken in conjunction they comprise an unusual, flaccidly played, amusing romance. Much of it is wildly told, much of it humorously told, much of it ted-

PEARLS OF THE CROWN. Lenauer-Sandberg 99-118min Ap 11 '38

Cast: Sacha Guitry, Jacqueline Delubac, Lynn Harding, Ermete Zabboni

Directors: Sacha Guitry, Christian Jaque

Musical: Jean de la France

Screen writer: Sacha Guitry

Filmed in France. This is a novel departure in film making with the characters speaking both French and English. Guitry acts as commentator during parts of the film, relating to his wife, Jacqueline Delubac, the story of the seven children of Clement VII. It leaves the pearls to Catherine de Medicis when she came to France. Then the pearls are given to Mary Stuart and are won back when she is beheaded by Elizabeth. Later four of them are found and set into the British crown. Then the story pursues the fate of the other three pearls until the present time.

Audience Suitability Ratings

"An elaborately and beautifully staged, superbly acted fantasy...For American audiences the picture may seem complicated and over-long, but its charm and beauty, historical interest and fine acting will please a discriminating audience. Mature."

Gen Ped of Women's Clubs (W Coast)

Fox W Coast Blu Je 4 '38

"Objectionable in part."

Nat Legion of Decency Ap 25 '38

Newspaper and Magazine Reviews

"Excellently photographed, skillfully assembled, dramatically revealed, the separate stories move with lively consecutive action, the minor lapses in pace from time to time."

Jesse Zunzer

Cue p45 Ap 16 '38

"All this history could be told in an hour and a half, and is told with the speed of a camera."

Screen Review "But this is not a lack of discrimination. Even Guitry's skill in the four parts he takes does not save the whole from being something of a wedding cake—something as stationery as that, as ornamented past eating, and as ready for the knife that will cut it into slices."

Mark Van Doren

Nation p844 Ap 23 '38

The most imaginative passages of the motion picture are magnificent. When Guitry ties up his history of the world...with delightful satirical overtones, it is altogether enchanting and the whole film from the running time of two hours and forty minutes is perfectly well suited to the role he plays, for it instills the piece with an eventful tone."

Film Daily p8 Ap 5 '38

"Good, with much action from start to finish, excepting a few minutes in the direction script lend cohesiveness, smoothness unusual in a Western. Dialogue is forceful, natural."

Screen Review Apr 15 '38

"Buck Jones really rides again in 'Overland Express.' He probably traverses more cinema miles in this new effort than he has in his three previous mustangers."

New Buck Jones measures up with other recent prairie
ously told... We have no right to expect any dramatist to be uniformly good through four centuries. M. Guitry's adventurous chronicle is unusual enough to compensate for its weaknesses.

+ N Y Times p26 Ap 12 '38

"It is appalling to learn that the movie runs into three hours. The whole thing is simple enough. The acting itself happens to be so good, indeed, that you might even follow the performance without knowing any language at all. Altogether 'The Pearls of the Crown' is charming unusual and on the bright, springy side of life." John Mosher

+ New Yorker p18 Ap 23 '38

"Tarkington. yarn's imaginative best, the episodic narration bows down in the often tedious process of tracing the missing pegs in the theatres. The film is fancy but the ideas are simple, often springy nature." Encyclopedia "Film"

+ Stage p51 My 2 '38

"More upstart than experiment, 'Pearls of the Crown' is a capricious use of cinema's ample screen for the sumersaulting imagination and talents of 53-year-old French Stagecraft Sachi Guitry. Each (episode) is traced upon a neat jigger in a water Chury which combines to form a razzle-dazzle of fact and fancy that any cinemagoer should enjoy if he can curb his impulse to rush out and consult a history book."

+ Time p16 Ap 25 '38

**Trade Paper Reviews**

"A distinct departure from the ordinary is this tri-linguistic sortie into screen experimentation. Based on the character created by Booth Tarkington. Third in the Penrod series. The motivation concerns the resemblance between Bobby Penrod and the character created by Booth Tarkington. One running gag involves a balloon and the other is induced by a dishonest man to pose for the missing boy and collect a reward. In the course of the investigation conscience troubles him and he helps to find the missing boy."

**Film Weekly**

"Family." Calif Cong of Par & Teachers

"Interesting and exciting fare for juveniles, but because of its lack of originality in story and treatment it may not appeal to adult audiences. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Family." DAR

"Amazingly swift times exciting entertainment. Fine social values. All ages." Gen Fed of Women's Clubs (W Count)

"Family." Nat Council of Jewish Women


"The central talent of Mrs. Penrod, well developed, the influence of the right, leading to a happy ending. The whole is enlightened by Booth Tarkington's rare handling of human traits, providing excellent entertainment for junior audiences. Family." S Calif Council of Fed Church Women

**Fox W Coast Bul Ap 9 '38**

"It is a picture which children will thoroughly enjoy for its humor and adventure, while many older people will be entertained by the natural acting and the sympathetic understanding of the line sprinkled with laughs and action. Adolescents, 12-18 and children, 8-12: excellent."

+ Motion Pict R p7 My '38

"General patronage." Nat Legion of Decency Ap 14 '38

"A: entertaining; Y & C: good."

+ Parents' M p80 Je 28 '38

**Newspaper and Magazine Reviews**

"Children will like it tremendously, and grownups who have children of their own are very fond of youngsters who will probably find the piece amusing too, as well as emotionally provocative. The company's devices are a bit obvious and sometimes the film leans rather heavily on the sentimental side, yet there are several first-rate performances and the picture, generally speaking, is of good texture for a product. Whether it will entertain you depends very much on your affinity with the subject matter." Bert Harlen

+ Hollywood Spec p10 Ap 2 '38

**Trade Paper Reviews**

"The latest chapter in the film adventures of Booth Tarkington's famous Penrod is thoroughly first-class and should prove vastly appealing to the juvenile market as well as to family audiences in the neighborhood showings for which it is obviously aimed."

+ Motion Pict R p17 Ap 2 '38

"A poorly-told story suitable for dualling only where there is audience interest in the Twinn and earlier Penrod films." The Pict p10 Ap 16 '38

+ Motion Pict Daily p4 Ap 4 '38

"This is a natural for the family trade. It should prove a little gold mine for Saturday matinees. Youngsters will go for it in a big way. Preview audience expressed complete enjoyment."

+ Phila Exhibitor p109 Ap 1 '38

"Fundamentally a kids' picture this one is sure-fire for the youngsters' matinees, neighborhood trade and general family consumption. Entire production is skillfully handled, avoids any lessons or morals."

+ Variety (Hollywood) p3 Mr 24 '38

**PORT OF SEVEN SEAS. MGM 78-81min Ap 1 '38**


Director: James Whale

Music: Franz Waxman

Screen writer: Preston Sturgis

Based on the play by Marcel Pagnol. The screen is a quintessential—port of seven seas. Maureen O'Sullivan portrays the daughter of the water-front shop keeper in love with a young man who runs away for the sake of the sea. She finds he has to have a child and when an older man asks to marry her she tells him her secret.

**MOTION PICTURE REVIEW DIGEST**
PORT OF SEVEN SEAS—Continued

He is willing to marry her and they are very happy. When the young sailor returns three years later, he tries to take the girl away but his father refuses him that she must stay with her husband.

Audience Suitability Ratings

“Good. Excellent characterizations, able direction, and an abundance of dialogue used to good purpose, mark this unusual drama. Adults.” Daily Variety.

Fox W Coast Bul Ap 2 '38

“Compelling drama of human values, presented in a fast, exciting rhythm, fine photography, masterly direction, and excellent production. Adults.” Calif Cong of Par & Teachers.

“Each character is played with sympathetic understanding and restraint. Adult.” Calif Fed of Business & Professional Women's Clubs.

It seems to come capable hands times tally, this picture is well produced. The cast is a most excellent one, each member giving a worthy and very much to the entertainment. Adults.” Gen Fed of Women's Clubs (W Coast).

“Adults.” Nat Council of Jewish Women.


Port of Seven Seas Bul Ap 9 '38

“A story which at all times skirts perilously near the maudlin is saved and at times made enjoyable by the excellent acting of the entire cast. Neither the usual sureness of Frank Morgan nor the earthy sincerity of Wallace Beery can, however, do anything to the dialogue which is uneven and confusing, at times being amazingly flowery and poetic considering the possible masters of the Fernando Lamas and art, and again descending to the 'so what's' and 'pain in the neck's' of common or garden variety Americanism. The story, though weak, is throughout kept clean and dignified, never descending to suggestiveness as it might easily have done in the capable hands times tally, 12-16: mature theme; children, 8-12: no story unsuitable.

Motion Picture R p9 Ap '38

“Adults.” Nat Legion of Decency Ap 7 '38

“A: good; T: possible; C: unsuitable.” Parents' M p30 Je '38

Newspaper and Magazine Reviews

“The front end of the film consists entirely of a stream of dialogue in which we grope for one idea which seems to bear some relation to another. In my dozen years of picture reviewing I have not walked out on half a dozen pictures, but was on the point of walking out on this one. When suddenly it began to take form, when ‘Port of Seven Seas’ settles down to being about something, it sticks to the something and becomes the finest piece of screen entertainment ever to emerge from a fog.”

Hollywood Spec p5 Ap 2 '38

Trade Paper Reviews

+ Motion Picture Daily p4 Ap 8 '38

“Gripping drama of the Marseilles water-front interwoven with delightful comedy—this is entertainment that will garner plenty favorable word of mouth comment. Exhibitors can get behind this one, sell it for good returns.”

+ Phila Exhibitor p108 Ap 1 '38

“Dramatic strength and beauty of unusual degree are in this picture. Honesty, lack of triteness, and the kind of uncompromising virtue seldom seen on the screen, give it conviction and poignancy appeal. It tugs constantly at the heart and mind, and after more genuine laughter, has the stuff to capture audiences and to make them chatter about it to swell the box-office volume.”

Variety (Hollywood) p3 Mr 24 '38

RASCALS. 20th century-Fox 75min My 20 '38

Cast: Jane Withers, Rochelle Hudson, Robert Wilcox, Borrah Minnevitch and his Gang, Steffi Duna, Katherine Alexander.

Director: H. Bruce Humberstone

Music and lyrics: Sidney Clare. Harry Akst

Music director: Samuel Kaylin.

Screen writers: Robert Ellis. Helen Logan

Rascals portrays a Pretty city girl who becomes a victim of amnesia and finds her way to a kypsy camp which is presided over by the youthful Jane Withers. A young man accompanies the gypsies to forget a love affair. In the end Rochelle regains her memory and through the efforts of Jane is married to the young man.

Audience Suitability Ratings

“Highly entertaining and unusual story. Family.” Am Legion Auxiliary

“Fairly entertaining program picture with some attractive scenes and good photography but with weak improbable story and mediocre production. Jane Withers and Rochelle Hudson deserve better material. Mature.” Calif Cong of Par & Teachers.

THE RAGE OF PARIS. Universal 75min J1 1 '38


Director: Henry Koster

Music director: Charles Previn

Screen writers: Bruce Manning, Felix Jackson.

The new French import, Danielle Darrieux, portrays a French girl out of a job who tries her luck in the show business and model for Douglas Fairbanks. When she fails she arranges for financing from Mischa Auer, head waiter at an expensive hotel, with the purpose of marrying Louis Hayward, friend of Fairbanks. Fairbanks, convinced she is a gold digger, seeks to disillusion Hayward and then falls in love with Miss Darrieux himself.

Trade Paper Reviews

“Danielle Darrieux scores a solid hit in her American-made picture. Fans who saw her in the tragic ‘Mayerling’ will be pleasantly surprised by her ability to handle comedy so expertly. She has a delightful accent and is easy to understand. Henry Koster has done splendid work in guiding the comedy and action and injection to the plot’s touching touches.”

+ Film Daily p3 Je 14 '38

+ Motion Picture Daily p2 Je 13 '38

“Universal successfully launches Danielle Darrieux, the young French star of unusual beauty and charm, in a written-to-order story. . . . Fortifying her box-office draw, hitherto limited in the States to the spotty distribution of two French films, Mayerling and Club des Femmes, the studio presents Fairbanks, Jr., as the co-star . . . It turns out to be first class synthetic entertainment for first runs and a part payment on American debt for Miss Darrieux . . . is a potential big box-office drawing in American theatres. Showmanship handling will make her a financial asset for exhibition.”

+ Variety p14 Je 15 '38

“Smartly turned out entertainment and a picture of sound commercial calibre is The Rage of Paris,” American film debut for Danielle Darrieux. The curiosity draw of the Parisian actress will be considerable, and coupled with other positive merits of the offering should give Universal handsome returns on its careful and painstaking efforts to launch the imported star properly.”

+ Variety (Hollywood) p3 Je 9 '38
MOTION PICTURE REVIEW DIGEST


"Colorful, funny, well produced and mildly entertaining. Ethics dubious. Family." Gen Fed of Women's Clubs (W Coast)

"It's loose. Some gaiety, but has heterogeneous story quite unsuited to its juvenile star. A coarse, low-grade musical comedy. No audience recommendation." Nat Soc of New England Women

"There are a few clever spots in the gypsy sequences, but the whole lacks appeal. Fair entertainment. Mature." S Calif Council of Fed Church Women

"Little Jane Withers gets another bad break, as this story is definitely weak. . . Inasmuch as thievery is used for humorous effect, ethically it is low-grade. The picture is unsuited for children: no. Adults." Women's Univ Club, Los Angeles

"Fox W Coast Bul Mr 26 '38

"Adults," Nat Legion of Decency Ap 21 '38

"A: fair; Y: dubious ethics; C: no." + + Parents' M p80 Je 38

Newspaper and Magazine Reviews

"Centuries wisely staged the showing on Friday night in a neighborhood house, a weeknight when a large audience of children could be counted. 'Rascal' with, over with a bang, the younger element of the audience expressing its approval in whistles, cheers and joyous laughter. Audiences must not be denied or me. We can enjoy Shirley Temple, for she is a character apart, rare personality with extraordinary gifts. But Jane is for children; she is one of them, one of the sort you can find wherever you go, and her, each child can see herself or himself more readily than in the case of Shirley."

"Hollywood Spec p6 Ap 9 '38

"The minors may enjoy it." F. S. Nugent

"N Y Times p12 My 27 '38

Trade Paper Reviews

"Possessing less general audience appeal than the last few Jane Withers' pictures, this will garner its greatest appreciation from the juvenile trade. It will be a distinct let-down for those who have come to expect plenty of ginger in their youth. Untextual vehicles. Family." + + Boxoffice p27 Ap 9 '38

"Jane Withers, long a box office draw in neighborhood and subsequent runs, will delight her numerous fans in this rough-and-tumble vehicle which has, as added attractions, Borrah Minnevitch and his Harmonica Playing Rascals."

"Film Curb p8 Je 4 '38

"A grand clown is revealed in the person of Borrah Minnevitch, who with his harmonica-playing gang furnishes much music, laughs, gaiety, and other entertainment which makes this otherwise enjoyable picture. Our Cinema Withers has to share honors with them in this number, but her singing, dancing, and enthusiastic personality should add a good deal of vitality between her and Minnevitch, this one rate as one of the better of the Jane Withers' vehicles."

"Film Daily p7 Ap 7 '38

"Motion Pict Daily p2 Ap 5 '38

"A good, fast-moving comedy, this offers plenty of clean fun for the entire family. Estimated grosses for Withers' fans."

"Phil Exhibitor p116 Ap 15 '38

"Jane Withers, as a Gypsy queen is given a double assignment. She has never had a tougher assignment, but the picture succeeds well enough to have the Withers' fans make the most of it. . . . Some of the supporting performances are not so good, but the main the picture is amusing and entertaining."

"Variety p13 My 25 '38

""Rascal" is cut to Jane Withers' measure and further's the vogue of this capital young entertainer with a story, direction and support aimed at the children who have placed her high in box office standing."

+ Variety (Hollywood) p3 Ap 2 '38

RAWHIDE. Principal-20th century-Fox 59min Ap 8 '38

"One family: Ray Waller as Lou Gehrig. Evalyn Knapp, Arthur Loft

Director: Ray Taylor

Original story: Dan Jarrett

Screen writers: Jack Natteford, Dan Jarrett

A western melodrama.

SEE ALSO issue of April 4

Audience Suitability Ratings

"An enjoyable 'different' Western. Cast well chosen and convincing. Family." Am Legion Auxiliary

"With story a bit different from the usual Western, good continuity, average production, some pleasing singing of cowboy songs, and a minimum of Western grammar. Family." Calif Cong of Jewish Women

"Above-average Western. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family." East Coast Preview Committee

"Entertaining, fast-moving. All ages." Gen Fed of Women's Clubs (W Coast)

"Mediocre Western. Much shooting, many murders, and fighting. Family." Nat Council of Jewish Women

"Good up-to-date Western, naturally told with plausible incidents and good comedy, beautiful cinematic scenery. Family." Nat Soc of New England Women

"This tense Western is lifted out of its trite pattern by the restrained performance of Lou Gehrig. Family." S Calif Council of Fed Church Women

"Fox W Coast Bul Ap 16 '38

"Adolescents, 12-16; good, children, 8-12; good, though exciting."

+ Motion Pict R p7 My '38

"General patronage."

Nat Legion of Decency Ap 7 '38

"A, Y & C: good Western."

"Parents' M p80 Je 38

"Family."

"Wkly Guide Ap 2 '38

Newspaper and Magazine Reviews

"'Rawhide' is a lively Western, with a novel twist. It's a lot of fun, with Smith and Gehrig and Evalyn Knapp helping along." Jesse Zunser

"Cue p39 Ap 29 '38

"[It is] a musical Western, which undoubtedly will prove satisfactory to baseball fans and followers of the out-of-door drama. . . . Even without the Yankees' clean-up man as its star debut, "Rawhide" would be a better than average entertainment in its field." T. M. P.

"N Y Times p19 Ap 25 '38

Trade Paper Reviews

"The start of the baseball season has brought Lou Gehrig back to the sports world and his name shall put this entertaining Western among the big box office grossers of the season."

"Film Curb p11 Ap 30 '38

"Without Lou Gehrig, this one would be just the average Western. Gehrig is pleasing, and gets away with his lightest assignment. This film has extra bully-ho possibilities for the baseball fans with Lou Gehrig's name." + + Variety p34 Ap 27 '38

"Preview audience, mostly youngsters, at Saturday matinee, gave it a rousing reception. Estimated grosses for Waller and Gehrig."

"Phil Exhibitor p108 Ap 1 '38

"Not only is 'Rawhide' a fast-moving, well-produced, meal melodrama in its Baseball series starring Smith Ballew, but it has the added box office distinction of including Lou Gehrig,
RAWHIDE—Continued

hard-hitting batman of the New York Yankees. In its cast. The baseball star is more than window-dressing for the picture, having a very significant part in the plot running, and drama. and, if exploited properly, he should help make this one of the top money-getters of the season.

+ + Variety p14 Apr 6 '38

REBECCA OF SUNNYBROOK FARM.

20th Century-Fox 60min Mr 18 '38


Director: Allan Dwan

Dance directors: Nick Castle. Geneva Saw


Screen writers: Karl Tunberg. Don Ettlinger

Based on the novel and play of the same title by Kate Douglas Wiggin. Filmed previously with Mae Marsh in the lead. Only the title of the classic is used in this tale of a radio broadcasting station. Shirley wins a contest and is lost when the advertising agency tries to find her to tell her the good fortune. She is found on Aunt Mirandy's farm.

SEE ALSO issue of April 4

A Guide to the discussion of the screen version of Rebecca of Sunnybrook Farm. prepared by Lenore Vaughn-Eames. is obtainable from Educational and Recreational Guides, Inc. Room 1418, 1501 Broadway. New York at fifteen cents a copy.

Audience Suitability Ratings

Review, Le Sourd

Motion Pict & Family p4 Apr 15 '38

"A. Y & C: excellent."

+ + Parents' p85 My '38

Scholastic p35 Apr 2 '38

Newspaper and Magazine Reviews

"Little Miss Temple is starring again, and critical judgment is routed. You give your heart to her all over again." (3 stars) Ruth Waterbury.

Liberty p58 Apr 23 '38

"America's favorite actress is far more engrossing in 'Rebecca of Sunnybrook Farm.' ... It is not her fault that it is frequently a random entertainment, which has a certain wit in overlooking the fact that Jack Robinson and Jack Haley are among the performers." Howard Barnes

+ + Y Herald Tribune p8 Mr 26 '38

"Followers of Miss Temple will find her most charming when dancing with Bill Robinson in the Toy Trumpet finale. Sunnybrook Farm our foot!" Katharine Best

Stage p57 Apr '38

Trade Paper Reviews

"A modernized version of the story classic makes an ideal vehicle for screenland's most enchanting little star."

+ Film Curb p10 Apr 2 '38

RECKLESS LIVING. Universal 65min Apr 8 '38


Director: Frank McDonald

Original story: Gerald Beaumont

Screen writer: Charles Grayson

A comedy drama with a race-track background. An assortment of track followers live in 'bays'. The base. The idea is that it doesn't pay to rely on races to get rich.

Audience Suitability Ratings

"A: passable; Y: hardly suitable; C: no."

— + Christian Century p606 My 11 '38

"Average horse race story with emphasis upon the gambling class. Jimmy Savo's antics a bit far fetched. Mature." Am Legion Auxiliary

"Entertainment. Some value limited to audiences who enjoy horses, horse racing, and betting, since these make up the bulk of the picture." Variety

"Fairly entertaining with a certain amount of amusement to be had from the very human characters written for, members of the cast who cannot resist betting on horses. Quite unethical in spots and lacking in social values. Adult." Calif Fed of Business & Professional Women's Clubs

"Mediocre. A sentimental gesture of the hero just saves from mediocrity this dull story of race tracks, kid folk, Mature. Adult.

"Entertaining picture. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Against a background of racing and gambling, a human though trite comedy unfolds. Family." Nat Council of Jewish Women

"Fair program film. Adult." Nat Soc of New England

"Mediocre. Adults." S Calif Council of Fed Church Women

"Against W Coast Bul Apr 16 '38


Motion Pict R p8 My '38

"Adults.

Nat Legion of Decency Ap 21 '38

"A: mediocre; Y: possible; C: no."

+ + Parents' p89 Je '38

"Family.

Wkly Guide Apr 9 '38

Newspaper and Magazine Reviews

"It is a nice little bit of entertainment which interested me most in its demonstration of the fact that Jimmy Savo, one of the world's great pantomimists who would be a sensational success in a part which gave him an opportunity to display all his wares."

+ Hollywood Spec p6 Ap 2 '38

Trade Paper Reviews

"This is an in-and-out yarn of the race tracks. Which, on the whole, lacks punch because of an ineffectual screenplay and a failure to capitalize on the rare comic talents of Jimmy Savo. Family."

— + Boxoffice p27 Apr 9 '38

"Comedy romance with racetrack background should appeal to adult, casual audience in "Rebecca of Sunnybrook Farm.""

+ Film Daily p7 Mr 31 '38

+ Motion Pict Daily p6 Apr 7 '38

"Here is a weak, routine story about race tracks. Jimmy Savo's comedy does not seem to register. Estimate: fair bottom dueller."

+ Phila Exhibitor p117 Apr 15 '38

"Impressive dueller with a race-track background. Thread of the story is very simple, being divided between going to the races, farce, and the boy-gets-girl angle. Neither in its farce, racing or romance sequences is the film distinguished."

— + Variety p17 Je 8 '38

"'Reckless Living,' a comedy romance reckless of the race track, goes neatly about its job of life employment, suitable billing for the average custom. It has no selling names and makes no pretense at running outta sight. It has the advantage of the younger trade as well as the family circle."

+ Variety (Hollywood) p3 Mr 28 '38

RELIGIOUS RACKETEERS. Rober 90 min


Director: Frank O'Connor

Original story: Frank O'Connor

Screen writers: Frank O'Connor. Charles R. Condon

Madame Houdini exposes the spiritualistic racketeers who prey on credulous folk.
RETURN OF THE SCARLET PIMPERNEL. London film-United artists 80-00min Ap 29 '38

Cast: Barry Barnes, Sophie Stewart, Margaretta Scott, James Mason, Francis Lister, Henry Oscar, George Merritt and Ricardo Montalban

Screen writers: Arthur Wimperis, Adrian Brunel, Lajos Biró

Filmed in England. Based on the novel of the same title by Baroness Orczy. Sequel to The Scarlet Pimpernel made in 1935 starring Leslie Howard. The story concerns Sir Percy Blakeney, an English aristocrat who engages in spurring French aristocrats across the English Channel so they may escape the guillotine. He becomes the busybody of two revolutionaries that arrange for his wife to be abducted from England and many hair-breath adventures are necessary before he can rescue her.

Audience Suitability Ratings

"Acting and direction are excellent, settings and costumes attractive, action exciting and fast moving. Mature." Calif Cong of Par & Teachers

"Mature." Calif Fed of Business & Professional Women's Clubs

"Excellent. Mature-family." DAR

"Interesting, dramatic and most entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Not as dramatically or brilliantly conceived as the original. However, tense interest is sustained throughout, large crowds are well directed and there are many scenes of real beauty. Mature." Nat Council of Jewish Women

"Family." Nat Soc of New England Women Fox W Coast Bul My 7 '38

"The story lacks the novelty and dash of the original and falls into the category of a pro- gram film, needing a double bill to cover its inadequacies. For all ages, except the young and sensitive. mature." Nat Board of Review

"Not as exciting as the first 'Scarlet Pimpernel.'" +  Scholastic p52 My 21 '38


News and Magazine Reviews

"(It) is lively, exciting, swashbuckling adventure-film. All in all a brilliant and hairbreadth escape." Jesse Zunser

"Due p55 Ap 16 '38


"The new adventures of those dashing, clever fellows, Scarlet Pimpernel and Alexander Korda, are unfortunately not worthy successors of the Leslie Howard triumph. Mr. Korda has not spared expense, and there are production values which are in all too obvious here on which to feast the eyes than 'Lloyds of London' and the 'House of Rothschild' combined. Nevertheless, "la noblesse Française" did not seem to ring true." Robert Joseph

"Family." + Hollywood Spec p8 My 21 '38

"(It) is an adventurous, romantic, modern offshoot of the more weighty 'A Tale of Two Cities.' It calls the story of Baroness Orczy's novel clearly, swiftly and heroically. . . . (It) is high-class adventure with a pleasing dash of romance." N Y Herald Tribune p8 Ap 11 '38

"The fact there is something intrinsically unexciting about adventure films is offset by the credit due both director and cast for betraying so few signs of ennui." B. C. 29 Ap 12 '38

"(It) is not in the least exciting, somehow or other. For one thing, I am afraid there are too many nervous moments in the picture. It's all just a little too easy to be much fun." John Mosher

"New Yorker p78 Ap 16 '38

"Newsweek p25 Ap 18 '38

Time p51 Ap 18 '38

Trade Paper Reviews

"Much too studied and theatrical, this London film production fails to attain the swash- buckling and romantic level of its predecessor. It is a colorful costume piece, but direction is slow and fails to provide enough exciting moments. Family." + Boxoffice p13 Ap 16 '38

"A spectacular costume sequel lacking in the name values or comedy touches of the original drama." + Film Curb p8 Ap 16 '38

"While this has been accorded a costly and conscientious production, the result is very far from the atmosphere of the French Revolution in a very impressive manner, it is doubtful whether audiences will grow chubbier over it. The artists in the principal roles often go through their theatricals without impressing the audience that it is anything more than a costume piece, and quite in the manner of some stage extravaganza or musical comedy." + Variety Daily p8 Ap 16 '38

"A spectacular costume sequel lacking in the name values or comedy touches of the original drama." + Variety Daily p8 Ap 16 '38

"British accents, effeminate characters (especially the hero), the extremely artificial manerisms of the period depicted, dul!stretches of Inaction are the factors that limit this apparently expensive production to audiences which patronize British pictures. Estimate: pleasant, action programmer, best for class." + Wkly Guide p30 Ap 9 '38

"It is not easy to imagine why Korda chose so old-fashioned a story. His characterizing and turning and settings are artistic to an almost superlative degree and yet it is asking too much of present-day film-goers to accept the disguises of the 'Scarlet Pimpernel.' None of the stars ever come through the illusion of the stress of the time and locale in which they were active. The cast is headed by Barry Barnes in the major part, and he suffers by comparison with Leslie Howard in the first of the series." + Variety p14 N 3 '37

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"It is not easy to imagine why Korda chose so old-fashioned a story. His characterizing and turning and settings are artistic to an almost superlative degree and yet it is asking too much of present-day film-goers to accept the disguises of the 'Scarlet Pimpernel.' None of the stars ever come through the illusion of the stress of the time and locale in which they were active. The cast is headed by Barry Barnes in the major part, and he suffers by comparison with Leslie Howard in the first of the series." + Variety p14 N 3 '37
ROLLING CARAVAN. Columbia 55min
Mr 7 ’38
Cast: John Luden, Eleanor Stewart. Harry Woods
Director: Joseph Levering
Original story: Nace Gatsert
A western melodrama.

Audience Suitability Ratings
“A stereotyped Western is rescued from mediocrity by the remarkable intelligence and engaging performance of a collie dog. Family.” E Coast Preview Committee

Fox W Coast BUI My 14 ’38
“General patronage.”
Nat Legion of Decency Ap 21 ’38

Trade Paper Reviews
“A frontier drama that will satisfy lovers of outdoor films and prove especially thrilling to juvenile audiences, . . . Tuffy, a dog star, aids the hero in thrilling thrills for fans in this Western drama.”

Film Curb pl6 Je 11 ’38
“Satisfying, nice larky, spicy Western, with newcomer Luden off fast.”

Philia Exhibitor p97 Mr 15 ’38

ROMANCE ON THE RUN. Republic
67min My 2 ’38
Cast: Donald Woods, Patricia Ellis. Grace Bradley, Edward Brophy
Director: Gus Meins
Music: Jack Lawrence, Peter Tinturin
Music director: Alberto Colombo
Screen writer: Jack Townley
Based on the short story of the same title by Eric Taylor. A private detective is hired to locate a stolen jewel. He is implicated in the theft, has many adventures, meets a secretary in the insurance office and falls in love with her.

Audience Suitability Ratings
“A quick succession of events, uncommon situations and amusing dialogue should have resulted in lively entertainment, but no unusual cleverness is displayed in either treatment or acting save for the excellent performances of Edward Brophy. Adults and young people.” E Coast Preview Committee

Fox W Coast BUI My 28 ’38
“General patronage.”
Nat Legion of Decency My 19 ’38

Newspaper and Magazine Reviews
“Not that you’ll be bored by this if you remain to the very end, as it is played by pleasing performers. But if you expect it to work out logically, you’re going to get stuck.” (2 stars) Ruth Waterbury
Liberty p44 Je 18 ’38

Trade Paper Reviews
“Plenty of the more pretentious and more expensive celluloid ventures have nothing more to offer than this well-planned, well-produced comedy. It has fast action, a good story, a welcome sprinkling of laughs and is convincingly impersonated by a competent cast, despite the absence of top names. Family.”

Boxoffice p31 My 7 ’38
“A good action-comedy for the neighborhood houses.”

Film Curb p9 My 21 ’38
“A hard working and capable cast, plus a fast-moving story make this new Republic release pleasing program fare for the neighborhood houses. The action is kept moving at a swift pace and the story, although not very weighty, has been well worked out.”

Film Daily p6 My 12 ’38
Motion Pict Daily p11 My 2 ’38

“Audience was mild. Estimate: fair programmer in supporting spot.”

— Philia Exhibitor p134 My 15 ’38

“Romance on the Run” leads the audience a merry chase, one with which it can never become tired. The direction and poor story rate this as a minor dueler.”

— Variety pl6 My 11 ’38

“A carefully concocted dueler, containing, as it does, all the elements that go to make for real screen entertainment, will hold its own among the cross over hitting all classes of trade, keeping the turnstiles clicking through word-of-mouth advertising. It has what it takes in the way of being careful shopping on the part of the customers.”

— Variety (Hollywood) p3 Ap 28 ’38

ROSE OF THE RIO GRANDE. Monogram
60min Mr 16 ’38
Cast: Mr. John Carroll, Antonio Moreno. Lina Basquette
Director: William Nigh
Music: Charles Rosoff. Eddie Cherkose
Music director: Hugo Riesenberg
Screen writers: Dorothy Reid. Ralph Bettinson
Based on the novel of the same title by Johnst
McCutley. A fictionalized historical adventure tale of rebellion in northern Mexico.

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency Mr 24 ’38
“A, Y & C: good.”

— Parents’ M p80 Je ’38

“(It) has been resurrected from silent film days without brushing off the dust, it seems.”

— Scholastic p12 Ap 23 ’38

Newspaper and Magazine Reviews
“The film [is] a vigorously told romance, tuneful, and colorfully mounted. It has taken perfectly legitimate liberties with reality, being a romance, and its story is told in bold, flamboyant fashion.” (23/2 stars) Variety
Liberty p54 Ap 16 ’38

“(It)has a foamy, small-budget beer to tease tastes jaded by cinema bubbles.”

— Time p12 My 2 ’38

Trade Paper Reviews
“There’s a wealth of what the plain people thrive on in this most satisfying entertainment. Additional, Monogram can well be proud of achieving what others have not in combining music, romance and action with true Latin flavor and unearthing a genuine swashbuckling, romantic threat in John Carroll—a Douglas Fairbanks type if there ever was one, with a magnificent voice to boot.”

— Boxoffice p71 Ap 2 ’38

“Boasting a fine cast of past and present favorites, this romantic adventure picture offers action and thrills, plus music, in a manner to please the entire family. . . John Carroll rides to prominence in an entertaining musical melodrama.”

— Film Curb p8 Ap 2 ’38

“This production is right down the groove for the popular appeal, with the money label all over it. It scores strong on three main counts. First, it has a red-blooded color. Second, the romantic appeal is there in a manner to flutter all feminine hearts. . . Third, it deserves the highest compliment team is unique to the screen.”

— Film Daily p6 Mr 29 ’38
Motion Pict Daily p3 Mr 29 ’38

“With a salable title—even if the acting is occasionally hamish—it should still entertain the family for which it was made. Estimate: okay for action houses.”

— Philia Exhibitor p106 Ap 1 ’38
"This plot starts with interest but ends in unreal and unconvincing situations. Mature." S Calif Council of Fed Critics, Women.

"The story begins well but becomes unconvincing and disappointing as it unfolds. It is more light-entropy than box office material. Adolescents, 12-16; no value; children, 8-12: no." — Motion Picture R p8 Je '38

"Objectable to the Nat Legion of Decency M 12 '38

"A: unconvincing melodrama; Y & C: unsuitable..." — Parents M 52 Ji '38

Newspaper and Magazine Reviews

"Universal will never need more than Deanna Durbin to pay for mistakes like this, Adults." — Christian Science Monitor p15 My 14 '38

"Dull and pointless. Somewhere in the original story there may have been sound material for a strong and expensive picture but evidently the few who did the most to spoil the broth were probably among the three screen playwrights." — Bert Hayes Hollywood Spec p8 My 7 '38

"There is a young wife fleeing her husband, who left behind promises to divorce her. This was the only thing I could hardly later on, as you'll see if you stay to the end, though we can't be certain you will."

"The film is particularly weak when the munitions boys steal Boes' boat, and middlish comedy." (2 stars) Ruth Waterbury Liberty p54 Je 11 '38

N Y Times p17 My 20 '38

Stage p46 Je '38

Trade Paper Reviews

"Producer-director James Whale had plenty to work with here in the way of a well-picked and competent cast, and evidently found himself stymied with a far-fetched and inconsistent screenplay which drags the picture down to disappointing levels. The good work turned in by such trouperes as Bruce Cabot, Gene Lockhart, Nadie Evans and John Boles is the only feature which makes it at all acceptable—and today's discriminating audiences are likely to do considerers.-The poor production values and story loop holes. Family." — Boxoffice p31 My 7 '38

"An artificial drama best suited for dualling." — Film Curb p14 My 7 '38

"Interesting entertainment has suspense but is far from good in power." — Film Daily p23 My 9 '38

"Motion Picture Daily p11 My 2 '38

"Estimate: okay melodrama, top dualller." — Phila Exhibitor p124 My 1 '38

"[It is] a much used, and abused plot... The film possesses enough entertainment for B rating at dual showings. It is melodrama sufficiently lurid to be cut into several parts and released as a serial." — Variety p15 My 4 '38

"Despite obvious defects in treatment and a confusing over-abundance of material, this invitingly titled picture possesses considerable entertainment for the general run of trade as a program complement and in many spots is likely to please positively." — Variety (B) p30 My 6 '38

THE SKI CHASE. World 74min Mr 26 '38


Director: Dr Arnold Fanck

Music: Paul Dessau

Original story: Hannes Schneider

Germ: a dramatic film with English subtitles filmed at St Anton am Arlberg in the Austrian Tyrol. German title: Der Wissene Rausch, who is a real star type as in the first film in the series... The film strikes a responsive chord of lovers even if it is only a compendium of incidents." — R. W. Dana

N Y Herald Tribune p12 My 19 '38

"Though it started out with great originality... it has ended, like so many of its predecessors, as a dull, half forgotten exercise in costume skiers as well as comedy antics by Lantschner and Rimm.

Newspaper and Magazine Reviews

"If you ski—or hope to—don't miss this." Jesse Zenser

"The Ski Chase" is a vicarious afterthought to the recent winter sports season and a pictorially thrilling sequel to 'Slalom.' It keeps one's vision attuned to an undaunting panorama of beauty, a beauty that is shared by nature and her friends. The human achievement in the picture definitely makes the picture worthy of the many blue ribbons it has received. R. W. D. + N Y Herald Tribune p6 Mr 28 '38

"Out of what used to be Austria comes 'The Ski Chase,' a bit late in the season, perhaps, for a long time ago Hannes Schneider and the Tyrol as a pleasure resort, which also seems late in the season."

John Mosher

New York p55 Ap 2 '38

Time p21 Ap 11 '38

Trade Paper Reviews

"One of those refreshingly different films that carry a distinct appeal because of the happy absence of plot complications, this exhibition of the art of skiing should find ready favor with audiences of all descriptions. One of the few films that shows the pictures on the screen, it合并s a combination of delightful elements that makes it a definite three hour value, its foreign tongue and paucity of English subtitles. Family." — Boxoffice p71 Ap 2 '38

"'Ski Chase' is more of a tribute to the beauty of the Austrian Tyrol and the skiing abilities of Hannes Schneider than it is a cinematic stunt, but these attributes make it exceptionally interesting film fare for audiences, particularly for ski fans." + Film Daily p5 Ap 9 '38

"'Ski Chase' very easily lives up to the bally of being the best skiing picture to reach these shores in years. It is better than the arties and get booking elsewhere as well... For the ski nut there can be no equal or possible successor to 'Chase.' Contains all the thrills (almost felt) of trick turning, leaping, scaling, stopping, etc. For the average it's a super-glorified sportrel of the stuff which will get a rise out of the most disinterested." — Variety p15 Mr 30 '38

THE SLIPPER EPISODE. French film exchange 80min My 18 '38


Director: Jean De Limur

Screen writers: H. Rose. G. Lampin

Based on the novel, Le Voyage Improvist, by Tristan Bernard, French dialogue film with English subtitles. The film was awarded honorable mention at the Venice Biennal Film Exposition last year. Its action is a cross country flight, mainly in Switzerland, made by a carefree couple from Paris who are on a good-deed tour to restore an incriminating slipper to an unfaithful wife.

Newspaper and Magazine Reviews

"Making 'The Slipper Episode' must have been fun for all. Its technical and artistic excellence for which it won honorable mention at the Venice Biennal Film Exposition, is always apparent, but the impression it leaves in the mind is that of travelogue, rather than a screen drama with a plot... On the whole, the film strikes a responsive chord of love even if it is only a compendium of incidents." — R. W. Dana

N Y Herald Tribune p12 My 19 '38

"Though it started out with great originality... it has ended, like so many of its predecessors, as a dull, half forgotten exercise in costume skiers as well as comedy antics by Lantschner and Rimm." — R. C. B.

N Y Times p25 My 19 '38
THE SLIPPER EPISODE—Continued

Trade Paper Reviews

"Gay farce with fine cast will entertain the French audiences."

+ Film Daily p6 My 26 '38

- Variety p13 Je 1 '38

- Film Daily p21 Je 3 '38

"Overlong French comedy has some sparkling moments, but lacks sufficient plot. What plot does exist will develop and film turns out to be more of a travel picture with some beautiful Swiss scenery. American appeal only minor." - Variety p13 Je 1 '38

SONGS AND BULLETS. Spectrum 57min

Cast: Fred Scott, Al St John. Alice Ardell. Charles King

Director: Sam Newfield

Screen writers: Joseph O'Donnell. George Plympton

A western melodrama.

- Trade Paper Reviews

"The singing of Fred Scott, who is also quick on the trigger, is about the only saving grace this Western can boast. The story value is weak and there is not enough rousing action to carry it along." - Film Daily p8 My 26 '38

"Capacity done, this is a thoroughly entertaining little Western for the grinds, neighborhoods, where children, males will like it. A marvelous one-day audience in mid-town grind house liked the comedy audibly." + Phila Exhibitor p411 Je 1 '38

"Songs and Bullets. Still Sanchez's second venture as a producer, fails to carry the force implied by its title. It's a horse opera duaker that has a great number of front and back stage scenes. Faulty direction, acting and camera. Only distinction in the film is given by Fred Scott, who is quick on the draw and also with a song."

- Variety p13 My 18 '38

SPEED TO BURN. 20th century-Fox

60min Ag 21 '38

Cast: Michael Whalen, Lynne Bari, Marvin Stephens, Henry Armetta

Director: Otto Brower

Music director: Samuel Kaylin

Original story: Edwin Dial Torgerson

Screen writers: Robert Ellis. Helen Logan

A typical tale of race tracks, crooked horse fixers and gamblers.

- Newspaper and Magazine Reviews

"Seeing this picture is like reading a story from one of those pulp magazines devoted to sport yarns. Dialogue is obvious and stilted, the characters have about as much depth as a mud puddle. The youngsters, who were generously represented in the preview audience, have come also to see 'Judge Hardy's Children,' were intensely stimulated by the proceedings, clapped and roared on no end. Spectators with maturity of outlook, though, are likely to turn this one off." - Hollywood Spec p7 Je 11 '38

- Trade Paper Reviews

"[This] should prove to be an encouraging beginning for the new 'World of Sport' series. Although Michael Whalen and Lynne Bari receive featured credits, the lion's share of the work and the acting honors go to Marvin Stephens, a youngster who has appeared only briefly in previous films."

+ Daily Variety p3 Je 11 '38

"There is a program winner that should have special appeal to race track fan audience. Otto Brower has given it splendid direction, providing a fast tempo and planning the humor, romance and comedy effectively. Jerry Hoffman makes an auspicious debut as the associate producer, and rates bows for his story selection and production." + Film Daily p14 Je 7 '38

"Some highly improbable events take place in this comedy melodrama about race tracks, trainers and fixers. The locale is quite indefinite, which is just as well considering the expose of the cover-up. The film is tampered with to the profit of gamblers and to the loss of the public. Some first rate comedy furnished by Henry Armetta, gives film enough entertainment for a supporting spot in dual programs." + Variety p26 Je 8 '38

- Exhibitors seeking a second number for a two-feature menu will find 'Speed to Burn,' initial effort of Jerry Hoffman as an associate producer, good entertainment. Capably written, directed, acted and mounted, it will hold the interest of adults and youngsters. + Variety (Hollywood) p3 Je 2 '38

THE STADIUM MURDERS. Republic

65min F 21 '38

Cast: Neil Hamilton, Evelyn Venable, Jimmy Wallington, Barbara Popper, Lucien Littlefield

Director: David Howard

Original story: Stuart Palmer

Screen writers: Stuart Palmer, Dorrell McGowan, Stuart McGowan

A mystery story. Formerly released under title Hollywood Stadium Mystery.

SEE ALSO issue of April 4 under title Hollywood Stadium Mystery

Audience Suitability Ratings

"A: hardly; Y & C: fairy good."

- + Christian Century p64 My 4 '38

"A well written, tidy story with a strong feeling of mystery and intrigue, excellently acted. Adults and young people." - E Coast Preview

+ Fox W Coast Bul Mr 26 '38

"A, Y & C: mediocre." + Parents' M p64 My '38

Newspaper and Magazine Reviews

*It is a brisk little exercise in homicide, with its solution neatly staved off until the end and neither Neil Hamilton nor Evelyn Venable taking the problem too seriously." F. S. Nugent.

+ N Y Times p11 Ap 9 '38

Trade Paper Reviews

+ Motion Pict Daily p4 Ap 21 '38

"While the plot that runs through this Republic offering is inconsistent throughout, and at times all too unbelievable, the picture will serve a double bill in the smaller neighborhoods. However, it lacks what it takes to rise above that class of business." + Variety (Hollywood) p3 Ap 1 '38

STATE POLICE. Universal 60min Mr 18 '38

Cast: John King, William Lundigan, Constance Moore, Larry Blake

Director: John Rawlins

Music director: Charles Previn

Screen writer: George Waggner

A tale of the state police and a group of racketeers who are preying on miners. The police sergeant tries to help a spoiled young recruit who turns gangster.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

- + Christian Century p70 Je 1 '38

"Refreshing social drama, well acted, average direction. The picture will do much to fos-
ter respect for law. Family." - Am Legion Auxiliary

"Much that is unpleasant is introduced into the development of this well-worn plot, in-
cluding labor troubles, killings, and mob scenes. Adults." - Calif Cong of Par & Teachers
"Suspenseful, full of action and with a constructive purpose, but remains only fair entertainment. The Chaplin Fed of Business & Professional Women's Clubs.

"While the story idea is good, its development is somewhat confused. However, the director and the players make the most of the opportunities offered them and there are sufficient dramatic and exciting incidents to hold interest. Adults and young people." E Coast Preview Committee.

"Entertaining, if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)


"Informative and constructive presentation of law enforcement agencies with a good cast and a believable story. Mature." Nat Soc of New England Women.

"The whole is melodramatic, the ending obvious. Mediocre entertainment. Adults." S Calif Council of Fed Church Women.

"Dialogue is second rate, while the plot is less than coherently developed. It is not sufficiently convincing to have constructive value. Adolescents, 12-16: no; children, 8-12: too violent." Motion Pic R p8 My '38

"General patronage." Nat Legion of Decency Mr 31 '38

"A, Y & C: mature." + + Parents' M p81 Je '38

Trade Page Reviews

"Trepid action drama, meagre in entertainment value, and ragged as to screenplay and direction, it falls below the average of its budget bracket and its predecessors. Family." Boxoffice p27 Ap 9 '38

"A he-man action yarn which will prove entirely satisfactory fare for thrill fans or on double-bill program." Film Daily p21 My 14 '38

"Good gangster thriller with state police in a feud to the finish." Film Daily p4 Ap 21 '38

"Motion Pic Daily p4 Ap 4 '38

"Another example of Universal's recent, consistently good run-of-the-mill product, this contains basic entertainment values for the masses. Universal has made here a straight melodrama for the crowds, with familiar story which has conviction, the forces of right smashing evil." + Phila Exhibitor p106 Ap 1 '38

"David Oliver, Larry Blake and William Lundigan...surrormy story implausibilities and inconsistencies. Picture will do for secondary dual spots where they crave action. Trouble is, the story, a jumpy sequence of events when simplicity and direct concentration on the central characters was essential." + Variety p15 Ap 29 '38

"Aside from the trooper angle, this one is just another of those programmers. However, George Wagner, who contrived the original story and screenplay, is more than familiar with the crime types. And he gets the criminals into their struggles. + Variety (Hollywood) p3 Mr 29 '38

STONE HEAVEN. Paramount 88min My 13 '38


Original story: Andrew L. Stone

Screen writers: Eve Greene. Frederick Jackson

Two crooks portrayed by Gene Raymond and Olympe Bradna pose as musicians and are befriended by Lewis Stone's famous concert pianist, now old and ill. They tell the old man that they will promote a concert for him, meanwhile planning to rob him. It is the girl, sorry for the plan and fond of the old man, decides to stay and be arrested when police come. Her partner Raymond is also caught and they are taken away repented of their evil. They play the Chaplin Fed of Business & Professional Women's Clubs.

A charming performance by Olympe Bradna in a piece of hokum that begins pleasantly and develops into a rather artificial drama. Only fair." + Film Wkly p23 My 28 '38

"Once before Andrew L. Stone made a picture in which music was an integral part of the story. It was 'The Girl Said No,' which made generous use of the Gilbert words and the Sullivan music. In 'Stone Heaven,' as he advances his conception of scene music one step farther towards its ultimate fulfillment—step by step, in advance of that taken by any other director." + Hollywood Spec p6 Ap 30 '39

"Stone Heaven" is a new film starring Gene Raymond and Olympe Bradna. (1½ stars) Ruth Waterbury.

"A strange assortment of characters and a stranger assortment of moods are offered in 'Stone Heaven.' Starting with the melodra-
STOLEN HEAVEN—Continued... dramatic exploits of a gang of jewel thieves, the film shifts over into a curiously touching tale of a financial failure. Although its offering has been4eady and intriguing that it becomes a refreshingly different and generally entertaining. 'Stolen Heaven' is not a usuriously worthy film, but it boasts some excellent acting, clever direction and a far from stereotyped plot." —Howard Barnes
+ N Y Herald Tribune p17 My. 12 '38

"Stolen Heaven' demonstrates a number of things. It is one of the most significant pictures that even a band of jewel thieves can be made interesting and that there is a place in Hollywood for decent, straightforward, old-fashioned, Grieg and Moszkowski. ... One Mr. Stone was fortunate in finding another Mr. Stone for his cast. For Lewis Stone is altogether right as the bewildered old pianist. It is about his white head that the drama revolves, and it is through his quiet and sensitive performance that it finds paths, suspense and its exhilarating finale. F. Nugent
+ N Y Times p27 My 12 '38

"'Stolen Heaven' has its pleasing moments, I think, largely in the way it tells the story. There's a good deal of Liszt and the like, but the film moves briskly as a rule, at least until the inevitable reform, John Moiser + New Yorker p72 My 21 '38

"'Stolen Heaven' just misses being a first-rate picture, although the story is improbable and oversentimental, Andrew L. Stone, author and director, has skillfully managed the transition from fair entertaining to a melodramatic to an often poignant consideration of faith and regeneration.

+ N Rovek p20 My 22 '38

"One of those inexplicable Hollywood happenings, wherein two leading players of unknown previous reputations play actions part of which might have been a charming and poignant story. Lewis Stone plays the pianist with a sort of overenthusiasm that completely misplaces in so miserable a capitation to the star system, Our sympathy, Mr. Stone."

+ Stage p52 My '38

"'Stolen Heaven' is more likable than most gem-thievery pictures because its pattern is fringed with immortal music. It is a top-class idea of what Liszt's Second Hungarian Rhapsody might look like if sounds like pictures."

- Time p10 My 22 '38

Trade Paper Reviews

"Here is a fantastic concoction of crooks, classics and inconsistencies, which completely stunts the efforts of a good cast and manages, through an unacceptable story, to submerge its moments of suspense and composing entertainers them. The picture may have appeal to music lovers because of its classical interludes. Family."

+ Boxoffice p37 Ap 30 '38

"Stone combines a melodramatic jewel thief yarn with compositions by Liszt, Beethoven, Chopin and others. It is a credit to one of the most novel and refreshing pictures of the season. Produced in a lifiting Continental manner, while not always plausible, is constantly charming and entertaining. By no means a perfect entertainment, its boxoffice appeal will rely solely on its rich music, a forthright advertising and the individual exhibitor's exploitation energies."

Film Curb p11 My 7 '38

"Strong musical values go far to offset story drawbacks; picture should please." —Film Daily p6 Ap 20 '38

+ Motion Picture Daily p4 Ap 20 '38

"A picture quite unusual, this holds high cultural content, has been given fine produc

-tion and the class which would see it contains the dramatic suspense, feeling of imminent peril and peculiar edge in the usual crook melodrama; as such, it will please the cognizant.

+ Phila Exhibitor p15 Ap 15 '38

Different and refreshing, 'Stolen Heaven' is an entertainment and all the way. The kind of a production that deserves to do coniderably better than average in the domestic market and abroad as well. It will boost the stock of the young star, and Gene Raymond, as well as the director, Andrew L. Stone." —Motion Picture p22 Ap 22 '38

"Although 'Stolen Heaven' cannot be rated better than 'fair entertainment,' it has, as a program, the feeling of the most superficial entertaining. It contains the dramatic suspense, feeling of imminent peril and peculiar edge in the usual crook melodrama; as such, it will please the cognizant.

+ Variety (Hollywood) p3 Ap 19 '38

STORM IN A TEACUP. London film-

United artists p86m Jan 22 '38

Cast: Vivien Leigh, rex Harrison, Cecil Parker, Sara Allgood

Directors: Victor Saville, Ian Dalrymple

Screen writer: James Bridie

Filmed in England. Based on a play Storm in Watersh (by Bruno Frank) and on its translation over the stage, played by Vivien Leigh. Played on Broadway under title Storm Over Patsy. A political farce is revealed by a dog of an不确定性 that is topsy-turvy a Scottish village when a reporter takes up the cause of a destitute ice cream vendor who has her cash taken from her because of inability to pay the taxes.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

'A: novel; Y: fairly good; C: fair.' —Christian Century p5 Ap 27 '38

"Good" Good comedy relief; effective background; limpid appeal. Mature.

"Fast moving satisfactorily directed Scotch comedy. The picture will entertain all ages. Family." —Gen Fed of Women's Clubs (W P C) + Parents' M p68 My '38

"Extremely light little tale. Family." —Nad Council of Jewish Women


Fox W Coast Bul My 7 '38

"Adults." —Nat Legion of Decency Ap 7 '38

"A & Y; very good comedy; C: mature." + Parents' M p68 My '38

"Styl has an intelligent and witty, satirical, humorous, subtle, and guffawing all at once." —Jesse Zunser + Cue p41 Mr 19 '38

"Devotees of good cinema, who have gotten beyond being disconcerted by superficial differences in technique between foreign and American pictures, will find the piece meaty and touched with engaging bits of originality. Bert H." —Hollywood Spec p9 My 7 '38

"Once you become accustomed to the dialect—'is the west coast of Scotland—this achieves a good measure of charm and humor." (2½ stars) Beverly Hills cre. p37 Ja 15 '38

"[It] turns out to be a delightful and wistful affair. During its last reels it becomes up~

oward form, but De 'don't be frightened by the news that it is crammed with Scotch dialogue."

+ + Lit Digest p22 F 5 '38

"[It] is diverting somewhat after the fashion of 'Mr. Smith Goes to Washington' and also is worth seeing; though at the end it justifies its title so well as to de~

scent into rather despairing silliness." —Mark Van Doren + Nation p422 Ap 3 '38

"Storm in a Tea cup' (British-made right up to the last scene) is the sort of thing only more funnier than the kind which with the
single set purpose of being comedy, will go a mile for a smile and then not get it." Otis Ferguson

— New Repub p333 Ap 20 '38

"It is a pleasant, unpretentious British screen comedy, not likely to be very highly popular with local film-goers, but in its particular idiom it is an engaging entertainment. There is no 'acting' direction and knowing acting, it betters its original up and down the line. Call it mild, but generally amusing offing." Howard Burnett

+ + NY Herald Tribune p16 Mr 22 '38

"It is a much better film than the play. It is bunched, for one thing, with more room for sweeping gesture and sweeping jest, and with a microphone's ear cupped to catch the accents. Mr. Scott, Scotch and an Irish rogue can do to the King's English... After the recent barrage of Hollywood slapstick and centered funny, it's a rare treat to find excuse for honest laughter again." In a word, [it] is a splendid comic brew." F. S. Nugent

+ + NY Times p15 Mr 28 '38

"It has a pleasant tweedy humor which will please those of a quiet disposition." John Mozer

+ + New Yorker p23 Mr 19 '38

"Storm in a Teacup... is amusing." Katharine Best

Stage p66 Ja '38

"[It] is the tidest, canniest, best-played bit of feather comedy to come from across the sea since 'The Express Goes West... Storm in a Teacup' manages to stick a few thin needles on the shifty coat of British statesmanship, has its fun at the expense of bench & bar, gives a friendly, honest picture of Scottish life.

+ + Time p23 Ap 11 '38

SUN OVER SWEDEN. Europa 92min Ap 8 '38


Director: Arne Bornebusch

Music: Eric Baumann

Screen writer: Theodor Berthels

Swedish dialogue film with English subtitles. Not to be confused with Sun Over Denmark, released last year and filmed in Denmark. This film has much the same story, three touring parties who meet while on recreation tours of Sweden.

Newspaper and Magazine Reviews

"A mildly stimulating travelogue, with idyllic scenes of the Swedish countryside strung along an unobtrusive and—at times—practically invisible narrative. Probably the best of them all is afforded by 'Sun Over Sweden.'" B. R. C.

— + NY Times p11 Ap 9 '38

Trade Paper Reviews

"Sun Over Sweden" is helped by English titles, fairly adept direction for this rambling sort of vehicle and will satisfy followers of the artsy type of photographically engrossing picture. To most American audiences it will be dull. To those looking for a logical story, it will prove void.

— Variety p23 Ar 13 '38

SWISS MISS. Roach-MGM 72-96min My 20 '38

Cast: Stan Laurel, Oliver Hardy, Della Lind, Walter Woolf King, Eric Blore

Director: John G. Blystone

Dance: Nils Borgen and Val Kiset

Lyrics: Arthur Quenzer

Music: Phil Charig

Music director: Marvin Hatley

Original story: Jean Negulesco. Charles Reisner

Screen writers: James Parrott, Felix Adler, Charles Nelson

A slapstick story in which Laurel and Hardy are Yankee mouse trap salesmen who travel through the Swiss Alps hoping to join hands with cheese manufacturers in the sale of their products. Jean Negulesco, who has trouble with his wife adds a sub-plot.

Audience Suitability Ratings

"Matter of taste for the family." Am Legion Auxiliary

"Technically good, but with poor continuity and some unnecessary displays of violence will be chiefly to admirers of this well-known comedy team. Family." Calif Cong of Par & Teachers

"Slow tempo, weak story and except for an occasional typical gag or line the comedy is pointlessly non-humorous. Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

Entertaining if you enjoy these comedians. Family." Gen Fed of Women's Clubs (W Coast)

"Extremely nonsensical and childishly funny; Laurel and Hardy at their silliest. Family." Nat Council of Jewish Women


"This picture will only appeal to the admirers of Laurel and Hardy's slapstick comedy. Very little story and plot. Comedy introduced by a drugstore in objectionable ' layouts: Laurel and Hardy. Mature." S Calif Council of Fed Church Women

Fox W Coast Bul My 21 '38

"It is in no sense a substitute if entertaining if you like these comedians. Adolescents, 12-16; yes; children, 8-12: would probably enjoy it." [It] will be

† R p8 Je 30 '38

"General patronage."

Nat Legion of Decency My 12 '38

"A, Y & C: good." + Parents' M p52 Jl 38

Newspaper and Magazine Reviews

"This is far too much Laurel and Hardy for one evening's program. I laughed at some of the acts, but the laughing I did would become prettypead if I tried to watch over the entire production. It was the same with the audience; there were no roars of laughter which used to re-

ward the comedians when they were presented in one of their short subjects.

— + Hollywood Spec p10 My 14 '38

"No doubt you'll find your full measure of laughter, but you may be inclined to think as we do that the champions of the two-reelers have had nothing but beating over the entire produc-

tion. It was the same with the audience; there were no roars of laughter which used to re-

ward the comedians when they were presented in one of their short subjects."

— + NY Herald Tribune p10 Je 6 '38

"We declare, with enthusiasm and pride, that Sun Over Sweden is a box office hit. It is a solid and funny slap-

stick; a regular ski train, out of season to the indefensible heights of fantasy. The manage-

ment would incur no risk if it posted a forfeit at the door, to be paid to any miserly misan-

thropoe or professional deadpan who can sit through it without responding to its almost Disney-ish disregard of reality. [It has] some of the funniest scenes in screen history, remembering death to the present." B. R. C.

— + NY Times p18 Je 4 '38

Trade Paper Reviews

"Heavy-handed Laurel and Hardy comedy, in which but gags situation is generally good, but many of ancient vintage—are completely lost in the maze of a wandering story. Far from being

— + Boxoffice p25 My 14 '38

"The script did not provide Laurel and Hardy with much in the way of good solid laugh material. Most of the stuff is slap-

stick and some not too fresh. In trying to do something with the thin matter, sequences are often drawn out. There are a few better scenes."

— + Film Daily p6 My 10 '38

— + Motion Picl Daily p6 My 12 '38

"'Swiss Miss' misses in comparison with previous Laurel, Hardy features. . . . Estimate: fair or poor. Very bright spot; can be sold to Laurel, Hardy fans."

— + Phila Exhibitor p123 My 15 '38
SWISS MISS—Continued

"Just a filler-in and not a very good one. Some chuckles from Laurel and Hardy, but story, production, acting and direction are so flat, it suggests a revival of early sound films. The only Mack story, Saturday "[It] revival screen role, a secondary Olympic chuckles loveless that for your jumps. The only [the gaga have] far too much elastic, with the result that they become wearisome before reaching their climax."

Variety (Hollywood) p3 My 4 '38

T

TARZAN AND THE GREEN GODDESS

Burroughs-Tarzan 72min

Cast: Herman Brix, Ula Holt, Frank Baker, Don Costello

Director: Edward Kull

Screen writer: Charles F. Royal

Based on a novel of same title by Edgar Rice Burroughs. Another in the Tarzan series.

Trade Paper Reviews

"Program picture has enough hook to make it acceptable for the small neighborhoods."

Film Daily p6 Je 3 '38

"Scene in a projection room the show appeared to have salvable points, mostly in fights, jungle menaces, etc. Estimate: another Tarzan. depends on handling."

Phila Exhibitor p11 Ap 1 '38

"Limpid direction makes it fall way short of even the limited possibilities of an independent production. Herman Brix, who still gets billing as an Olympic champion, is at home in the Tarzan role, but even his robust endeavors fail to lift this production out of the mire of unimportant secondary dual spots."

— Variety p12 Je 1 '38

THE TENDER ENEMY

French motion picture 65min Mr 30 '38

Cast: Simone Berriau, Jacqueline Daix, Catherine Fonteney, Georges Vitray

Director: Max Ophuls

Music: Albert Wolff

Screen writers: Max Ophuls, Kurt Alexander

French dialogue film with English subtitles. Based on the play L'Ennemie by A. P. Antoine. A fantasy lightened by shafts of Gallic humor, this tells the story of a young girl who is drawn into a love marriage. Her mother is visited by two ghosts, her departed lover and husband. She is shown by them that her was a mistake, and consents to allow her daughter to marry the man of her choice.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ap 21 '38

Newspaper and Magazine Reviews

"[It] is a very amusing and fantastic French satire. It is quite funny—but you'll enjoy it only if your French is good, since the English subtitles are regrettably inadequate." Jesse Zunser

— Cue p12 Ap 9 '38

"Flash-back narration is used, sometimes inclayiousy jump-cut. But the slightly ribald fantasy is quite amusing."

— Film Wkyi p24 Ap 9 '38

"It is strictly a technicians' field day. This refreshingly unusual screen satire is liable to leave the way to an extraordinary cycle of films. [It] is enormously compelling throughout. Its moral reaches the watchable Fusilier thriller and the completely subtle comedy. [It] is an amazing, courageous film that is so far ahead in its own peculiar sphere that it is doubtful how but the thoroughly initiated will be able to enjoy it as it should be enjoyed."

R. P. Basing The Detroit Free Press Mr 31 '38

— + N Y Herald Tribune p11 Mr 31 '38

"In addition to the fact that 'The Tender Enemy' suffers painfully from double exposure, the acting is spotty. The film is a well-made propaganda."

Variety (Hollywood) p3 My 4 '38

"A kind of piquant perspective is given to the incidents which removes any suggestion of the commonplace and makes the whole business something quite neat and smart and attractive."

New Yorker p91 Ap 9 '38

"The Tender Enemy" like 'The Ghost Goes West' and 'Topper' makes spooks into amiable comedians. Without the spakles and ingenuity of its predecessors, it is nevertheless a good show."

— + Time p24 Ai 11 '38

Trade Paper Reviews

"Its commercial success is somewhat predicated on the extent of sophisticated patronage. The big boy, off-the-wall audiences may find it a semblance of novelty."

Boxoffice p15 Ap 16 '38

"Even the French fans will be disappointed in this new importation as the story has been poorly handled and the characteristics lack conviction or humor. Designed as a comedy, 'The Tender Enemy' misses fire. Simone Berriau is attractive and adequate, but the rest of the cast misses in their assignments."

— Film Daily p6 Ap 9 '38

+ Motion Pict Daily p5 F 29 '38

"Estimate: pleasant novelty for the literate crowd."

— + Phila Exhibitor p117 Ap 15 '38

"Story is sacrificed for camera angles, and consequently Max Ophuls hasn't a good enough picture here for general consumption. It's weak even for the arties. Supposed a psychology picture, but this story of a romantic with three lovers could have been made into a very funny picture. However, the makers attempted to show the curious fancy camera stuff and double exposures to carry the tale, and it hasn't worked out so well."

— + Variety p14 Ap 6 '38

TEST PILOT.

MGM 118-121min Ap 22 '38

Cast: Clark Gable, Myrna Loy, Spence Tracy, Lionel Barrymore, Samuel S. Hinds

Director: Victor Fleming

Music director: Franz Waxman

Original story: Frank Wead

Screen writers: Vincent Lawrence, Walde-

This is the tale of a test pilot portrayed by Clark Gable who loves the sky and its dangers. When his plane is grounded on a farm, he meets Myrna Loy and the fall in love and marry. Myrna realizes the dangers of his exploits and sends disaster come to many while she waits for the doom which the skies will bring. A happy ending is made possible by the superior of Gable, Lionel Barrymore who convinces him that he should stay on the ground and teach young men to go aloft.

Audience Suitability Ratings

"At: outstanding; Y: doubtful; C: no."

— + Chicago Daily News 74 My 4 '38

"Excellent. Remarkable airplane shots high-
light poignantly, gripping story. Too much drinking for adults."

— + Fox W Coast Bul Ap 23 '38

"Intense, absorbing drama. Adults." Am Le-

MOTION PICTURE REVIEW DIGEST

70
"This [is a] convincing and unforgettable picture, with the finest in photography, with no objectionable or illogical factors which seem to live their parts. Adults. Calif Cong of Par & Teachers."

"A masterly drama presented with dignity and a faithfulness to the psychology of the daring men who test and fly all that is new in airplanes. Many feel the three stars give their finest performances. Too exciting for small children. Famly. The Thursday Clubs, Gen Fed of National Women's Clubs."


"Outstanding photography and sound effects, breathtaking and gripping sequences, clever direction and humor and paths well balanced. Famly." Nat Council of Jewish Women.

"Technically remarkable, this stirring, poignant drama of aviation development veers from the pungent, terse humor of its opening scenes to gripping tension. Mature." Nat Soc of New England Women.

"This aviation romance is a masterpiece of cinema technique... Philosophy and pathos are interwoven with comedy relief (unfortunately much too marked) and pathos. S Calif Council of Fed Church Women."

"The picture is stirring entertainment. Adolescents and children will thrill and too mature in theme." Women's Univ Club, Los Angeles.


"Test Pilot' is a smash hit, literally as well as figuratively. The film has its dull moments, to be sure. It bogs down considerably when it sticks to the ground and the domestic difficulties of the test pilot and his wife. But just when you think you might as well take a snooze, the camera zooms into the air and you are caught in another spine-jerking sequence of aerial adventure." Country Life Nov 32 My 21 '38 +.


Newspaper and Magazine Reviews

"There are constant thrills in the scenes of 'Test Pilot,' one of the best—if not the best—pictures dealing with the ships of the sky. This film sends thoughts streaming through one's mind. It is an offering that increases one's faith not only for the pilots, but also for the men on the ground, including the manufacturers." Fordsanta Hall Ap 23 '38

"A gripping story. Excellently acted, directed and produced. Adults and mature people." + + Christian Science Monitor p15 My 14 '38

"Frank Wead (who wrote 'Ceiling Zero') has turned out an adequate story of the grim and ruthless business of testing aircraft." M. F. Windeatt

+ + commonweal p21 Ap 29 '38

"Cracking with excitement, terrifically tense and thrilling from first to last, this two-hour drama of the men who go up in the air in ships that may emerge one of the finest, if not the finest, aviation picture the screen has yet seen. . . . As the trio, Clark Gable, Spencer Tracy and Myrna Loy. Here are the best of the best performances of their careers, and help enormously to make this picture a leading contender for the Front Ten list of 1938." Jesse Zansner

+ + re p40 Ap 23 '38

"When Clark Gable, Myrna Loy, Spencer Tracy and Lionel Barrymore appear in a picture together, that picture is important. 'Test Pilot' is a film that is important—and it will revive the drooping spirits of many a box-office. . . . In this picture too much of what happens in the air is taken for granted. The only thing that spoiled it for me. . . . The whole undertaking from a physical standpoint is vastly to the credit of Producer Louis Lighton, but I am sorry he did not permit his writers to substitute something else for the drunkenness which weakens a few scenes of the plot."

1 + Hollywood Spec p5 Ap 23 '38

"Score one for romance and two for love, for after all it is the stretch of the imagination which the grade of passion has been just a laugh, it's back again here in a form that is intense and moving and thrilling, too. The mixture of thrills from this and one or two of them will even be mentioned hereafter." Liberty p45 My 21 '38

"'Test Pilot' as it stands—there is no use denying it—is a terrifying affair; and, since that is its design, it must be acknowledged a success. That there are other ends at which to aim, that pity and terror can be handled with a proper respect for the heart is permitted to remain in its right place, that drama at its best is deeper than gorily flesh at its worst—these truths do not affect the fact that 'Test Pilot' is on its peculiar level as inconvertible as the exploration of ten planets. Personally I don't believe I can stand another sky thriller." Mark Van Doren + + Nation p40 My 7 '38

"Whatever else 'Test Pilot' may be, it is a stunning show. [It] reteraces familiar ground for the most part and its color is superior, its effects, but it does so with enormous excitement and persuasion. . . . It adds up to magnificently. I advise you not to miss it." Howard Barnes + + N Y Herald Tribune p19 Ap 16 '38

"It is a surprising fact that 'Test Pilot' is exactly unusual, but it is not the commonplace sketch of the professional and domestic lives of fliers. It is a gripping story with moments well balanced. All flying films have fine flying scenes in them, of course. Just as all boat pictures have fine sea hours. These in 'Test Pilot,' though, are superior to the average." John Mosher + + New Yorker p66 Ap 23 '38

"It is a startling and authentic account of the taut lives of [test pilots]. Under Victor Fleming's direction, the performances of the men with the birds with whom this picture deals are superior to the lesser role-transform contrived emotion into the real thing. In fact, the film is just what Dr. Will Hays might have prescribed for the nation's ailing box office." + + Newsweek p27 Ap 25 '38

"When this story of a test pilot and his strained nerves gets into the air or goes to a nearby bar, it is cinema at its best. . . . The airplane sequences, especially the Cleveland air races and the bomber test flight, are superbly dramatic, climactic effect. You’ll see it, of course.

+ + Stage p16 Je 38

"'Test Pilot's flying shots are among the best ever made by cinema photographers. But the picture is less concerned with the mechanics of test flying than it is with how test pilots and those about them relate to the act. . . . This is a strong, honest, and this grounded mental conflict with the melodrama of wings in the air, screaming struts and whining motors goes to Director Victor Fleming (Captains Courageous). Not the least of his accomplishments was to exact performances that verge on reality." Time p14 Ap 25 '38

Trade Paper Reviews

"This one looks as if it's heading for wow grosses. In star value, it has Clark Gable, Myrna Loy, Spencer Tracy, and Lionel Barrymore. Performances rank well up with anything they have so far done. In the case of Gable and Loy, this is their best. Besides, the routine prevails and the film often sags between its smashing air climaxes, then to build up again. A dash of mounting excitement that makes amends. Family."

+ + Boxoffice p20 Ap 23 '38

"Mark Van Doren's comment [is] worth the finest still picture of the year, one that invites comparison with the company's memorable production, 'Night Flight.' The film is a thrilling air film splendidly acted by three top box office names."

+ + Boxoffice p7 Pt 23 Ap 23 '38

"The mere summary of what has been poured into this production in the way of entertainment values is all the proof any exhibitor re-
TEST PILOT—Continued

quires that M-G-M is spreading a box-office feast before him. And his personal take on the book or government, the way he starts off early with his advance campaign, and keeps plugging it right through the run. It just can't miss.

+ Film Daily p7 Ap 15 '38
+ Motion Pict Daily p5 Ap 15 '38

This is a big money picture, as the drawing power of the star names will indicate. The story is tense throughout, well made, backing up the players employed. Story has Gable as an exceedingly difficult test pilot, whose personality nevertheless makes everyone love him. Estimation: Big money.
+ Phla Exhibitor p123 My 1 '38

'Test Pilot' is surefire box office. It's an actioner against a new approach to the aviation theme, fortified by a strong romance. These elements, plus the marquees appeal of Gable, Loy, Tracy and Barrymore, combine into a box office potential of above-average calibre.
+ Variety p15 Ap 20 '38

'Test Pilot' is another of those occasional greats which put new spirit, morale, incitement and advanced standards into the art and industry of making motion pictures. It's a splendid film adventure, grand entertainment and something for the exhibitors to shout from their house tops... It can't fail to be a smash hit.
+ Variety (Hollywood) p3 Ap 15 '38

THERE'S ALWAYS A WOMAN. Columbia 82min Ap 8 '38
Cast: Jean Blondell, Melvyn Douglas, Robert Paige, Thurston Hall, Mary Astor. Frances Drake, Jerome Cowan
Director: Alexander Hall
Original story: Wilson Collison
Screen writer: Gladys Lehman
A mystery story.

SEE ALSO issue of April 4

Audience Suitability Ratings

'A: fine of kind; Y & C: amusing but doubtful.'
+ Christian Century p633 My 18 '38

Excellent. Mature-family. 'DAR
+ Fox W Coast Bul Ap 2 '38

Rather thin story is materially assisted by lively dialogue, natural acting and sustained suspense. On the other hand, an unnecessary intoxication scene might well have been omitted without detracting from what is only fair entertainment. Adults and young people.' E Coast Previews Committee
+ Fox W Coast Bul My 14 '38

Adults.'

Nat Legion of Decency Ap 28 '38

'A: excellent; Y: mature; C: too mature.'
+ Parents' M p81 Je 38

'A few bright spots in the dialogue, but the film, as a whole, is pretty thin stuff.'
- P7 Ap 21 '38

'Family. A fine mixture of melodrama and fun, with plenty of real laughs.'
+ Whly Guide Ap 15 '38

Newspaper and Magazine Reviews

Amusing stuff, a little overdone, which benefits mightily from Mr. Douglas's suave playing. Some will find the intoxication sequence objectionable. Adults and mature young people.'
+ Christian Science Monitor p15 Je 4 '38

It is good fun, and chuckling film entertainment for the average audience. It has been giggling almost continuously and having a good time.' Jesse Zunser
+ Cue p35 Ap 30 '38

'Columbia has given us one of the brightest comedies of the year and one which should gladden the hearts of exhibitors lucky enough to get it.'
+ Hollywood Spec p6 Mr 26 '38

'The tide has turned, goody, goody. For the first time in months comes a heroine who makes sense. She acts, she's consistent and much more gainfully exhilarating.' (3 stars) Ruth Waterbury
+ Liberty p35 My 7 '38

"To my way of thinking, it is Joan Blondell who is chiefly responsible for a gay entertainment. . . [It is] a pleasant mystery comedy, which may stem from 'The Thin Man,' but certainly doesn't disgrace it." Howard Barnes
+ N Y Herald Tribune pl1 Ap 29 '38

'It is still one of the lightest and most engaging affairs in recent months. Delicate direction, a neat dovetailing of comically epigrammatic scenes and incidents, and the really superb work of Joan Blondell, as the helpful wife of a financially unsuccessful detective who resembles Melvyn Douglas, have resulted in an excellent job of all-around spoofing—a 'Thin Man' of the lower-income brackets.' B. C.
+ N Y Times p17 Ap 29 '38

'There's Always A Woman' is nonsense, with Joan Blondell and Melvyn Douglas.' John Mosher

New Yorker p68 Ap 23 '38

"Favoring the 'Thin Man' rather than the 'Man,' Joan Blondell's burlesque comedy-melodrama comes at a time when the change is both indicated and welcome."
+ Time pl23 Ap 11 '38

'Another of the screwball school... Of definite merit.'
+ Stage p52 My '38

'Following the lead of 'The Thin Man,' 'There's Always A Woman' puts on a cheerful but exciting air of informality by making crime detection safe for the younger married set.'
+ Time p51 Ap 15 '38

Trade Paper Reviews

'Rotious murder mystery introducing in the person of Joan Blondell and Melvyn Douglas a grand new comedy team of the 'Thin Man' school, this feature should be a smash hit in all sizes. Family.'
+ Boxoffice p13 Mr 26 '38

'A laugh-getting mystery comedy—grand entertainment for all types of audiences.'
+ Film Curr p7 My 7 '38

'Smart comedy detective story built for laugh purposes, this garners plenty from fade-in to fade-out. Audience reaction was very good. Estimate: top notch comedy.'
+ Phla Exhibitor pl05 Ap 1 '38

'If the film provides general satisfaction as entertainment and as a grosser. It's a briskly-paced, battle-of-the-sexes comedy against a backing of the murder mystery manners. All the elements of first-rate cinema entertainment are present.'
+ Variety p15 My 4 '38

THEY WERE FIVE. Lenauer 78min Je 1 '38
Cast: Jean Gabin, Charles Vanel, Raymond Aimos, Charles Dorat, Raphael Medina.

Advance:
Director: Julien Duvivier
Music: Maurice Yvain
Screen writers: Julien Duvivier. Charles Spak

French dialogue film with English subtitles. This is the story of a group of hopeless men who win in a lottery and invest their savings in a country tavern. Misfortunes overtake all but two and a love triangle almost separates this pair.

Audience Suitability Ratings

'Adults.'

Nat Legion of Decency Je 16 '38

Newspaper and Magazine Reviews

"[It] is an amusing Gallic bit, directed with characteristic skill by Julien Duvivier. . . It is a fanciful tale, interwoven with humor and pathos, wondrously and stark drama." Jesse Zunser
+ Cue p8 Je 11 '38
**MOTION PICTURE REVIEW DIGEST**

“Julien Duvivier’s brilliant staging has underlined a rather trifling theme with dramatic consequence. There’s None to Blame. While the film may not be a match for the great French director’s ‘Poil de Carotte’ or ‘Carnet de Bal,’ it is shot through with more interesting to consider; having no illusions about the relative importance of the lives it studies, it gives its character a dignity and humanity it deserves. At its best it is merely an interesting little picture, eminently practical in its attitude, moderate in its dramatic achievement.”

Howard Barnes

+ N Herald Tribune p15 Je 1 ’38

“Interesting dramatic story with fine cast will entertain the French fans.”

Film Daily p8 Je 8 ’38

+ Motion Pic Daily p4 Je 3 ’38

**THIS MARRIAGE BUSINESS. RKO**

70min Ap 8 ’38


Director: Christy Cabanne

Original story: Mel Riddle. Alex Rubin

Screen writers: Gladys Atwater. J. Robert Bren

A small town tale in which Victor Moore, marriage license clerk, is prevailed upon to run for mayor. Crooked politicians and gamblers run this but the young newspaper man helps discredit them and lands Moore in the mayor’s chair.

**SEE ALSO issue of April 4**

**Audience Suitability Ratings**

“Fast-moving, amusing melodrama. Adults.”

Calif Cong of Par & Teachers

“Lightly amusing social comedy. Mature.”

Calif Fed of Business & Professional Women’s Clubs


DAR

“Mature.”

Gen Fed of Women’s Clubs (W Coast)

“An slow-moving trite story. Family.”

Nat Council of Jewish Women


“A good French cast, poorly presented. Family.”

S Calif Council of Fed Church Women

“Family.”

Women’s Univ Club. Los Angeles

Fox W Coast But Mr 19 ’38

“Adolescents, 12-16: mature; children, 8-12: no.”

Motion Pic R p10 Ap ’38

“A: fair; Y: mature; C: no.”

— Parents’ M p31 Je ’38

**Newspaper and Magazine Reviews**

“Even Mr. Moore’s gentle clowning has a hard time with the material. Adults and young people

— Christian Science Monitor p17 My 28 ’38

**Trade Paper Reviews**

“This one is made for the neighborhoods and the family trade, and should carry a wide appeal. It is an unpretentious number, with no pretentious names, but it may not be a match for the great French director’s ‘Poil de Carotte’ or ‘Carnet de Bal,’ it is shot through with more interesting to consider; having no illusions about the relative importance of the lives it studies, it gives its character a dignity and humanity it deserves. At its best it is merely an interesting little picture, eminently practical in its attitude, moderate in its dramatic achievement.”

Howard Barnes

+ N Y Times p19 Je 1 ’38

“This is a good week for Francophiles. I suppose we may take this as a typically Gallic view of la vie.”

Russell Maloney

+ New Yorker p63 Je 11 ’38

Julien Duvivier, directing a first-rate French cast, stages their simple adventures with charm and imagination.”

Newsweek p22 Je 13 ’38

“Skilled French cast, headed by Jean Gabin, in Julien Duvivier’s graceful little story.”

Time p24 Je 13 ’38

**THREE BLIND MICE. 20th century-Fox**

75min Je 17 ’38


Director: William A. Seiter

Music: Lew Pollack. Sidney D. Mitchell

Screen writers: Brown Holmes. Lynn Starling

Based on the play of the same title by Stephen Poorys. Three sisters, bored with life on a Kansas chicken farm, go to California to find a man of the world for the youngest girl. They settle in a wealthy resort in Santa Barbara and soon Loretta Young, the eldest, posing as a society woman, wins two suitors; while her sisters pretend to be maid and companion. After amusing complications the three sisters find themselves happily married.

**Newspaper and Magazine Reviews**

“Some of the cinema public will probably describe it as ‘cute,’ and that is probably accurate enough. Adults and young people.”

Christian Science Monitor p15 Je 11 ’38

“Sparkling comedy. A story about nice people exclusively and without even the suggestion of a villain. With no heavy to chide them, the characters get in and out of muddles of their own making with a lightness of manner. A delightful combination which, in its own way, is like a stage play through—a nice, quiet, refined time—and bring to the screen just the neatest bit of comedy we have had in a year or so. The name of the piece should help it on the dual bills.”

+ Variety pl7 Je 8 ’38

**Trade Paper Reviews**

“Frothy comedy which, in view of its lush production, splendid direction and impressive cast, might have frothed more frequently had it not been bogged down by too much dialogue and overdrawn sequences. As is, it will have to depend largely on the draw of its established cast members’ patrimonial family.”

— Boxoffice p33 Je 11 ’38

“A pleasant and amusing comedy for the deluxe spots and the better neighborhood houses.”

+ Film Curb p10 Je 11 ’38

+ Motion Pic Daily p5 Je 19 ’38

“Quite pleasing comedy. . More names than can be handled on the marquee. It is good summer entertainment and will stand up as the top grosser in double bookings.”

— Variety pl7 Je 8 ’38

“Three Blind Mice’ is a sparkling comedy, shaped entirely for entertainment, and has all the ingredients. With the name strength for a positive box office.”

+ Variety (Hollywood) p3 Je 3 ’38
THREE COMRADES. MGM 100min Je 3 '38

Cast: Robert Taylor, Margaret Sullavan. Franchot Tone, Robert Young. Guy Kibbee, Anna Pollard, Henry Hull

Director: Frank Borzage

Lyrics: Bob Wright. Chet Forrest

Music: Franz Waxman

Screen writers: F. Scott Fitzgerald. Edward Maloney

Based on the novel of the same title by Erich Maria Remarque. It deals with three German youths, recently released from the World War army who struggle to adjust themselves to civilian life in the dark days after the Armistice in Germany. Tone falls in love with a tubercular girl who hastens her death rather than become a burden to him. The other two, lengthen their life bastaen to South America where they hope to start anew.

**Audience Suitability Ratings**

"A: excellent; Y: mature; C: beyond them."

+ + Christian Century p714 Je 15 '38

"Haunting human drama, presented with a sincerity that makes it live. The direction is masterly, the photography and production excellent, and the acting distinguished.

+ + The New York Times p88 Je 11 '38" "Excellent. Exceptional photoplay... Symbolism and fine musical scoring enhance this unforgettable picture. Mature. " "It is a gripping, interesting, stirring, emotional entertainment. Adults and young people."

Gen Fed of Women's Clubs (W Coast)

"Deeply moving, an artistic production. . . . A constructive, poignant story of unselfishness, idealism, and high courage, showing the spirit of the picture, to use our "Outstanding. Adults." Nat Council of Jewish Women

"An uncommonly high grade, serious production. Adults." Nat Soc of New England Women's Clubs (W Coast) and realistic and sensitive cast and understanding direction resulting in a most poignant plea for peace. Interesting and worth while. "Mature." S Cal Council of Fed Church Women

"Adolescents: too depressing; children: no. Adults." Women's Uni Club, Los Angeles

Fox W Coast Bul Je 4 '38

"Objectible in part."

Nat Legion of Decency Je 2 '38


**Newspaper and Magazine Reviews**

"A gripping and heart-warming picture. It is so definitely sincere in its narrative of the three fast war-time friends and their affection and loyalty... one of the many stories we shed among those in an early audience at the Orpheum yesterday." Mordaunt Hall

+ + Boston Transcript p7 Je 11 '38

"If you have tears, prepare to shed them, for 'Three Comrades' is a tear-jerker... Perhaps the whole affair is too sentimental, though conditions in Germany after the war warrant emotion and tears." P. T. Hartung

Commonwealth p188 Je 10 '38

"Erich Maria Remarque's... subject matter is made to order for the dramatic film. But it does not lend itself to lavender romancing or pussy-footed evasion. It is necessary to take a stand, and to hold it. This the movies, with rare exceptions, seem ever-reluctant to do. The consequence, in the filming of this penetrating novel of post-war Germany, is a triple-cornered, lace-and-falling petted version of 'Camille', an emasculated love story... As film romance and tragedy, it has its moments... There is no attempt of indecency about the whole picture, as if no one could make up his mind where to chop from or where it was going." Jesse Zenser

+ - Cue p33 Je 4 '38

"A simple chronicle of unimportant things which happened to four unimportant people, it is told with a great simplicity which makes it gripping, and a great simplicity of character which makes it powerful. It [hasn't any] 'big' scenes. I saw it last night, and this morning I see it as a whole, as an even emotional pattern without arresting insertions—as one 'big' scene for the full length of the film."

+ Hollywood Spec p8 My 3 '38

"Margaret Sullavan could not announce her return to the screen in a more distinctive manner than she does as the brave, wistful, ethereal Patricia Hollmann of Remarque's 'Three Comrades'. A perfect choice for the role and she gives a truly great performance. . . . The soul of the author, who gloved warmly throughout, becomes a reality in a memorable motion picture... Franchot Tone gives one of the finest performances of his career."

+ + N Y Herald Tribune p14 Je 3 '38

"[It is] a beautiful and memorable film. Faithful to its spirit largely, to the letter of the novel, it has been magnificently directed, eloquently written and admirably played. And in Margaret Sullavan's case, the word 'admirably' is sheer understatement. Hers is a shimmering, almost unendurably lovely performance. It is a deeply fine picture, obviously one of 1938's best ten, and not one to be missed." F. S. Nugent

+ + N Y Times p17 Je 3 '38

"[It is] the best picture of the week... Taking one thing with another the picture unquestionably is a good, solid, honest effort as a job of production, 'Three Comrades' is more than creditable... as an opportunity to look at Miss Sullavan is even greater. Russell Maloney

+ New Yorker p59 Je 4 '38

"Pat, brought vividly to life by Miss Sullavan, dominates the film and gives it its chief claim to reality. In the novel Remarque also allows Pat to appear, but here his romance is plotted against a background of hunger, despair, and political turmoil. In attempting to capture the spirit of the material, Remarque has lost interest for the film, Frank Borzage, director, succeeds only in conjuring up times poignant love story." + - Newsweek p22 Je 6 '38

"Much political content is removed by a camera shot of a blowing newspaper dated October 1920, still more by removal of all definite party labels. What is left is a love story, beautifully told and consumately acted, but so drenched in hopelessness and heavy with the aroma of death, of wasted youth in a world of foggy shapes and nameless menaces, that its beauty and strength are often clouded and betrayed."

Time p11 Je 6 '38

**Trade Paper Reviews**

"This is an overlong, depressing but indubitably excellent story of post-war Germany. Certain of a place among Hollywood's finest contributions. The film artistry and performances are both masterly, the potentialities are less assured, although the triumvirate of stars—Robert Taylor, Franchot Tone and Margaret Sullavan—should prove a strong magnet. Family."

F Magazinoflix p7 My 23 '38

"A tender and engaging drama of post-war Germany highlighted by the truly unforgettable acting of Margaret Sullavan—certainly one of the year's best performances... A great emotional drama and a tender love story rolled into one."

+ Film Curt p8 Je 11 '38

"Should ring the box office bell... Here is one of those sad, moving stories that have come from Hollywood in many moons. Margaret Sullavan does outstanding work... Tone does his best ever... performs a role with no amount of serious significance."

+ + Film Daily p6 My 24 '38

+ Motion Pict Daily p3 My 23 '38

"A fine class picture, this has teary appeal, especially between integers. It is, however, somewhat handicapped by its length; wordiness in the love scenes, tragic ending. However, it is the only picture of the summer serving genuine support in spots that can use star-studded drama, an extremely tender love story, without being a dud."

Philadelphia Exhibitor p129 Je 1 '38

"Just what Frank Borzage is trying to prove in 'Three Comrades' is very difficult to fathom from watching the confusing performances of
Robert Taylor, Margaret Sullivan, Franchot Tone and Robert Young. There must have been some reason for making this picture, but it certainly wasn't entertainment. It provides a dull interlude, and despite all the efforts of the cast, no one seems to enjoy the film. The box office, Borzage is off on the wrong foot this time."

THREE ON A WEEK END. Gaumont British 72min Je 1 '38


Director: Carol Reed

Screen writers: Hans Wilhelm. Rodney Ackland

Filmed in England. A young nurse gives up her job to help her patient die in childbirth and she goes to keep the young husband from committing suicide. The locoie is a beach where a teeming bank holiday crowd is seeking entertainment.

Audience Suitability Ratings

"The genuine atmosphere of an English Bank Holiday creates an opportunity for excellent characterizations by an intelligent cast. Adults and young adults recommended.

+ Fox W Coast Bul My 25 '38

Adults."

+ Legion of Decency Je 9 '38

+ "A: good but rather slow-moving drama; Y: possible; C: no interest."

+ Parents' M p52 Jl '38

"Perhaps too English for the general American public, but an unusual and excellently directed film, with a fine cast. Mature."

Wkly Guide Je 4 '38

Newspaper and Magazine Reviews

"Unusally interesting is the revolving camera treatment... More like a continuous series of Hogarthian caricatures... The camera carries the play of the film, under the acrid direction of Carol Reed, becomes vastly interesting, comical, and deadly serious."

+ Cue p8 Je 11 '38

"Looked at through American eyes, this seems to be an absolutely accurate portrait of working-class England spending its time during that peculiar British interval known as a 'bank holiday.'" (2 stars) Ruth Waterbury

Liberty p56 Je 25 '38

"The observation, largely directorial, of the humorous side of John Bull vigorously enjoying himself is relentlessly cruel, but none the less funny. Occasionally it becomes positively scientific in its humor, and the humor becomes adulterated with a vicious quality... The coming and goings, drinking, dancing, sleeping, eating and other practices of the human horror on holiday bent, are expertly presented on the large and frequent intervals of this yard."

Herbert Drake

+ N Y Herald Tribune p14 Je 2 '38

"Three on a Week End. is an unusually interesting but rather diffuse film study... The theme is submerged in the interests of an exhaustive, rambling and at times frightfully dull and at other times at an attempt to paint a composite picture of the joys and woes of working-class Londoners on a bank holiday. For all its shortcomings, it succeeds at the outset. 'Three on a Week End.' is a stimulating and intelligent photoplay which deserves the support of discriminating film goers."

T. M. P.

+ N Y Times p19 Je 2 '38

"An unassuming little British import called 'Three on a Week End' may safely be recommended. It is perfectly concerned with the Bank Holiday crowds at an English seaside resort—'Grand Hotel.' done in terms of Coney Island.'"

+ New Yorker p63 Je 11 '38

"Despite its concessions to melodrama, this story is unusual and stimulating film fare. The cast is fairly average and Reed's direction weaves a psychological plot."

Newsweek p22 Je 13 '38

Trade Paper Reviews

"This is a depressing, sprawling affair that stems from a 'Grand Hotel' theme. It bites off more than it can chew and does that most unconvincing thing of all: an additional blunder in casting... It possesses little popular appeal."

Boxoffice p3 Je 1 '38

"An amusing British comedy-drama in the 'Grand Hotel' manner—best suited to class audiences.

+ Film Curb p5 Je 11 '38

"Tedious drama wanders from main theme and fails to hold interest."

+ Film Daily p7 Je 1 '38

+ Movie Pict Daily p11 Je 2 '38

"Nothing much will come of this one in the U. S. There will be good notices, but lacking names and being poorly British in yarn and in treatment, it will largely be buried in lower dual bracketing. Where it does play it will please plenty. The pleasantness at the outset by an unusual and good story, good taste and excellence in production values, of all the films which have come from Britain this year, has not been, one with more artistic merit than this one."

+ Variety p5 Je 15 '38

THUNDER IN THE DESERT. Republic 56min F 21 '38


Director: Sam Newfield

Screen writer: George H. Plympton

A western melodrama.

Trade Paper Reviews

"Just as countless other Westerns go, so does this one. Plot, counter-plot and large portions of grunimals find their way where action is usually found."

Boxoffice p23 My 21 '38

"Past action and plenty of villainy put this Western in the thriller fans class."

+ Film Daily p8 My 18 '38

"This is very good."

+ Phila Exhibitor p90 Mr 1 '38

"Formidable title referred Western titled 'Thunder in the Desert' is the best of Bob Steele's breathless escape celluloid sessions of the current program. Runs well under an hour, so has to step on it all the way to get things done. Knuckle and romance portioned up in the usual quantities finds it well provided for in that respect."

+ Variety p12 Mr 18 '38

TIP-OFF GIRLS. Paramount 60min Ap 1 '38


Director: Louis King

Original story: Maxwell Shane. Robert Yost. Stuart Anthony

A gangster picture of the crime-doesn't-pay type; the type that hangs inter-state and trans-continental truck line operators until G-men catch up with them.

SEE ALSO issue of April 4

Audience Suitability Ratings

"Exciting and fast-moving picture. Mature."

Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers
**TIP-OFF GIRLS—Continued**


"Sordid life. Too much cruelty for children. Adults," DAR.

"Interesting and entertaining if you enjoy the type." Gen Fed of Women's Clubs (W Coast)

"A good cast, convincing characterization and a method of keeping the audience enthralled. Adults." Nat Council of Jewish Women


"There are too many unpleasant characters and recordings of criminal activities. Not recommended. Mature." S Calif Council of Fed Church Women.

Fox W Coast Bul Mr 19 '38

"Though this picture may be called good of its kind, one wonders if such films should be made at all. While building admiration for Federal authorities, it may at the same time dull the edge of public sensibility to the horror of gangster tactics and give altogether too much information on the technique of crime. Advantages: 12-16: very bad; children, 8-16: absolutely no."

Motion Pict R p11 Ap '38

"A: good of kind; Y: no."

+ Parents' M psl Je '38

+F" Familie.

Wky Guide Mr 12 '38

**Newspaper and Magazine Reviews**

Reviewed by Jesse Zunes

Cue p28 Ap '32

"The racket is the hi-jacking of trucks. . . Parent-Teachers groups might consider the enterprise a bit too romantically pictured for youthful minds. I have been ruminating the idea of doing a little hi-jacking myself." Bert Harlen

Hollywood Spec p11 Mr 26 '38

"[It] makes the subject of hi-jacking diverting and exciting, if not exactly healthy for the nerves and morals of any but the sophisticated. . . [It] is a thrilling pulp movie." R. W. D.

+ N Y Herald Tribune p8 Mr 26 '38

Reviewed by John Mosher

New Yorker p86 Ap 2 '38

**Trade Paper Reviews**

"This will satisfy all patrons who demand thrills and action with their picture fare."

Radio Rev p8 Mr 26 '38

"High rating thriller for the action fan, this has pace, noise, convincing menace, a climactic chase that will satisfy everyone." +

Phil Exhibitor p107 Ap 1 '38

**TO THE VICTOR.** Gaumont British

78 min Mr 1 '38

Cast: Will Fyffe. John Loder. Margaret Lockwood

Director: Robert Stevenson

Screen writer: J. B. Williams

Based on the novel Bob. Son of Battle, by Alfred Oblinger. Filmed in Scotland. Will Fyffe plays an old Scot who loves his dog and his bottle. The other sheep herders of the neighborhood are against Bob. At the annual sheep trials, Fyffe's dog is beaten by the dog of a young man who is in love with Fyffe's daughter. Released in England under title Owld Bob.

SEE ALSO issue of April 4

**Audience Suitability Ratings**

"A & Y: excellent; C: mature but good."

Century p714 Je '38

"This is an intensely moving story replete with tenderness and charm. Familie." E Coast Preview Committee

+ Fox W Coast Bul Mr 19 '38

"Good. Mature-family." DAR

"Fox W Coast Bul Ap 23 '38

"Refers to the different, very human and pathetic, simple yet suspenseful in plot. . . It is emotional for children. Mature." Calif Cong of Parent & Teachers

"A tensely interesting Scottish drama excellently cast for type and with subtle native humor and pathos. The British acting is convincing entertainment. Familie." Calif Fed of Business & Professional Women's Clubs

"Of great human interest and highly entertaining. Familie." Gen Fed of Women's Clubs (W Coast)

"Most unusual and outstanding film. Breath-taking is experienced during the contest among the dogs. Familie." Nat Council of Jewish Women

Fox W Coast Bul My 7 '38

"[It] has a slight and homely plot and an exceptional portrait of a selfish and disreputable old man who wins audience sympathy while actually deserving none. Will Fyffe has given a remarkable characterization. It is a delight for those who have experienced heroes and heroines and villains who repent at the eleventh hour. . . The countryside is lovely, and the natural atmosphere with background and country types is a joy for American audiences. Adolescents, 12-16: excellent; children, 8-12: sad in connection with recent untimely death of a sheep killing dog."

+ + Motion Pict R p8 Je '38

"The result is a film which rings true in every detail. A very fine film, indeed. . . [It] has many exciting moments and the photography of the Scotch moors is excellant."

+ + Scholastic p32 My 21 '38

**Newspaper and Magazine Reviews**

"Gaumont British has made one of the best dog stories of the year—an intensely interesting, truly involved and deeply moving type of film. . . [It] is replete with amiable humor and exciting drama. Jesse Zunes

Cue p18 Ap 16 '38

"Unusual and very appealing. Occasional sentimentality is the only fault of a film that is well worth seeing. There should be more films like this."

+ Film Wky p23 My 14 '38

"As the American film industry has taught the public to buy only names, the majority of picture patrons in this country are going to miss a treasure too their failure to enter theatres which bear only 'To the Victor' on their marquees. Will Fyffe's characterization is one of the best in Cinema history. It has survived at the box office in many a day. . . I can recommend this one to all classes and all ages of picture patronage."

+ Hollywood Spec p29 Ap 16 '38

"The background against which 'To the Victor' tells its story is so interesting from the start that the film would be successful even if the story were not well told. . . The director, Robert Stevenson, has taken every advantage of the opportunities offered him. Will Fyffe gives a flawless performance, and should be remembered next January by those whose responsibility it is to list outstanding actors of the year. Mark Van Doren

+ Nation p84 Ap 22 '38

"'To the Victor' is a good picture, and against such odds that it deserves special mention. In its place, it was placed. Second, it was made out of a story whose sentiment hangs over the dizzy heights of bathos like a baleful crone."

+ New Rep p333 Ap 20 '38

"The Scotch burrs in 'To the Victor' are likely to confuse local film-goers, but they will be much too keen to pass up this latest British importation. Without being at all important, this is an extraordinarily persuasive pastoral screen symphony, deftly directed and nicely acted." Howard Barnes

+ N Y Herald Tribune Ap 16 Ap 13 '38

"It is an affectionate film, simple as a shepherd's life, and it is an admirable film, gauged to the true to the depth performance of Will Fyffe. Mr. Fyffe's McAdam thrusts itself into the mental dossier we have been compiling under the heading, 'great performances.' . . We found
**MOTION PICTURE**

**Review Digest**

**Newspaper and Magazine Reviews**

"Torchy Blane's followers (come out, come out, wherever you are) are being introduced to another girl reporter in a slickly scoop's chases in "Torchy Blane in Panama." There is a new Torchy in the person of Lola of the Lane sisters. This new Torchy herself is not as beguiling. As usual, the heroine, who always gets her story, but never gets her man, makes mistakes, too. The police force and her repertory rivals, but this time she does it with scarcely a flicker of dramatic excitement.

"However, the Lane and Mr. Kelly are no exceptions." E. C.

**Trade Paper Reviews**

"Shot-in-the-arm stuff at best, this bears the comedy mark. A Pointless and improbable, with obvious flaws in plot construction, it is a wavering combination. Borrowed humor pursue an romance and studied humor. Family.

"Boxoffice p27 Ap 23 '38

"This is a Torchy yarn with newcomers in familiar roles—strictly double-bill fare."

**Variety** p9 Ap 20 '38

"Here is a pleasant dueller for neighborhoods, the comedy racy, but low. Story is fairly exciting, but improbable. Result is acceptable; but nothing more. Estimate: fair comedy dueller."

**Variety** p15 Ap 13 '38

"Torchy Blane in Panama' carries on the standard of its predecessors, from both the production and the box office angles—creditable and entertaining."

**Variety** (Hollywood) p3 My 2 '38

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**TORCHY BLANE IN PANAMA**

Warners

59min My 7 '38

Cast: Lola Lane, Paul Kelly, Tom Kennedy, Larry Williams

Director: William Clemens

Screen writer: George Bricker


**Audience Suitability Ratings**

"A very fine musical accompaniment and some interesting glimpses of the Panama Canal are the most attractive features. Adults and young people. E Coast Preview Committee Fox W Coast Bul My 14 '38"


"Adults." Calif Fed of Par & Teachers

"Dialogue and story not up to standard. Mature." Calif Fed of Business & Professional Women's Clubs


"The change in cast may disappoint some but it would be difficult to duplicate the former leads. However, the pictures to do their very best and the picture will be found entertaining. Mature." Gen Fed of Women's Clubs (W Coast)

"Some interesting shots of the Canal add to an otherwise mediocre comedy. Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"Unusually exciting episodes of a melodramatic nature. Drink in evidence. Mature." S Calif Council of Fed Church Women

"Fox W Coast Bul My 21 '38"

"The series is becoming rather like a serial, but the people are fairly entertaining of its type. Adolescents, 12-16; sophisticated atmosphere; children, 8-12. No.

"Motion Pict R p9 Je 38"

"General patronage."

**Nat Legion of Decency My 5 '38**

"A: fair; Y & C: no."

**Parents’** M p53 Ji 38

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**THE TOY WIFE**

MGM 93-95min Je 10 '38

Cast: Luise Rainer, Melvyn Douglas, Robert Young, Barbara O'Neil, H. B. Warner

Director: Richard Thorpe

Music: Edward Ward

Screen writer: Zoe Akins

The locale is old New Orleans about 1850 and the characters are two sisters, French aristocrats, one gay and carefree portrayed by Luise Rainer and the other serious and repressed portrayed by Barbara O'Neil. Luise marries a man who is loved by Barbara and after five years runs away with another man leaving Barbara to take care of her son. The husband and lover die and the film reveals a production of poor order. Basically the Torchy idea is okay. Its production is shabby, less in execution than in the idea factory."

**Variety** p15 Ap 13 '38

"The Toy Wife in Panama' carries on the standard of its predecessors, from both the production and the box office angles—creditable and entertaining."

**Variety** (Hollywood) p3 My 2 '38

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**Audience Suitability Ratings**

"In a walkable character, Luise Rainer becomes the captivatingly irresponsible little wife. Mature. Excellent." DAR

"Fox W Coast Bul Je 4 '38

"Adults."**

**Nat Legion of Decency Je 9 '38**

**Newspaper and Magazine Reviews**

"[It is a] victim of poor direction. Richard Thorpe, who directed successfully many of his films, has used the pictures, and leaves himself unable to develop all the values of the story material he had here. . . Its director had all the ingredi-
IL TRIONFO DELL'AMORE. Cine Lux 70min Mr 28 '38
Cast: Vittorio De Sica. Paola Barbara. Armando Migliari
Director: Mario Mattoli
Original story: Gherardo Gherardl
Screen writers: A. De Benedetti. Mario Mattoli
Italian, dialogue film without English subtitles. English title: Triumph of Love. This is the tale of a couple married because of their parents, and their tumultuous honeymoon because they think they are not in love. A few days spent together at an estate of the bridegroom's aunt shows them that they are compatible.

Audience Suitability Ratings
"Adults." Nat Legion of Decency Ap 14 '38

A TRIP TO PARIS. 20th century-Fox 64min My 6 '38
Director: Mal St Clair
Screen writers: Robert Ellis. Helen Logan
Based on the characters created by Katharine Kavanaagh. Another adventure of the Jones Family. The plot has been cleverly interpolated into taking his family to Paris to celebrate the couple's 25th wedding anniversary.

SEE ALSO issue of April 4

Audience Suitability Ratings
"High entertainment value. . . One of the best of the Jones Family series. Family." Am Legion Auxiliary
"The appeal of this series lies chiefly in the sincerity and charm of the characterizations and in the homely situations. Family." Calif Council of Base & Teaching
"Controlling for all ages." Calif Fed of Business & Professional Women's Clubs
"Good. Family. Good, clean fun." DAR
"Highly entertaining for the family." Gen Fed of Women's Clubs (W Coast)
"A hilarious little comedy. Family." Nat Council of Jewish Women
"One of the best of the Jones Family series. Family." Nat Soc of New England Women
"Clean and wholesome light comedy. Family." S Calif Council of Fed Church Women
"It is the human quality of the Jones Family, the growing pains of youth and the ponderous absurdities of middle age, which endear them to an early generation of audiences. Adolescents: good; children: yes. Family." Women's Univ Club, Los Angeles
"This film is one of the more enjoyable offerings of their hit series. . . ." Fox W Coast Bul Ap 2 '38
"One of the best episodes in the Jones family series. Adolescents, 12-16: good; children, 8-12: yes.
+ - Motion Pict R p8 My '38
"General patronage." Nat Legion of Decency Ap 7 '38
"A, Y & C: good.
+ - Parents' M p81 Je '38

Newspaper and Magazine Reviews
"The jolly Joneses in another of their family comedies, this time set among the Paris boulevards. . . ." Los Angeles Times
+ - Christian Science Monitor p17 My 28 '38
"A 'Trip to Paris' [is] the usual spectacle of a B picture directed with filmic intelligence and produced with evident care. [It] is an unpretentious minor picture; yet it has all the ingredients for a showmanship performance. . . ." Hollywood Spec p13 Mr 26 '38
"Such dull people, the Joneses! . . . Providence is always on the side of provincial Midwest- erners. There are such pleasant souls nothing ill can ever befall. Nothing worse, anyway, than 'A Trip to Paris,' which is almost too slight an adventure even for the Joneses." F. S. Nugent
+ - N Y Times p18 Je 19 '38
MOTION PICTURE REVIEW DIGEST

Trade Paper Reviews

"Even the customers who aren't Jones Family fans will enjoy this latest of the series of homespun comedies which so humanly deals with the American family—its problems, joys and sorrows. The feature is the best to date and as entertaining a film as has come out of the New York department store in the one year of its existence. The film is at the same time maintaining the high level of wholesomeness that has characterized its predecessors."

- + Boxoffice p13 Mr 26 '38

"Hilarious adventures of the Jones family in an amusing family cooking film."

- + Film Daily p7 Je 15 '38

"Best of the Jones Family offerings to date, this is crammed with excellent comedy. . . . Audience reaction was very good."+

- + Phila Exhibitor p16 Ap 1 '38

"[It is] a story that contains enough amusing situations and parlor dialog to insure the Jones flock from getting in bad with the many followers of their adventures. Tailored principally for double bills, this is another in the unnumbered series that will hold up its end."

- + Variety p14 Je 15 '38

TROOPSHIP. London film-United artists.

80min Ap 25 '38

Cast: Leslie Banks, Flora Robson, Sebastian Shaw, Patricia Hilliard. J. H. Rob-

Director: Tim Whelan

Original story: Wolfgang Wilhelm

Screen writers: Clementine Dane. Patrick Kirlan, Ian Hay

Filmed in England. Released in 1937 under title Farewell Again. After five years spent in India on service, an English regiment is sent home, only to be reunited with their families. When they land at Southampton they are told they have only six hours leave and then must sail for a trouble spot in the Near East. How they spend the time they make for melodramatic situations.

SEE ALSO Issue of December 27, 1937 under title Farewell Again

Audience Suitability Ratings

"Stirring tale. The contrast in tempo when the joyous anticipation is turned into bitter disappointment is marvelously portrayed. A remarkable production. Adults and young people." E Coast Prevue Committee

- + Fox W Coast Bul My 14 '38

"General patronage."

Nat Legion of Decency My 5 '38

"A: Action: Y; peppers C; no interest."

- + Parents' M p53 Ji '38

"Family. Unusual in the range of humanity it covers, movingly and amusingly with several superbly directed scenes, and an excellent cast." Wkly Guide p25 '38

Newspaper and Magazine Reviews

"The kaleidoscopic design of interwoven stories which make up this now, famous 'Grand Hotel' pattern, is always good when it is intelligently done. Alexander Korda's 'Troopship,' is an outstanding example of this technique, brilliantly played, effectively written, emotionally developed."

- Jesse Zunser

- + Film Ar p30 Ap 19 '38

"[It] is so very British in theme and treatment that it is not likely to intrigue many local filmgoers. At the same time, it has substantial motion-picture virtues. If the film lacks audience appeal here, it is because it is extraneous. It is not designed for the American audience."

- + N Y Herald Tribune p12 Ap 26 '38

"A first-class recruiting poster for the British military forces and a generally exciting film to boot is the long-shot combination which Erich Pommer has successfully achieved in 'Troopship.' . . . [It] is not a great picture in any sense, but it is thoroughly efficient." B. C.

- + N Y Times p13 Ap 26 '38

"The varied reactions of officers, men, and their womenfolk are dramatized with skill and warms the heart to the change of excellent characterizations and an unusual background compensate for the film's high propaganda content."

- + Newsweek p25 My 2 '38

Trade Paper Reviews

"There's no denying the international human appeal of 'Troopship.' Erich Pommer's English-made production. But American audiences may not find much to warm up to in its 'Grand Hotel' theme. It lacks a backbone, it's cozy accents or its halting pace. The basic idea, while perhaps novel to Britshers, is somewhat dated here."

- + Boxoffice p59 Ap 30 '38

A colorful dramatic story splendidly acted -lack of American names will limit its appeal."

- + Film Curb p12 My 7 '38

"There is a nice blend of drama and humor, and although the film is essentially British in character and theme, it is colorful and appealing. The individual incidents are dramatic and have been well knit together with the mob scenes at the dock particularly well handled."

- + Film Daily p24 Ap 27 '38

"Foreign made entrant probably has a lot of appeal over the other side but for this country it is limited. Reviewed in a theatre, there wasn't much reaction. Estimate: strictly British. Perhaps a few spots."

- + Phila Exhibitor p64 Ja 1 '38

"'Troopship,' with all the bangles, martial music, joys and tribulations of a military story, that misses landing in the port of good old box office. As a first-rate melodrama concerning the lives of a British regiment, without a single shot being fired, it was reviewed. "Best Harlen + Hollywood Spec p9 Je 4 '38

"Two Gun Justice. Monogram. 55-60 min Ap 30 '38

Cast: John McCoy, Betty Compson. Joan Barclay. John Merton

Director: Alan James

Screen writer: Fred Myton

A western melodrama.

Newspaper and Magazine Reviews

"The immortal masters have considerable to do with the creation of Monogram's new 'Two Gun Justice,' monumental symphonics forming an impressive background for much of the 'ride' and shootin', villainy and heroism. Apparently most of the tonal treats are from recorders, and not scored for the action, but they lend elegance to the proceedings nevertheless. The picture is especially gratifying to see good craftsmanship in low-budget pictures, where resources are limited and it is easy to let inferior, imitative work do."

- + Hollywood Spec p9 Je 4 '38

Trade Paper Reviews

"Speedy Western in which a formula story is largely offset by a cast rating far above average for this class of picture. Tim McCoy proves that he is still in here bidding for recognition among the top action stars. Family."

- + Boxoffice p30 Je 4 '38

"The production is decidedly amateurish and some of the action are left-overs from other pictures but action fans will overlook this. Good old Tim McCoy, who makes an actionful vehicle for Tim McCoy."

- + Film Curb p7 Je 4 '38

"Western has just enough action to put it over with the sword-and-orchestra fans."

- + Film Daily p3 Je 11 '38

"Action Pict Daily p4 My 31 '38
TWO GUN JUSTICE—Continued

"In nearly an hour of sheer western drama with non-essentials cut to the irreducible mini-
mal, Tim McCoy here offers one of the shoot-
ingest pictures of the season. Estimate: top
rating."

+ — Phila Exhibitor p23 My 15 '38

"Endeavoring to show even western stars have versatility, 'Two Gun Justice' presents
Tim McCoy as both the upright limb of the law and in the guise of a Mexican bandit. The
result is only a fair Western, its safety in the field, direct ratio to the carelessness of the
fans who go for the fare."

+ — Variety p26 Je 8 '38

"This was one was made for audiences with ears attuned to the rhythm of beating hoofs and
barking guns, and with such patronage it will provide 55 minutes of entertainment. More
critical fans, however, will no doubt snicker at the story, which so aptly fits the mode of 1915."

+ — Variety (Hollywood) p3 My 27 '38

UNASHAMED. Cine grand films 65-67min
Cast: Rae Kidd. Robert Stanley. Lucille
Shearer. Emily Todd
Director: Allen Stuart
Howard Sprague
Original story: Capt. C. F. Prescott-Rich-
ardson
Screen writer: William Lively
This is an exploitation film set in the nudist
colony, Olympic Fields at Elsinore, California.
A young girl in love with her employer kills
herself when she finds him at the camp with
another girl.

Trade Paper Reviews

"Though houses catering to the family trade won't touch this one with a ten-foot pole, it is
unquestionably destined for successful runs in spots where slightly lurid and indecorous
roadshow attractions are the policy. Crudely mounted, it has a pathetic skeleton of a plot
which will be lightly passed over by audiences who come to see—and incidentally are shown
plenty of but what goes on in these nudist camps. Adults."

— Boxoffice p55 My 14 '38

"This is an exploitation picture far off the
beaten path. The photography is excellent and
the players are so photographed that the pic-
ture gets over very shocking. Allen Stuart
turned in clever direction."

— Film Daily p8 My 20 '38

UNDER WESTERN STARS. Republic
67min Ap 20 '38
Cast: Roy Rogers. Smiley Burnette. Carole
Hughes. Guy Usher. Kenneth Harlan
Director: Joe Kane
Music and lyrics: Jack Lawrence. Peter
Johnny Marvin
Music director: Alberto Colombo
Screen writers: Dorrell McGowan. Stuart
MacDonald. Gartran Betty Burbidge
A western melodrama with a musical back-
ground.

Audience Suitability Ratings

"Both educational and entertaining with some
interesting elements of exploitation that
stimulates the action and interest. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature. Family Western." DAR

"Exceptionally well produced, convincing
Western. All ages." Gen Fed of Women's
Clubs (O) Ap 29 '38

"Fine riding, good photography, and some
interesting scenes of the dust storm. Family.
NAT Council on Film for Women (W) Ap 28 '38

"Better-than-average Western. Family." Nat
Soc of New England Women

"In Western style this picture is high in enterta-
ination. Good comedy relief. Family." S Calif Council of Fed Church Women

Fox W Coast Bul Ap 23 '38

"Adolescents, 12-16; yes; children, 8-12:
passable."

+ — Motion Pict R p8 My '38

"General patronage."

Nat Legion of Decency Ap 25 '38

"A. Y & C: good Western."

"Parents' M p55 21 '38

"Family. A new singing star in a good West-
ern."

Wkl Guide Ap 23 '38

Newspaper and Magazine Reviews

"Entertainment for everybody; another pic-
ture which demonstrates that budget alone
does not account for boxoffice failure. There
is no more real entertainment in 'Under Western Stars,' costing, I presume, a very modest sum,
than in 'Sally, Ann, and Mary,' which no doubt cost ten times as much."


"'Under Western Stars' introduces a new
singing cowboy, compact, blue-eyed, diffi-
cdent Roy Rogers. What makes his debut notable is that he is the hero of social significance."

— Time p44 My 9 '38

Trade Paper Reviews

"Introducing Roy Rogers, a promising outdoor
star who is impressing boxoffice potentials,
here is a western action-musical which will
prove high-grade entertainment in any situa-
tion. Its producers exercised unusually good
judgment in giving the new crooning son of
the saddle a story refreshingly different for
this type of picture, insofar as it shies away
from formula treatment, and by endowing the
more closely-knit yarn with far better produc-
tion values than are ordinarily true of features
of its class. Family."

— Boxoffice p15 Ap 15 '38

"Roy Rogers, new Republic star, scores a hit
in a thoroughly entertaining Western."

— Film Curb p8 Ap 25 '38

"This is a nicely pleasuring Western that
deserves much exploitation. It introduces Roy
Rogers, who is an impressive addition to the
roster of Western stars. He is attractive, a
boyish appeal and should prove a hit with
adults of both sexes, as well as the children."

— Film Daily p4 Ap 14 '38

+ — Motion Pict Daily p5 Ap 15 '38

"Well executed throughout, this has a high
brand of comedy; it moves fast; Republic real-
ly has something new in Roy Rogers. Certainly,
the children will take to him. The clean,
homey humor of the picture, together with its
well knit plot, technical excellence, should make
this enjoyable to the neighborhood adults."

+ — Phila Exhibitor p24 My 1 '38

"Appears to cost some coin, but Republic
got away from the normal and produced a
Western that is different. In addition to being
entertaining, it is plausible and a new salute to
hold the adult mind as well as the preadoles-
cent kiddies. [It] is a Western among Westerns."

— Variety p15 Ap 29 '38

"It has the requisite amount of riding and
pistol flourishing for the confirmed action fans,
and, in addition, it has unusually fine treatment
of characters to appeal to more demanding
audiences. If curiosity and salesmanship can
lure them in to see this peculiarly tasteful
Western. The entire treatment stresses humor, of
an exceptional brand for a Western, and music,
with the riding and gun-fighting to sew up the
edges."

+ — Variety (Hollywood) p3 Ap 11 '38
VIVACIOUS LADY. RKO 90min My 13 '38

Cast: Ginger Rogers, James Stewart, James Gleason, Roscoe Arbuckle, Charles Coburn. Frances Mercer, Phyllis Kennedy. Director: George Stevens. Screen writers: P. J. Wolfson. Ernest Nathan. Based on the novel of the same title by L. A. R. Wylie. It tells of the tribulations of a New York cabaret singer and a young staid college professor, who fall in love but their problem is to confess the marriage to the boy's father, president of a college.

A study guide to the film Vivacious Lady has been written by Charlotte Andrews author of many books on the drama. Copies may be secured from Educational & Recreational Guides, Inc. Room 1148, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A: very well
'B: well
'C: satisfactory
'D: not satisfactory"

DAR

"It is sophisticated, treading lightly on forbidden ground but avoiding a breach of taste with finesse and skill. For those who wish an hour of light, delightful diversion, 'Vivacious Lady' should not disappoint. It is sophisticated for adolescents; mature for children. Adults."

Fox W Coast Bul My 14 '38

"Sophisticated comedy that is tops in entertainment. Adults. An Legion Auxiliary."

"Far above the average in entertainment value, with excellent production, extremely clever acting and situations, but not uniformly so. A somewhat embarrassing performance by the ultras. Sequences are not sufficiently motivated. It just misses being top-notch of its type. Mature."

Calif Cong of Far & Teachers

"Excellent entertainment; comedy hilarious but delightfully human and refreshing. Mature."

Cpy Fed of Business & Professional Women's Clubs

"Delightfully refreshing, sophisticated comedy, exceptionally well presented and subtly smoothly and cleverly directed. Adult theme but all subject matter expertly handled. An A-1 comedy. Adults."

Gen Fed of Women's Clubs (W Coast)

"Thoroughly entertaining. Pure entertainment through and through. Serious analysis. Adults."

Nat Council of Jewish Women

"The exaggerated situations of a slender plot are convincingly handled, with spontaneity and infectious humor. Adults."

Nat Soc of New England Women

"A fast moving, well directed, sophisticated presentation, nothing objectionable to the adult mind that can weigh values. Adults."

S Calif Council of Fed Church Women

"Fox W Coast Bul My 21 '38

"It is sophisticated, treading lightly on forbidden ground but avoiding a breach of taste with finesse of good kind; Y: sophisticated, wish an hour of light, righteous diversion. 'Vivacious Lady' should not disappoint. Adolescents, 12-16: sophisticated; children: 12-14: mature."

Motion Pict R p9 Je '38

"Adults."

Nat Legion of Decency My 19 '38

"A; excellent; Y: sophisticated; C: too mature."

Parents' M p53 Ji '38

"Mature. Lively comedy. Amusing situations and clever dialogue."

Wky Guide My 14 '38

Newspaper and Magazine Reviews

"[It] provides the grait for farce, which, though excellently presented, is often in poor taste. Acting is excellent and production slick. Adults."

Christian Science Monitor p17 My '38

"'Vivacious Lady,' a faree of the old-school type, comes as a pleasant change after the long line of recent Carole Lombard-Irene Dunne comedies which have been having a bit too much Hartung."

"Commonwealth p217 Je 17 '38

"In [the film] Ginger Rogers plays for comedy and drama, and dances, with big-apples—skyrocketing her first dramatic starring vehicle into one of the best of this season's cinematic entertainments."

Jesse Zinser

"Cue p38 Je 4 '38

"Brilliant comedy. It moves Producer-Director George Stevens into the league up to the top echelons. One of the tenderest, sweetest love scenes any picture has given us is composed verbally of women and children, acting up to the point of tears, and the way the parties to it have in their minds, thus permitting the audience to get its significant meaning without a word. 'Vivacious Lady' is one of the rare pictures you really must see. It will amuse you greatly and also will show you a picture as a whole should be directed and how one sequence in it should not be directed."

Hollywood Spec p6 My 7 '38

"In the desert of battle, murder, and silly farcaces [here] is a romantic oasis, a love story that will appeal to the fable of the big-apples. The entire film is as gentle and gay and delightful as a June afternoon."

"A wisp of a plot has been spun out so expertly in 'Vivacious Lady' that this new season's first comedy becomes one of the season's brightest comedies. It is lean on significant situations, but the direction, the dialogue and the acting are up for all but the most uncertain manner. With George Stevens doing one of his finest acting jobs, and Ginger Rogers and James Stewart staying engagingly and persuasively in character, the show kids up to an altogether superior entertainment."

Howard Barnes

"N Y Herald Tribune p14 Je 3 '38

"Ginger Rogers' talent for getting into good pictures and playing with kids little ways to be as good as they are is again demonstrated. In 'Vivacious Lady' which comes like a vegetable deluge of wit in the prevailing drought of comedy, 'Vivacious Lady' is the best comedy the Movie Hall has provided this year."

B. R. C.

"N Y Times p17 Je 3 '38

"'Vivacious Lady' is a pleasant reminder that Ginger Rogers is something more than the other half of a dance team. She turns in the week's best comedy performance, nicely supporting James Stewart. How crept into the script of this film and a good many of the lines are dimly amusing."

Russell Crouse

"New Yorker p42 Je 11 '38

"Director George Stevens and the screen author have succeeded the sinister thing it is worth in rowdy and quiet comedy. The adroitly comic performances of the film's five leading players makes Vivacious Lady something to cheer up even New York's independent exhibitors."

"Newsweek p25 My 16 '38

"There is fun in the lines, fun in the situations, and a great deal of warmth in the whole."

"Stage p46 Je '38

"Efficiently worked by Scenarioists P. J. Wolfson and Ernest Pagan, and played to the last note by a cast of non-star names... "Vivacious Lady" needs only a snapping-out of sophomoric circumstance to get even and there to bring it to the top comedy class."

Time p58 My 16 '38

Trade Paper Reviews

"Hollywood returns to the fundamentals of film making—simplicity, sincerity and human warmth—making an entertaining treatment that without outstanding merit will gain for it audience plaudits and money-making returns. An entertaining picture... Richly endowed with what it takes to make it a boxoffice smash, no small part of its worth is due to a refreshing basic tone of story-telling of 24-karat performances by its principals. Family."

"Boxoffice p31 My 7 '38
**VIVACIOUS LADY—Continued**

A laugh-provoking comedy with top names to entertain audiences of any class.

+ Film Daily p6 My 9 '38
+ Motion Pict Daily p8 My 9 '38

"This is easily one of the best comedies that has come from Hollywood in many a moon. In addition to the laughs, some of which are of the belly variety, the picture is also filled with several human touches. Ginger Rogers does outstanding work in the title role, while George Raft is an ideal choice for the part of a college instructor."

"Volga Boatman" doesn't measure up to the ability of those who execute it. Long and bore-somely activist, the film-chosen in some handy-capped by a set of very poor titles... The photography is not always A-1, but the shots of the Volga... the background for the other backdrops are authentically impressive.

+ Variety p15 Ap 30 '38

**WAJAN.** Tomfilms 70min Ap 18 '38

Cast: Natives

Director: Walter Spies

Music: Wolfgang Zeltes

FIlmed in Gianjar, South Bali, by an expedition headed by Dr. Frederick Dalhause and Victor Baron Von Plessan. The cast is a native one composed of servants of families in government service. The director is curator of the Bali Museum. The tale is one of native superstition and witchcraft... The story is about and who must be killed by a form of mass mental delusion. The alternative title of the film is Son of a Witch.

**Audience Suitability Ratings**

"The Legion of Decency is withdrawing its A-2 Classification of 'Wajan.' The Legion's A-2 Classification was granted on condition that the advertising and exploitation of this film conform to the Advertising Code of the industry. To date, the advertising and exploitation has not so conformed but has been objectionable."

Nat Legion of Decency My 12 '38

**Newspaper and Magazine Reviews**

"Most interesting for its revelation of the peculiar customs, and the amusing rites of this strange people." Jesse Zunser

+ Cue p29 Ap 30 '38

"[It] is a psychological, educational treatise on the habits, experiences and strange beliefs of a witch-ridden native populace. Set against a background of tropical beauty, conscientious industry and festive celebrations, it commends itself particularly to the thoughtful attention of students of far-off, romantic lands. As an authenticated document of every-day life on the Island of Bali, 'Wajan' is intensely interesting."

W. D. Dana

+ N Y Herald Tribune p11 Ap 19 '38

"The theology of Bali should be as interesting to the earnest student as its primitive agriculture, its high-piled temples, its public cremations, its too easily influenced arts, or even its celestial ecology... The film has been built (the witch) into a real instead of an imagined menace. This is one of the film's major strengths..."

R. C. O.

+ — N Y Times p11 Ap 18 '38

"'Wajan,' a sympathetic record of Balinese ritual, is much more fully clothed than its popular predecessor of six years ago, "Goona-Goona.""

Time p45 My 9 '38

**Trade Paper Reviews**

"Easily the best Bali film yet produced, this has the additional advantage of good sound and photography and a sober approach that recommends it to other than curiosity-bent audiences."

Boxoffice p87 Ap 30 '38

"An authentic picture of life and love among the primitive-minded natives of South Bali, this film will appeal to all moviegoers interested in unusual or sensational entertainment. Travel-minded patrons will also be attracted by the shots of this far-away land."

+ Film Curb p20 Ap 30 '38

Motion Pict Daily p4 Ap 21 '38

"Apart from its bare breast appeal, this is still an absorbing show, even affording educational opportunities. The drama is fairly convincing; but the insight into the mental mechanism of these natives, their fantastic
WHEN WERE YOU BORN?  Warner 65min Je 18 '38
Director: William McGann
Original story: Manley Hall
Screen writer: Anthony Coldeway
A mystery story in which murderers are uncovered by the use of astrology and entertainment fans who value are in same class as others of its ilk.

Audience Suitability Ratings
"Adults,"
"Nat Legion of Decency Je 16 '38
"Family, A novelty, with a liberal sprinkling of astrological patter."  
Wkly Guide Je 11 '38
Newspaper and Magazine Reviews
"[It is] an elementary lesson in astrology, inedible disguised as a motion picture. [It] works frantically to prove that consultation of the stars is a more exact science than some of us may have thought and ends up as an extremely paltry screen entertainment."  Howard Barnes

WHY NOT MARRY?  Warner 60min Je 17 '38
Director: Robert Milton
Screen writer: Ben R. Guggenheim
A romantic comedy in which the leading man is an astrologer.

Audience Suitability Ratings
"Adults,"
"Nat Legion of Decency Je 16 '38
"Family, A novelty, with a liberal sprinkling of astrological patter."  
Wkly Guide Je 11 '38
Newspaper and Magazine Reviews
"[It is] an elementary lesson in astrology, inedible disguised as a motion picture. [It] works frantically to prove that consultation of the stars is a more exact science than some of us may have thought and ends up as an extremely paltry screen entertainment."  Howard Barnes

WHITE BANNERS. Warner 90min Je 25 '38
Director: Edmund Goulding
Music: Max Steiner
Screen writers: Leonore Coffee. Cameron Rogers. Abem Finkel
Based on the novel of the same title by Lloyd C. Douglas. The tale concerns a mother who discovers her son after years of separation. She sets him on the road to usefulness, helps him in trouble and then departs from his life without revealing their relationship.

Audience Suitability Ratings
"Whether through premonition or sad experience, few studios dare to make pictures which frankly expound a philosophy of life, and sentiment is rarely presented without the apologist or the didactic. White Banners' is an interesting deviation from the rule. [It] manifests excellence: excellent; children: mature. Family. Women's Univ Club. No borehole.

Fox W Coast Bui My 28 '38
Newspaper and Magazine Reviews
"[It is] a rather obvious and quite ordinary story made great as a picture by the treatment given it. Owing to the motion picture industry's policy of selling people instead of pictures, 'White Banners' will not attract the audience to which its merits entitle it, as in the cast there are no names to crowd the bill-boards. And I think its appeal is a bit too intellectual to attain wide pop-
MOTION PICTURE REVIEW DIGEST

WHITE BANNERS—Continued

ularity, even though its philosophy is expressed in human terms, and in simple, direct language, by means of the best casts ever assembled in a picture.

"Lloyd C. Douglas' story of faith, philosophy and sacrifice, has been delightfully produced and comes to the screen as an entirely human and generally appealing feature. It misses being a supreme picture, principally through exaggeration in character conception—particularly in the part of Fay Bainter, whose part, despite her stirring performance, will cause the average patron to observe, 'There ain't no such women.' Within the offering is considerably above the average of the product that has been coming from Hollywood studios in the past several months and should fare proportionately well at the boxoffice. Family."

 Trade Paper Reviews

"Who Killed Gail Preston?" Columbia 60min F 24 '38

Cast: Don Terry, Rita Hayworth, Robert Paige, Wyn Caahn, Gene Morgan

Director: Leon Barsha

Music: Ben Oakland, Milton Drake

Screen writers: Robert E. Kent, Henry Taylor

A mystery story.

Audience Suitability Ratings

"A" & Y: mediocre; C: no."

— + Christian Century p714 Je 15 '38

"Entertaining story. Adults and young people."—Ec Coast Preview Committee

— Fox W Coast Bui Ap 2 '38

"General patronage."

— Nat Legion of Decency M 3 '38

"A: fair; Y: possible; C: no."

— + Parents" M p66 My '38

Newspaper and Magazine Reviews

"It is probably better than sitting alone in the dark all evening, but we wouldn't be too sure. Adults and young people."

— + Christian Science Monitor p15 Je 4 '38

"[It] is competent, adequately exciting mystery material, aimed at the home addict."

— Cue p12 My 7 '38

"Unfortunately for the spectator, the first few scenes are too makes-believe and original to merit the debacle that follows. If you find it impossible to become surfeited with obvious murder films, if you are an amateur detective and like your humor in simple doses, go and blast this picture."

— + N Y Herald Tribune p10 My 6 '38

"[It is] cut and dried. Even as Class B melodrama, would be probable."

— Christian Century p574 My 4 '38

Trade Paper Reviews

"Most of it is hokum and unconvincing and the efforts to introduce the various possibilities that made the book considered the crime story to be confusing. For no reason at all, the very attractive cast, under the direction of Rita Hayworth, is disposed of before the picture is half over. Family."

+ Boxoffice p27 My 14 '38

"Average programmer with a fair amount of suspense—for double bills only."

+ Film Curb p6 My 21 '38

"Fair thrill and suspense in murder mystery that gives promising young players a chance."

+ Film Daily p10 My 11 '38

"While picture lacks first-run strength, it ought to hold up singly over week-ends when the customers go for this type of picture. Estimates nicely done murder mystery for thrill neighborhoods."

+ Phila Exhibitor p47 Mr '38

"[It] will fit into most action houses and be No. 1 at double bills. It's a kind of film spot along with a Western, which will give the gallop-pause feeling of change of pace and round off the bill. Have to find solace in the duals, no matter where played, since it is not too virile."

— Variety p14 Mr '38

"This is a murder mystery into which the authors apparently have tossed a dash of everything millionaires over from previous mystery yarns, with the result that it is a meaningless mixture of the ordinary. Here is nothing to recommend it even for the bottom spot on double."

— Variety (Hollywood) p3 My 19 '38

WIDE OPEN FACES. Columbia 66min F 15 '38

Cast: Joe E. Brown, Jane Wyman, Alison Skipworth, Lynda Roberti, Lucien Littlefield, Sidney Toler

Director: Kurt Neumann

Original story: Richard flournoy

Screen writers: Earle Snell, Clarence Marks. Joe Bigelow. Pat C. Flick

Brown is a soda clerk who captures a bank robber on the job. A crowd of city gangsters looking for the $100,000 hidden by the bank robber descends on the hotel where it is thought the money is hidden.

Audience Suitability Ratings

"A & Y: poor; C: hardly."

— Christian Century p574 My 4 '38

"Light and very inconsequential comedy. There is much slapstick, some of it amusing, and the action is fast but the production lacks originality and thought. Family."—Ec Coast Preview Committee

— Fox W Coast Bui Ap 2 '38

"Good. Mature-family."—DAR

— Fox W Coast Bui My 14 '38

"General patronage."

— Nat Legion of Decency Mr '38

"A. Y & C: fair comedy."

— + Parents" M p65 My '38

Newspaper and Magazine Reviews

"Adults and young people."

— Christian Science Monitor p15 Ap 16 '38

"Joe E. Brown outwits the gangsters in a broad, obvious but sufficiently funny local-boy-makes-good story. After a slow start, hearty entertainment."

+ Film Wkly p23 Ap 16 '38
MOTION PICTURE REVIEW DIGEST

"Joe E. Brown does it again. Here is another raucous comedy, a pot-pourri of gags held together by a story which, if only a variation on a formula, is given freshness by the zest with which it is told. The whole thing is plainly "sure-fire," but considering the market for which it was aimed, it must be admitted that the picture hits the bull's-eye." Bert Harlow + Hollywood Spec p8 Ap 30 '38

"It is nothing to get excited about, no matter how hard it strains to make you." B. C. + N Y Times p23 Ap 15 '38

Trade Paper Reviews

"This latest Joe E. Brown effort develops surprisingly little merriment, especially in view of the talented comic support with which Producer David Loew has surly added his star. The typical Brown fans, who are accustomed to a heaping dish of boisterous clowning, will find this below standard. Family. + Boxtoffice p27 Ap 23 '38

"Joe E. Brown, wide-mouthed comic whose vehicles have always been classed as 'good family entertainment,' works against terrific odds in this absurd farce. ... Joe E. Brown's clowning is transmitted to the best features of this furious gangster farce—must be coupled with strong dramatic feature on duals." Chicago Daily p5 Ap 23 '38

"They better start giving Joe Brown some better material and production values, for this kind of mindless uninvolving story will start him on the skids with his fans. Joe works hard all the way, but even his herculean efforts fail to save the picture from becoming one that will stampede the customers to the box office." + Film Daily p6 Ap 18 '38 + Motion Pict Daily p37 '38

"Family comedy. It is a good laugh show in the Brown manner, with sufficient contrasting seriousness to make for sustained interest. Brown has this type of thing many a time, with the present opus fully as diverting as any." + Phila Exhibitor p89 Mr 1 '38

"Routine writing, directing and acting mark this rowdy B comedy which is strictly for dual bills. While Brown's efforts at comedy will undoubtedly please those who like Brown's efforts at comedy, they are as routine as the film itself." + Variety p15 Ap 20 '38

"While this one is not up to the standard of Dasen who is typical of this type of thing many a time, with the present opus fully as diverting as any." + Variety (Hollywood) p3 Ap 23 '38

WIVES UNDER SUSPUSION. Universal 68-75min Je 3 '38


Director: James Whale
MUSIC director: Charles Previn
SCREEN writer: Myles Connolly

Based on the play of the same title by Ladislaus Fodor. Warren William, a prosecuting attorney, has made a name as a leader in obtaining convictions. He prosecutes a college professor who in a fit of Jealous rage has killed his wife and tells his horror that he himself was on the point of shooting his wife under similar circumstances. This shows his human frailty and aids the college professor.

Audience Suitability Ratings

"A convincingly acted, fast-moving social comedy with an interesting story and good production. Adults. + Cast of "Our Gang" Par & Teachers"

"Mediocre. Adults." DAR

"Well written swiftly moving drama based on a human interest story. ... Griping, thought-provoking entertainment. Adults." Gen Fed of Women's Clubs (W Coast)

"Tense, powerful social drama, convincingly and humanly directed." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"Strictly adults." S Calif Council of Fed Church Women

Film: W Coast Bul Je 4 '38


Newspaper and Magazine Reviews

"The cheap title does not detract from the preview audiences, but the picture turned out to be better than its title. It is a well directed domestic story, spiced with murder and murder-trial trimmings. It is all old stuff and it telegraphs ahead what is going to happen, but it will manage to hold you close up to the end." + Hollywood Spec p6 Je 11 '38

Trade Paper Reviews

"Sincere performances by Gail Patrick and Warren William, as well as with well-mounted production to endow this feature with the ability to fill the niche at which it is aimed, although lacking in some sequences. Production causes the picture to fumble the opportunities afforded by a unique story idea." + Film Daily p14 Je 7 '38

"Wives Under Suspicion" is a gripping domestic story, skillfully produced and plotted, that should do all right. Film looms as a strong B film that has developed into an A feature. Warren Williams, Gail Patrick and Ralph Morgan may not provide sock box office draft, but the film has all the requisites for a program strengthener." + Variety p17 Je 8 '38

"Lacking marquee magnets or any unusual qualities, "Wives Under Suspicion" falls into the average program slot but will find acceptable places in the duals where it will carry its share of entertainment and returns." + Variety (Hollywood) p3 Je 2 '38

WOMAN AGAINST THE WORLD. Columbia 66-69min Mr 17 '38

Cast: Ralph Forbes, Alice Moore, Edgar Buchanan, Collette Lyons, Sylvia Welsh

Director: David Selman

SCREEN writer: Edgar Edwards

Filmed in Canada and rehearsed by Columbia. Alice Moore, the wife of the renowned novelist James Moore, is in love with her baby missing, accidentally kills her aunt who has taken the baby, Alice goes to prison, gets out, goes to find the baby and gets into a night club jam, finds her child kidnapped and eventually gets her back.

Audience Suitability Ratings

"Interesting problem. ... Although the tale lacks credibility, it is well performed by the principal actors and some of the minor ones and there are several appealing moments in the production. Adults and young people." JC Coast Preview Committee

+ Film: W Coast Bul My 14 '38

"Adults." Nat Legion of Decency My 5 '38

"A: poor; Y & C: no." + Parents' M p53 Ji 1 '38

Trade Paper Reviews

"This is a filmily built program that seemingly goes out of its way to add in a number of dramatic devices to dovetail with its title. Little conscious effort has been given to training the role of the central character. Its theme of social injustices develops into a mire of muddling and convoluted conversations that bear the mark of inept handling. Family." + Boxtoffice p27 My 14 '38

"Expensively-produced melodrama which is unable to move the headline of inexpert-ence acting and direction." + Film Curb p8 My 14 '38
WOMAN AGAINST THE WORLD—Continued

"With more care in preparation of the story, this could have been made a tear-jerker. But it has been built without adherence to some of the ordinary facts of life and legal procedure, and it makes the normal reactions of humans to given situations. But this course was pursued by the author in order to place his heroine in certain predicaments so he could develop her story, and secure certain emotional effects. So, it all comes under the general head of slow writing and a rather bad idea is that good cause nobody took the trouble to make the story plausible." — Film Daily p10 My 11 '38

"Mainly adult fare, dull, druggy through four reels, with some saving grace in the climactic courtroom scenes. Estimate: time-consuming dawdler, with some feminine appeal." — Phila Exhibitor p106 Ap 1 '38

"'Woman Against the World' is likely to make one wonder what the author and producer were attempting to prove. Edgar Edwards is credited as screenplay author. Edwards apparently is an ardent student of cinema dramas but he makes the mistake here of trying to incorporate too many familiar plots into one production." — Variety p16 My 11 '38

WOMEN ARE LIKE THAT. Warner 78min Ap 23 '38

Cast: Kay Francis, Pat O'Brien, Melville Cooper, Borden Oliver. Ralph Forbes

Director: Stanley Logan

Screen writer: Horace Jackson

This is a domestic drama of a young wife who tries to prove to her husband that she can be just as successful in business as he is. Their marriage is broken up but in the end just before divorce they fall in love again. Saturday Evening Post short story, This Woman Is Dangerous, by A. H. Z. Carr.

Audience Suitability Ratings
"Adults" +
"Nat Legion of Decency Ap 21 '38
A & Y: mediocre; C: no interest." — + Parents' M p81 Je 3 '38

Newspaper and Magazine Reviews

"Another of the year's ten worst—or has it gone beyond ten? Adults:..."

Christian Science Monitor p15 My 7 '38

"This has not been a happy week in the motion picture theatres in town, and 'Women Are Like That' does nothing to improve the situation... It's all rather slow, tedious, and just barely makes the B-grade. The players walk through their lines, under the static direction of Stanley Logan." Jesse Zonn

+ Cue p12 Ap 9 '38

"[The ending] is lost in the general fog." (2 stars) Ruth Waterbury

Liberty p90 My 14 '38

"There are a number of things which keep 'Women Are Like That' from being a beguiling screen entertainment. The plot lacks both dramatic continuity and point. The mood wavers between comnbial romance and comnbial realism, without ever becoming persuasive. There are dull excursions into advertising practice and heavy-handed interludes of humor, however, that could have been terribly tiresome. Almost all the way it is slow and talky, with considerable dialogue at times concerning details that are important." — Variety p15 Ap 13 '38

"[It] reaches the screen as only fair entertainment. One of its most glaring short-comings is its direction, which is wan and wavering. Kay Francis is lacking in the histrionic verve she displayed in some of her earlier cinematic successes, while her co-star, Pat O'Brien, fails to meet the pace he usually maintains." + Variety (Hollywood) p3 Je 3 '38

YELLOW JACK. MGM 83min My 27 '38

Cast: Robert Montgomery, Virginia Bruce, Lewis Stone, Andy Devine, Henry Hull, Charles Coburn

Director: George B. Seitz

Screen writer: Edward Chodorov

Based on the play of the same title by Sidney Howard and Paul de Kruif. The drama's theme is Walter Reed's research into the causes of yellow fever. The heroes of the film are the soldiers attached to a medical corps in Cuba following the Spanish-American War who permitted themselves to be used as guinea pigs in Reed's experiments.

Audience Suitability Ratings


+ Fox W Coast Bull My 25 '38

"Outstanding. Highly entertaining. Family-mature." Am Legion Auxiliary

Semi-fiction, excellently photographed, and convincingly acted. Mature." Calif Cong of Par & Teachers

"Excellent. Mature. Family." DAR

"The average character that enables a human being to do the brave thing in spite of fear is here portrayed with exceptional skill and understanding, thus adding to superior entertain-
MOTION PICTURE REVIEW DIGEST

ment the virtue of ethical values, which can hardly be over-estimated. Family." E Coast Preview Committee

"Definitely constructive, has a balanced blend of tragedy, human interest, romance and hu-
mor, though the climax is unconvincingly ma-
ture." Gen Fed of Women's Clubs (W Coast)

"Superbly acted and directed. Family." Nat Council of Catholic Women (W Coast)

"Very fine, a story lesson, admir-
ably pictured for all ages. Family." S Calif Council of Fed Church Women

"General patronage. Nat Legion of Decency My 26 '38

"A. Y. & C. excellent." + + Parents' M p55 JI '38

"Family. Outstanding. With a minimum of
romanticizing and a long list of excellent char-
acterization. It is a stirring film, patriotic in
the highest sense." + + Wky Guide My 21 '38

Newspaper and Magazine Reviews

"It is an engrossing picture. . . While serious
aspects of the scientific study of the scourge are
the core of the offering, it is definitely entertain-
ing." Mordaut H all

"For the sake of comedy and 'love interest',
the possibilities of the theme have been lost
and there is altogether too much portrayal of
clinical reality;—the cast has
+ + Christian Science Monitor p15 Je 11 '38

"The whole picture is done with careful
romanticizing and without fansure and mock
heroes. For that reason it is all the more
tense and exciting." P. T. Hartung

"If it is a tense, gripping, pounding, and
vastly interesting drama of man's never-ending
combat with his fate, it is one of the best non-
cinematic events of the year." Jesse Zunser

+ + Cue p8 My 25 '38

"I enjoyed 'Yellow Jack.' [It does not
contain everything which makes for box-office
success, but I believe you will find it interesting
even though it lacks what should be its dra-
matic highspot—the moment when the doctors
realize they at last have solved their problem." + +

Christian Science Spec p35 My 20 '38

"It creates an admitted serious film, since
what little conventional love story there has
been prodded in here is trivial. But so truly
dramatic is the sophisticated modern play, even
of one of man's most recent conquests over death,
that we believe it will interest you more than
any horror picture as long as you realize it
always finds a way. " (3 stars) Ruth Waterbury

+ + Times p7 Je 25 '38

"It forswears the usual emotional come-ons
of the screen to celebrate moral courage. Even
when the subject matter is treated singularly,
as it frequently is, the film has a moving, urg-
ent quality that is too rarely found in photo-
plays. . . It has the power to catch at your
throat on more than one occasion. At any rate,
it is a further demonstration that the screen
has only to shake partially loose from stereotype
typed plots to achieve a new sort of excitement
and dramatic conviction." Howard Barnes

+ + Chicago Herald Tribune Je 1 p12 My 20 '38

"The Metro work, however admirable, lacks
the depth and intensity of the original. I would
say the adaptation has been ever so slightly
distorted.—Let me hasten to restate my
enjoyment of the film apart from any con-
siderations of the scientific study of 'Yellow Jack';
it is a superior job of picture making, well written,
well directed and generally well played." F. S. N

+ + N Y Times pl7 My 20 '38

"The studio which made 'Yellow Jack' has
taken the samelen. I have seen the story many
times and when you consider the story presents
with the usual dash of senti-
tment and a snack of humor, which makes the
picture certain to appeal to many, it is a con-
sequential film of heroism and romance. . . The
lyt, if not the medical profession, will doubtless be pleased
to think that this is the inside life of the

great humanitarians and feel that medicine
really must be a rather pleasant career after all." JH Frew in N Y Post

+ + New Yorker pl7 My 28 '38

"[It] is a fictional but fairly authentic account
of the political heroism and of the
magnificent fight along the Coast. The cast has
although it lacks the unrelieved grimness of the
Maid in the Mist, it was adapted to "Yellow Jack"
with close enough to its source to give the
screen an exciting and superior drama." + +

"[It] is by long odds the cinema season's
most thrilling melodrama. "Yellow Jack's" story
of the scientific detachment to tau-
ment, but always with a taut heroism,
a leavening of lightness and brightness." + +

+ + Time pl9 My 30 '38

Trade Paper Reviews

"Here is a splendid drama that should do
much for summer grosses. In its transcription
from stage to screen, the play loses none of
its forceful purpose and profits from top-notch
performances contributed by a cast, largely
male. Family." + + Boxoffice p67 My 28 '38

"With a talented cast, a neatly worked out
story with plenty of drama and top not-
ch production, 'Yellow Jack' should do a big
Box Office business for M-G-M. The cast has
such a fine array of talent that it is difficult
to single them out. "Film Daily p8 My 18 '38

+ + Motion Pic Daily p2 My 19 '38

"This picture contains good elements of en-
tertainment, but, if it is to be box-office, it
will have to be given proper support, truly odd. . .
Montgomery's part is one which should have
the women talking." + + Phila Exhibitor pi40 Je 1 '38

"One of the most distinguished plays of the
1933-34 season. 'Yellow Jack' was an artistic
triumph but a boxoffice failure. . . It is evident
that in bringing 'Yellow Jack' to the screen,
Metro was right on target. It makes it a financial
as well as an artistic success. But in seeking
to popularize the drama the stage has weakened
the qualities that gave it greatness on the
stage. Whether or not the film will achieve its
hoped-for boxoffice pull remains to be seen.
Much depends on its exploitation. . . For all its
good qualities, 'Yellow Jack' is not nearly as
good a picture as it could have been, or as
it ought to have been. As it is, 'Yellow
Jack' is merely a good Class A film: it might
have been one of the prestige pictures of the
year." + + Variety p12 My 25 '38

"Much of the play may be depended up-
on to presage 'Yellow Jack' in this study competi-
tion among the season's sturdy grossers. It is
an interesting entertainment, rather than
documentary drama. And that is the amount of
heavening humor which is made to run along the
dread play of life and death." + +

+ + Variety (Hollywood) p3 My 20 '38

YOU AND ME. Paramount 90min Je 3 '38

Cast: Sylvia Sidney. George Raft. Robert

Carey

Director: Phil Scranton

Music: Sam Coslow. Kurt Weill

Director: Boris Morros. Philip Boulter

Original story: Norman Krasna

Screen writer: Virginia Van Upp

A prison picture with paroled convicts as the leads.
Sylvia Sidney, George Raft, Robert

Carey

out knowling that she too has a record.
When he finds out he returns to the gang and
tries to forge a gang-ster apartment which has
employed him. Sylvia finds out, tells the store
owner and manages to stop the holdup. In the
end, both of her child brings about a
reconciliation.

Audience Suitability Ratings

"Mediocre. Exaggeratedly sentimental love
story. Adults." DAR

+ + Fox W Coast Bul Je 4 '38
YOU AND ME—Continued

"Adults; Nat Legion of Decency Je 16 '38
"Family, Interesting;" + Wkyi Guide Je 11 '38

Newspaper and Magazine Reviews

"Sylvia Sidney suffers and succeeds in 'You and Me,' but all the suffering in the world couldn't have made a good picture out of this story. Strangey enough, this picture was directed by Fritz Lang who knows how to turn out interesting films. This one is like a letdown of a drawn-out 'Crime Does Not Pay' series." P. T. Hartung — Commonweal p217 Je 17 '38

"Lang might have made a great film out of the same story. But somewhere along the line he decided to make the story more complicated, and, in the process, absurd. Whereupon 'You and Me,' with or without the directorial genius of Lang, emerges as just another confused, wandering, uneven, and unimpressive time-killer—an unscattered mixture of good writing and acting submergent in a welter of confusing Greek Chorus effects, affected artistic montages, burlesqued drama, and stupid farce." Jesse Zunser — Cue p3 Je 11 '38

"Unwise selection of story material nullified all the imagination Fritz Lang put into its direction. The fundamental weakness of the story is that it fails to awaken our interest in, or sympathy for, any of the characters. Our lack of interest makes the picture seem interminably long." — + Hollywood Spec p8 Je 4 '38

"Fritz Lang, who should never have wasted his talent on old potboiler script, has tried to introduce a modicum of suspense and urgency into the action. Bad writing has defeated him at every turn. It is hard to believe that the same man who staged the remarkable 'M' guided this motion picture through its fantastic convolutions... (It is) undramatic, confusing, and preposterous." Howard Barnes — N Y Herald Tribune p14 Je 2 '38

"Fritz Lang has chosen to intersperse his open-faced narrative with a number of unconventional stylistic asides—chants, sepulchral voices, montages of sound and imagery. By themselves they are extremely effective; in conjunction with the rest, they are as out of place and subject to derision as an abstraction by Braque in a gallery given over to the academicians... It is not by its components that a film must be judged, but by its net effect; and the effect of 'You and Me' is remarkably bad." F. S. Nugent — N Y Times p19 Je 2 '38

"'You and Me' is the weakest cinematic hash I ever saw. To describe it as simply as possible, it is a naif morality play with impressionistic Teutonic overtones by Fritz Lang and Kurt Weill... Fritz Lang has, with the assistance of the composer Kurt Weill, whipped up a couple of eerie little episodes dealing in a vague way with crime and punishment but totally unrelated to the pedestrian plot which keeps Miss Sidney and Mr. Raft so busy." Rus- sell Maloney — New Yorker p62 Je 11 '38

"Fritz Lang got off to a good start with 'Fury.'... 'You and Me,' his third offering, has little to recommend it... Some of the effects are impressive; some otherwise are ludicrous. At best, they do no more than add a superficial sheen to a dull, preposterous story... Moviegoers interested in the Lang werewolf may want to see 'You and Me' for the record." — + Newsweek p21 Je 13 '38

"'You and Me' sets out to prove that 'Crime Does Not Pay,' but proves instead that the brightest names in Hollywood sometimes make its dullest pictures." — Time p24 Je 13 '38

Trade Paper Reviews

"Launched as a documentary dissertation in sociology, the screenplay from which this was produced meanders aimlessly and endlessly over devious unrelated paths... It is the weirdest hodge-podge to be filmed in many a day and must be entirely dependent upon the marquee value of George Raft and Sylvia Sidney for its money-grabbing possibilities, Family;" — Boxoffice p39 Je 4 '38

"Individual scenes of compelling force are followed by unbelievable sequences which weaken the story structure as a whole... A decided failure of treatment... a preposterously sentimental and emotionalist as between Raft and Sidney was intended to win the female vote which is usually thumbs down on gangster pictures, and it may work. But the boys and men who love their gorillas, and other types of gallery and realistic may shy away from the reform atmosphere of the piece." — + Film Daily p6 Je 3 '38

"Fritz Lang's production of 'You and Me' is a curious cinematic adventure. It's consistent with this director-producer's previous efforts—'M,' 'Fury,' etc.—and he will yet produce something truly great, but he misses out in this one. This film, like his 'Fury,' is more novel in production treatment than box office, although the selling, and the stellar combination of Sylvia Sidney-George Raft, should get it over the hurdles for pretty fair business. 'You and Me,' however, has been a better winter-weather entry than now... It's a sort of cinematic Mercury Theatre, by way of Marc Blitzstein-Onor Welles, with European flavoring; also, However, it's rather confusing;" — Variety p17 Je 8 '38

"The picture is bound to get discussion, critical and audience, and should profit by word of mouth as a result of its praiseworthy effort to get away from the usual. George Raft turns in one of his best performances;" + Variety (Hollywood) p3 My 28 '38
## INDEX

Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given whenever they are known.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

*Eberhart, Mignon G.*

*From this dark stairway (Murder of Dr Harrigan)*

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Garth, David
White, Mabel
Four men and a prayer
White, Mabel
Hardy, Stuart
White, Mabel
Forbidden valley
White, Mabel
Hymer, John B.
White, Mabel
The lost game (Law of the
underworld)
White, Mabel
Kastner
White, Mabel
Emil and the detectives
White, Mabel
(Emil)
White, Mabel
Katayev
White, Mabel
Valentino
White, Mabel
Lonely white sail
White, Mabel
Latimer, Jonathan
White, Mabel
Lady in the morgue
White, Mabel
Laws, Lewis E.
White, Mabel
Over the wall
White, Mabel
McCulley
White, Mabel
Johnston
White, Mabel
Rose of the Rio Grande
White, Mabel
McNeile, H. C.
White, Mabel
The third round (Bulldog
Drummond's peril)
White, Mabel
Mulford, Clarence E.
White, Mabel
Me an' Shorty (Cassidy of
Bar 20)
White, Mabel
Ollivant, Alfred
White, Mabel
Borb, son of Battle (To the
victor)
White, Mabel
Orczy, Baroness
White, Mabel
Return of the Scarlet Pim-
perial
White, Mabel
Remarque, Erich Maria
White, Mabel
Three comrades
White, Mabel
Stevenson, Robert Louis
White, Mabel
Kidnapped
White, Mabel
Vance
White, Mabel
Louis Joseph
White, Mabel
Lone wolf in Paris
White, Mabel
Wiggin
White, Mabel
Kaye
White, Mabel
Douglas
White, Mabel
Rebecca of Sunnybrook
White, Mabel
Farm
White, Mabel
Wylie, L. A. R.
White, Mabel
Vivacious lady

DANCE DIRECTORS

Berkeley, Busby
Gold diggers in Paris
Castle, Nick
Battle of Broadway
Foote
Jostette
Rascals
Rebecca of Sunnybrook
Farm
Ceballes, Larry
He loved an actress
Crosby, Jack
Doctor Rhythm
Doctor
Seymour
Alfalfa
Alexanders's ragtime band
Rasch, Albertina
Grimm of the golden West
Raset, Vai
Swiss miss
Swayer, Geneva
Battle of Broadway
Jostette
Rebecca of Sunnybrook
Farm

BOOKS (Adapted)

Asbury, Herbert
Asbury, Herbert
Baldwin, Faith
Baltimore
Barclay, Tristan
Le voyage improvise (The
slipper episode)
Burroughs, Edgar Rice
Burroughs
Tarzan and the green god-
ess
Charteris, Leslie
Charteris, Leslie
The saint in New York
Chase, Borden
Chase, borden
Hell's kitchen has a pantry
(Charles's party)
Cowan, William Joyce
Cowan, William Joyce
Blind alibi
Curwood, James Oliver
Curwood, James Oliver
Shoe lighting (Call of the
Yukon)
Douglas, Lloyd C.
Douglas, Lloyd C.
White banners

DIRECTORS

Archibald, George
Fay
Auer, John H.
Invisible enemy
Barsha, Leon
Who killed Gall Preston?
Berkeley, Busby
Mer
Blystone, John G.
Swiss miss
Boonebach, Арне
Sun over Sweden
Borza
Four men and a prayer
Borzage
Three comrades
Brown, Otto
Speed to burn
Brown, Karl
Numbered woman
Brown, Meville
He loved an actress
Butler, David
Kentucky moonshine

USHER, GUY

Under western stars

VERNON, Wally

Kentucky moonshine

VITRAY, Georges

The tender enemy

VOGAN, Emmett

Beloved brat

WALBURN, Raymond

Battie of Broadway

WALKER, Nella

Crime of Dr Hallet

WALKER, Ray

The marines are here

WALLACE, Beryl

Air devils

WALLINGTON, Jimmy

The stadium murders

WALLY, Patch

Three on a week end

WARNER, H. B.

Adventures of Marco Polo

KIDNAPPED

The toy wife

WEAVER, Marjorie

Kentucky moonshine

WELDON, Marion

Three blind mice

WELLS, Jacques

Flight into nowhere

WELLS, Joseph

Little Miss Roughneck

WHALEN, Michael

Island in the sky

WHelan, Arieen

Kidnapped

WHITE, Mabel

Gold diggers in Paris

ONES

Wide open faces
Katzman, Sam
Amateur crook
The lost ranch
Orphan of the Pecos
King, Henry
Lone ranger's magic band
King, Louis
Hunted men
Tip-off girls
Koster, Henry
The rage of Paris
Kull, Edward
Tarzan and the green goddess
Lamont, Charles
International crime
Landers, Lew
Blind alibi
Condemned women
Law of the underworld
Lax, Fritz
You and me
Leeds, Herbert L
Island in the sky
Keep smiling
Legashin, Vladimir
Lonely white sail
Lehmann, Maurice
The courier of Lyons
Leonard, Robert Z.
Girl of the golden West
LeRoy, Marion
Fools for scandal
Levering, Joseph
Robin carvan
Lewis, Joseph H.
Last stand
Logan, Stanley
Women are like that
Lubin, Arthur
Beloved brat
Lubitsch, Ernst
Bluebeard's eighth wife
Mccarey, Ray
The devil's party
Goodbye Broadway
McDonald, Frank
Over the wall
Reckless living
McGann, William
When were you born?
McLeod, Norman Z.
 Merrily we live
Marin, Edwin L.
Hold that kiss
Marshall, George
Battle of Broadway
Mattoll, Mario
Il trionfo dell'amore
Meins, Gus
Ladies in distress
Romance on the run
Mendes, Lothar
Moonlight sonata
Mizrahi, Toga
Dr Epameinondas
Nelson, Sam
Cattle raiders
Neumann, Kurt
Wide open faces
Newfield, Sam
Code of the ranger
Desert patrol
Feud maker
Gunsmoke trail
Knight of the plains
Songs and bullets
Thunder in the desert
Nigh, William
Female fugitive
Rose of the Rio Grande
O'Connor, Frank
Religious racketeers
Ophuls, Max
The tender enemy
Paton, Stuart
Clipped wings
Pirloft, Ivan
Country bride
Poirot, Leon
The call
Rawlins, John
Air devils
State police
Ray, Bernard B.
It's all in your mind
Reed, Carol
Three on a week end
Rogoff, Albert S.
A trip to Paris
Romm, Mikhail
Lenin in October
Rosson, Phil
The marines are here
Rosner, Milton
Emil
St. Clair, Mal
The Scarlet Pimpernel
Scott, Aubrey
Little Miss Roughneck
Selle, Lewis
Crime school
Penrod's double trouble
Segal, William
Three blind mice
Seltz, George B.
Judge Hardy's children
Yellow Jack
Selander, Lesley
Bar 20 Justice
Cassidy of Bar 20
Heart of Arizona
Seaman, David
Woman against the world
Sherman, George
Outlaws of Sonora
Simon, S. Sylvan
Crime of Dr Hallet
Nurse from Brooklyn
Smith, Noel
Mystery house
Spies, Walter
Wajan
Stevens, George
Vivacious lady
Stevenson, Robert
To the victor
Stone, Andrew L.
Stolen heaven
Strichewsky, Vladimir
The Volga boatman
Stuart, Allen
Un ashamed
Tautog, Norman
Mad about music
Taylor, Ray
Rawhide
Thorpe, Richard
The first hundred years
The toy wife
Timmins, John
Mr Moto's gamble
Tourjansky, V.
The lie of Nina Petrovna
Tuttle, Frank
Doctor Rhythm
von Bolvary, Gina
The charm of La Boheme
Vorhaus, Bernard
King of the newsboys
Walsh, Raoul
College swing
Wariker, Alfred
Kidnapped
Whale, James
Port of seven seas
Sinners in paradise
Wives under suspicion
Whelan, Tim
Divorce of Lady X
Troopship
Wilcox, Herbert
Girl in the street
Woodard, Horace
Adventures of Chico
Woodard, Stacey
Adventures of Chico
Wyler, William
Jezebel
MOTION PICTURE REVIEW DIGEST

MUSIC
Adams, Harold

Mystery about music
Akst, Harry

Battle of Broadway
Kasulka, Joe

Rascals
Alford, Al

Walking down Broadway
Bauhn, Eric

Lenin in October
Batson, Phil

Aitschuler, Modest
Burke, John

It's all in your mind
Buttolph, David

Joestelle
Carmichael, Hoagy

College swing
Chapman, Frederic

Unashamed
Charig, Phil

Western Misses
Cherkose, Eddie

Rose of the Rio Grande
Colowey, Sam

Under western stars
Coles, Sidney

Battle of Broadway
Colombo, Alberto

Call of the Yukon
Ladies in distress
Ladies in distress
Romance on the run
Under western stars
Coslow, Sam

You and me
Deltincourt, Claude

The Poor Little Rich Girl
Dessau, Paul

The Ski Chase
Drake, Milton

Who killed Gail Preston?
Dreyer, Dave

Blond cheat
Dubin, Al

Gold diggers in Paris
Dyrenforth, James

He loved an actress
Forbstein, Leon P.

Adventures of Robin Hood
Fools for scandal
Fools for scandal
Paris
Forrest, Chet

The first hundred years
Three comedians
Francois, Jean

Pearls of the crown
Friedhoffer, Hugo

Adventures of Marco Polo
Gorski, Mack

Joestelle
Gunn, Richard B.

Unashamed
Hajek, Joe

The Lie of Nina Petrovna
Hahn, Lorenz

Fools for scandal
Hatley, Marvin

Merrily we live
Swiss miss
Janssen, Werner

Blockade
Johnston, Arthur

Sailing along
Kahnt, Gus

Girl of the golden West
Kaylin, Samuel

Battle of Broadway
International settlement
Keep smiling
Mr Moto's gamble
Mysterious Mr Moto
One wild night
Rascals
Speed to burn
Walking down Broadway

Kelényi, Edward

Adventures of Chico
International crime
Overland express
Kern, Jerome

Joy of living
Korngold, Erich Wolfgang
Adventures of Robin Hood
Lane, Burton
College swing
LaCava, Arthur

Kidnapped
Lawrence, Jack

Romance on the run
Under western stars
Leisure-Smith, Keneth

He loved an actress
Levine, Michel

The lie of Nina Petrovna
The Volga boating
Loesser, Frank

College swing
McHugh, Jimmie

Mad about music
Marvin, Johnny

Under western stars
Mercey, Abe

Knight of the plains
Miticb, Sidney D.
Kentucky moonshine
Rebecca of Sunnybrook Farm
Three blind mice
Monaco, James V.

Doctor Rhythm
Morris, Boris

Blockade
Bulldog Drummond's peril
Cococnut Grove
College swing
Her jingle love
You and me
Newman, Alfred

Adventures of Marco Polo
Alexander's ragtime band
Oakland, Ben
Who killed Gail Preston?
Porcas, Sam

Rebecca of Sunnybrook Farm
Pollack, Larry

Kentucky moonshine
Rebecca of Sunnybrook Farm
Three blind mice
Porter, Lew

Knight of the plains
Previn, Charles

Crime of Dr Hallet
Goodbye Broadway
The rage of Paris
Sinners in paradise
State police
Wives under suspicion
Quenez, Arthur
Swiss miss
Rauhverger, M.

Lonely white sail
Rengstorf, Eric

The great John Ericsson
Revel, Harry

Joestelle
Rebecca of Sunnybrook Farm
Reisenfeld, Hugo

Rose of the Rio Grande
Rogers, Richard
Fools for scandal
Rommel, Sigmund

Girl of the golden West
Ronell, Ann
Blockade
Rosoff, Charles

Rose of the Rio Grande
Under western stars
Ruby, Herman

Blond cheat
Scott, Raymond

Rebecca of Sunnybrook Farm
Sherwin, Manning
College swing
Sigler, Maurice
Sailing along

Silvers, Louis

Four men and a prayer
Kentucky moonshine
Sprague, Howard

Unashamed
Stein, Max

White banners
Stoll, George

Doctor Rhythm
Stoloff, Morris

Houdai
Lone wolf in Paris
Stolz, Robert

The charm of La Boheme
Stothart, Herbert

Girl of the golden West
Sayer, J. E.
The call
Talbot, Irvin

Blockade
Tinturin, Peter

Romance on the run
Under western stars
Tours, Frank

Joy of living
Ward, Edward

Hold that kiss
The toy wife
Warren, Harry

Gold diggers in Paris
Waxman, Franz

Port of seven seas
Test pilot
Three comedanes
Webb, Roy

Blond cheat
Gun law
Weill, Kurt

You and me
Wolf, Albert

The tender enemy
Wright, Bob

The first hundred years
Three comedanes
Yellen, Jack

Rebecca of Sunnybrook Farm
Yvain, Maurice

They were five
Zeller, Wilf

Wajan

PLAYS (Adapted)
Antoine, A. P.

L'Ennemie
(The tender enemy)
Belasco, David

Girl of the golden West
Biro, Lajos

Counsel's opinion
Divorce of Lady X)
Bridie, James

Storm over Patsy
(Storm in a teacup)
Davis, Owen

Jezebel
Duffy, Alfred and Grant, Marion

Hunted men
Ece, Henrik N.

The silver spoon
(The Let's make a night of it)
Fodor, Ladislaoz

Wives under suspicion
Frank, Bruno

Sturm in Wasserglas
(Storm in a teacup)
Frank, Paul and Fraser, George
Joestelle
Gleason, James A.

Shannons of Broadway
(Goodbye Broadway)
Hamilton, Noel; Shute, James and Cotley, Rosemary
Red engagement
(Fools for scandal)
Mellinac, Henri and Halévy
Ludovic
Fróu Frou
(The toy wife)
Moreau, Eugene, Straudin, Paul and Delacour, A.

The courier of Lyons
SCREEN WRITERS

Ackland, Rodney
Three on a week end

Adler, Felix
Swiss miss

Afreich, Franklin Jr.
The marines are here

Akins, Zoe
Mr. Moto’s wife

Alexander, Kurt
The tender enemy

Altimus, Henry
Crime takes a holiday

Anthony, Stuart
Tip-off girls

Arthur, Art
Kentucky moonshine

Atwater, Gladys
This marriage business

Ayres, Jean
The courier of Lyons

Baker, Graham
Joy of living

Baker, Melville
The first hundred years

Baldwin, Earl
Gold diggers in Paris

Bartlett, Don
The fight for peace

Bartlett, Sy
Cocoanut Grove

Bartlett, William
Call of the Yukon

Beaumont, Gerald
Reckless living

Belden, Charles
Mr. Moto’s gamble

One wild night

Belgard, Arnold
Car 20 justice

Berlin, Theodor
Sun over Sweden

Betzien, Ralph
Rose of the Rio Grande

Biglow, Joe
Wide open faces

Biro, Lajos
Divorce of Lady X

Return of the Scarlet Pimpernel

Blagstean, Folmer
Cattle raiders

Bloom, William
French is nowhere

Blum, Edwin
Kidnapped

Brackett, Charles
Bluebeard’s eighth wife

Bron, J. Robert
This marriage business

Brennan, Frederick Hazlitt
College swing

Breslow, Lou
Battle of Broadway

Bricker, George
Accidents will happen

Little Miss Thoroughbred

Over the wall

Torchy Blane in Panama

Bride, James
Storm in a teacup

Bringuer, Paul
The Volga boatman

Brooke, Hugh
Let’s make a night of it

Brooks, Cyrus
Emily

Brew, Adrian
Return of the Scarlet Pimpernel

Buchanan, William
Silks and saddles

Buchman, Sidney
The big day

Buckley, Harold
Air devils

Sinners in paradise

Burbridge, Betty
Outlaws of Sonora

Under western stars

Burke, Marcella
Mad about music

Burnstine, Norman
Arsen gang busters

Invisible enemy

Cady, Jerry
Island in the sky

Mr. Moto’s gamble

One wild night

Cal, Albert H. Z.
Women are like that

Chanslor, Roy
The devil’s party

Goodbye Broadway

Nurse from Brooklyn

Chapin, Robert
Walking down Broadway

Cheney, J. Benton
The marines are here

Chodorov, Edward
Yellow Jack

Collins, Leonore
White banners

Coleridge, Albert J.
Invisible enemy

Cohen, Bennett R.
Female fugitive

Coldway, Anthony
Accidents will happen

When were you born?

Cole, Lester
Crime of Dr Hallet

Sinners in paradise

Collison, Wilson
There’s always a woman

Condon, Charles R.
Religious racketeers

Connel, Richard
Doctor Rhythm

Connolly, Myles
Wives under suspicion

Cooper, Olive
Cocoanut Grove

Deangelo, Ian
Divorce of Lady X

Dane, Clemente
Troopship

Darling, Scott
The marines are here

Dawn, Isabel
Girl of the golden West

De Benedetti, A.
Il trionfo dell’amore

DeGaw, Boyce
Girl of the golden West

Defael, E. M.
Moonlight sonata

DeLeon, Walter
College swing

DeMond, Albert
Little Miss Thoroughbred

DeWolf, Karen
Walking down Broadway

Drake, Oliver
Gun law

Dreher, Carl
Crime of Dr Hallet

Duff, Warren
Gold diggers in Paris

Duvivier, Julien
They were five

Edwards, Edgar
Woman against the world

Ellis, Robert
Rascals

Speed to burn

A trip to Paris

Ettinger, Don
Beecca of Sunnybrook Farm

Fenton, Earl
Extortion

Fenten, Frank
Keep smiling

Perris, Walter
Four men and a prayer

Fezday, Joan
Dark eyes

Fields, Dorothy
Joy of living

Fields, Herbert
Fools for scandal

Joy of living

Fields, Joseph
Fools for scandal

Finkiel, Aben
White banners

Fitzgerald, P. Scott
Three comrades

Flick, Pat C.
Wide open faces

Flourney, Richard
Wide open faces

Forbes, Harry
Clipped wings

Foster, Norman
Mysterious Mr Moto

Fuller, Sam
Gangs of New York

Gatzert, Nate
Rolling caravan

Gerachy, Gerald
Her jungle love

Gherardi, Gherardo
II trionfo dell’amore

Godfrey, Peter
Blockade

Golden, Ray
Kentucky moonshine

Gottlieb, Alex
Arsen gang busters

Invisible enemy

Graham, Jo
Little Miss Thoroughbred

Granet, Bert
Go chase yourself

Law of the underworld

Grant, James Edward
Josette

Grant, Morton
Accidents will happen

Grayson, Charles
Reckless living

Green, Howard J.
Making the headlines

Greene, Eve
Stolen heaven

Guiry, Sacha
Pears of the crown

Hall, Manley
When were you born?

Harris, Eleanor
Kidnapped

Hartmann, Edmund L.
The law of the underworld

Hay, Jan
Troopship

Hayward, Lillie
Her jungle love

Hoffe, Monckton
Girl in the street

Holmes, Brown
Crime of Dr Hallet

Three blind mice

Horman, Arthur T.
Lone wolf in Paris

When G-men step in

Horwin, Jerry
Gold diggers in Paris

Houser, Lionel
Blind alibi

Condemned women

Houston, Norman
Battle of Broadway

Cassidy of Bawn 20

Heart of Arizona

Hoyt, Harry O.
Last stand

Huston, John
Jezebel

Hyland, Frances
Island in the sky

Keep smiling

Jackson, Felix
Mad about music

The rage of Paris

Jackson, Frederick
Stolen heaven
MANNING, Bruce  
Mad about music  
The rage of Paris  
March, Joseph Moncure  
Her jungle love  
Markichka, Ernst  
The charm of La Boheme  
Marks, Clarence  
Wide open faces  
Martin, Francis  
College of Song  
Mattoi, Mario  
The trionfo dell’amore  
Mochan, John Jr.  
He loved an actress  
Melson, Charles  
Swiss miss  
Miller, Seton I.  
Adventures of Robin Hood  
Mirzahi, Togu  
Dr Epameinondas  
Morgan, Eddie  
Merrie we live  
Mulford, Clarence E.  
Bar 20 justice  
Musselman, M. M.  
Kentucky moonshine  
Myton, Fred  
Desert patrol  
Knight of the plains  
Two sun justice  
Nataanson, Jacques  
Duck eyes  
Natteford, Jack  
International crime  
Neville, Grace  
Little Miss Roughneck  
Neville, John T.  
Female fugitive  
Numbered woman  
Niles, Fred Jr  
Little Miss Roughneck  
O’Donnell, Frank  
Religious racketeers  
Ol’Fisher, Mortimer  
The saint in New York  
O’Keefe, Walter  
Go chase yourself  
Opuls, Max  
The tender enemy  
Ornitz, Samuel  
King of the newboys  
Orr, Gertrude  
Call of the Yukon  
Ovios, A. Dorian  
Goodbye Broadway  
Parmo, Ernest  
Dissolved lady  
Palmer Stuart  
Bulldog Drummond’s peril  
The stadium murders  
Paramore, Edward E.  
Three comedies  
Parker, Jefferson  
Crime takes a holiday  
Flight into nowhere  
Making the headlines  
Parker, Norton S.  
Last stand  
Parrott, James  
Swiss miss  
Pascal, Ernest  
Kidnapped  
Patrick, John  
Battle of Broadway  
Pympton, George H.  
Songs and bullets  
Thunder in the desert  
Pogson, N. A.  
A Hero’s War  
Poirier, Leon  
A call  
Poland, Joseph F.  
Cattle raiders  
Preshchekoff, E.  
Country bride  
Precest-Richardson, C. P.  
Unashamed  
Raine, Norman Reilly  
Adventures of Robin Hood  
Men are such fools  

RAMEAU, Hans  
Moonlight sonata  
RICHARD, Stanley  
Hold that kiss  
RAY, Albert  
Island in the sky  
Keep smiling  
RAY, Bernard B.  
It’s all in your mind  
REID, Dorothy  
Rosa of the Rio Grande  
REPP, Ed Earl  
Call of the Rockies  
Cattle raiders  
RIDDELL, Mel  
This marriage business  
RUBBY, Gordon  
Flight into nowhere  
RIPLEY, Clements  
Jezebel  
ROBERT, T. H.  
The lie of Nina Petrovna  
ROBERTS, Stanley  
Code of the ranger  
LAND of fighting men  
ROGERS, Cameron  
White banners  
ROGERS, Charles  
Swiss miss  
ROOT, Lynn  
Keep smiling  
ROSE, H.  
The slipper episode  
ROYAL, Charles E.  
Gangs of New York  
TURAN and the green godness  
RUBIN, Alex  
This marriage business  
RYQUIST, Oscar  
The great John Ericsson  
SAMUEL, Lesser  
Sailing along  
SARMENT, Jean  
Life dances on  
SCABRY, Dore  
Ladies in distress  
SCHNEIDER, Clarence Jay  
Flight into nowhere  
SCHNEIDER, Hannes  
The ski chase  
SCOLA, Kathryn  
Alexander’s ragtime band  
SCOTT, Allan  
Joy of living  
SEGGAL, Harry  
Blind albino  
BLONDNECK  
SEYMOUR, James  
Gold diggers in Paris  
SHAFT, Monroe  
Overland express  
SHANE, Maxwell  
Tip—Tip girls  
SHANNON, Robert T.  
Invisible enemy  
SHERMAN, Richard  
Alexander’s ragtime band  
SHERMAN, Vincent  
Men and a prayer  
SHERMAN, Vincent  
Crime school  
SHERMAN, Wilbur  
Crime school  
SHERWOOD, Robert E.  
Adventures of Marco Polo  
DIVORCE, Lady X  
SHORE, VIOLO  BROTHERS  
Blond heap  
SIMMONS, Michael L.  
Little Miss Roughneck  
SOKOLSKY, KURT  
Her Jungle love  
SNELL, Earle  
Wide open faces  
SPAAK, Charles  
They were five  
STARLING, Lynne  
They blind mice  
STEVENS, Louis  
SINNERS IN PARADISE  
STEWART, Donald Ogden  
HOLIDAY  
STONE, Andrew L.  
Stolen heaven  
STURGEON, Preston  
Port of seven seas  
SWERLING, Jo  
Doctor Rhythm
Symon, Burke
Birth of a baby
Székely, Hans
The lie of Nina Petrovna
Taylor, Henry
Who killed Gail Preston?
Thompson, Peggy
King of the newsboys
Torgerson, Edwin Dial
One wild night
Speed to burn
Tottman, Wellyn
Gangs of New York
Towne, Gene
Joy of living
Townley, Jack
Romance on the run
Tranter, Florence
Girl in the street
Trotti, Lamar
Alexander’s ragtime band
Tumberg, Karl
Rebecca of Sunnybrook Farm
Van Loon, Hendrik Willem
The fight for peace
Van Riper, Kay
Judge Hardy’s children
Van Upp, Virginia
You and me
Wagner, George
Air devils
State police
Wald, Jerry
Gold diggers in Paris
Wead, Frank
Test pilot
Weitzenkorn, Louis
King of the newsboys
Welch, Eddie
Her jungle love
White, Robertson
Mystery house
Wilbur, Crane
Crime school
Over the wall
Pennod’s double trouble
Wild, Billy
Bluebeard’s eighth wife
Wilhelm, Hans
Three on a week end
Wilhelm, Wolfgang
Troopship
Williams, J. B.
To the victor
Williams, F. McGrew
Let’s make a night of it
Wimperis, Arthur
Return of the Scarlet Pimpernel
Wolfson, P. J.
Vivacious lady
Yawitz, Paul
Blond cheat
Go chase yourself
Yost, Robert
Tip-off girls
Young, Waldemar
Test pilot
Zimmer, Bernard
Life dances on

SHORT STORIES (Adapted)
Carr, A. H. Z.
This woman is dangerous
(‘Women are like that)’
Fisher, Steve
Nurse from Brooklyn
Grant, Maxwell
The fox hound
(International crime)
Hellinger, Mark
Six girls and death
(Walking down Broadway)
Henry, O.
The badge of policeman
O’Roon (Doctor Rhythm)
Taylor, Eric
Romance on the run
Vadnai, Ladislaus
Josette
Academy, See Conn
Advance, Advance Pictures, 4376 Sunset Drive, Hollywood, Calif.
Ajax, Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance, Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador, Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkino, Amkino Corp, 723 7th Av, N.Y.
Associated British, Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic, Atlantic Pictures Corp, 1501 Broadway, N.Y.

'Beacon, Beacon Films, Inc, 729 7th Av, N.Y.
Beacont, Beaumont Pictures, Inc, 846 E 6th St, Los Angeles, Calif.
Best, Best Films Co, Inc, 723 7th Av, N.Y.
British & Dominions, British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
Burystyn, J. I. Burystyn & A. Mayer, 1501 Broadway, N.Y.

Capitani, Capitani-Films, Via XX, Settembre 3, Rome
Capitol, Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Celebrity, Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield, Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Columbia, Columbia Pictures Corp, 729 7th Av, N.Y.; 1458 N Gower St, Hollywood, Calif.
Commodore, Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn, Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent, Crescent Pictures Corp, Talisman Enterprise, 4616 Sunset Blvd, Hollywood, Calif.
Criterion, Criterion Film Productions, Ltd, 25 Brook St, London, W. 1

Darmour, Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka, Deka Film, Berlin SW. 88, Hedemannstrasse 13
Disney, Walt Disney Productions, Ltd, 2710 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diverson, Diversion Pictures, Inc, 1601 Broadway, N.Y.
DuWorld, DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire, Empire Film Distributors, Inc, 723 7th Av, N.Y.

First national, See Warner
Fortune, Fortune Film Co, 1270 6th Av, N.Y.
Fox, See 20th century-Fox
Franco-American, Franco-American Film Corp, 66 5th Av, N.Y.
French motion picture, French Motion Picture Corp, 129 W 46th St, N.Y.
Futter, Waifilms, Inc, and The Futter Corp, 1426 N Beachwood Drive, Hollywood, Calif.; Paramount Bldg, N.Y.

Gainsborough, Gainsborough Studios, Poole St, Islington, N. 1, London
Gaumont British, Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales, General Foreign Sales Corp, 729 7th Av, N.Y.; 350 Madison Av, New York, N.Y.
Goldwyn, Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Guaranteed, Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hirilman, Hirilman Productions, RKO Pathe Studios, Hollywood, Calif.
Hoffberg, J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal, Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial, Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration, Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible, See Chesterfield

Lenauer, Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm, Leningrad, U.S.S.R.
Libkow, Libkow Film, Marszałkowska 94, Warsaw

Major, Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 45th St, N.Y.
Mascot, Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody, See Ambassador
Metropolis, Metropolis Pictures Corp, 154 W 55th St, N.Y.
MGMM, Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7380 Washington Blvd, Los Angeles, Calif.
Moscow film studios, See Amkino

Nuovo mondo, Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic, Olympic Pictures Corp, 1600 Broadway, N.Y.

Pathé, Pathé Cinema, 6 Rue Françoise, Paris
Pioneer, Pioneer Pictures, Inc, 1041 N Formosa Av, Los Angeles, Calif.
Principal, Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

Reliable, Reliable Pictures Corp, 566 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance, Reliance Pictures, Inc, 1501 Broadway, N.Y.

DIRECTORY OF PRODUCERS


Roach. Hal Roach Studios, Inc, 8222 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42nd St, N.Y.

Selznick international. Selznick International Pictures, Inc, 9396 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.


Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.

Studios Photosonor. Studios Photosonor, 17 bis Quai de Seine, Courbevoie, Paris

Supreme. Supreme Pictures Corp, 1501 Broadway, N.Y.; 1500 N Vine St, Hollywood, Calif.

Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.

Trekalog. Trekalog Films, Inc, 1270 6th Av, N.Y.

20th century-Fox. 20th Century-Fox Film Corp, 441 W 56th St, N.Y.; Westwood Hills, Hollywood, Calif.

Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1

UFA. UFA Films, Inc, 729 7th Av, N.Y.

United artists. United Artists Corp, 729 7th Av, N.Y.; 1041 N Formosa Av, Los Angeles, Calif.


Van Buren. Van Buren Corp, 729 7th Av, N.Y.

Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.


World. World Pictures Corp, 729 7th Av, N.Y.
How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min P 11 '38
Cast: Walter Huston, James Stewart, Gene Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine
Director: Clarence Brown
Music director: Herbert Stothart
Screen writer: Bradbury Foote
Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings
"General patronage.
Nat Legion of Decency F 17 '38
"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving, Nature.
+ Wky Guide F 12 '38
Newspaper and Magazine Reviews
"Truly a great picture. A human document which dignifies the medium recording it... Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. Under no circumstances miss seeing 'Of Human Hearts'."
+ + Hollywood Spec p5 F 12 '38
"Metro-Goldwyn-Mayer has wrought a strong and fine drama. Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act."
F. S. Nugent
+ + N Y Times p23 F 18 '38

Trade Paper Reviews
"Penetrating drama of Mother love, this has definite mass appeal. Should garner plenty word of mouth praise from women patrons... Preview audience reaction was very good. Estimate: good program drama."
+ Phil Exhibitor p83 F 15 '38
"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal... Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story."
+ = Variety p14 F 9 '38

Starting at the beginning, the title of this picture is Of Human Hearts. The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

++ Exceptionally Good; + Good; + = Fair; — Mediocre; — Poor; —— Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
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* Starred titles indicate films in the $250,000 “Movie Quiz” contest.

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Publications from which Digests of Reviews are made

**Audience Evaluation Publications**

**Am Legion Auxiliary—American Legion Auxiliary.** See Fox W Coast Bul


Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc

See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)

See Fox W Coast Bul

Christian Century—Christian Century. $4

Christian Century Press, 440 S Dearborn St, Chicago

DAR—National Society Daughters of the American Revolution

See Fox W Coast Bul

Fox W Coast Bul—Fox West Coast Theatres Corporation Bulletin. 1837 S Vermont Av, Los Angeles

(This publication contains evaluations by the following organizations: Am Legion Auxiliary; Calif Cong of Par & Teachers; Calif Fed of Business & Professional Women's Clubs; DAR; E Coast Preview Committee; Gen Fed of Women's Clubs (W Coast); Nat Bd of R; Nat Council of Jewish Women; Nat Legion of Decency, Nat Soc of New England Women; Calif Council of Fed Church Women; Women's Univ Club, Los Angeles)

Gen Fed of Women's Clubs (W Coast)—General Federation of Women's Clubs (West Coast)

See Fox W Coast Bul

Motion Pict R—Motion Picture Reviews. $1

Women's University Club, 945 S Hoover St, Los Angeles


See Fox W Coast Bul

Nat Legion of Decency—National Legion of Decency. $2

National Legion of Decency, 485 Madison Av, New York

See also Fox W Coast Bul


See Fox W Coast Bul

Parents' M—Parents' Magazine. $2

The Parents' Institute, Inc, 9 E 49th St, New York

Photoplay Studies—Photoplay Studies: Official Organ of the Photoplay Appreciation Movement. 15c per copy.

Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York

Scholastic—Scholastic. $2.00

Scholastic Corp, Chamber of Commerce Bldg, Pittsburgh, Pa.

S Calif Council of Fed Church Women—Southern California Council of Federated Church Women

See Fox W Coast Bul

Wdy Guide—Weekly Guide to Selected Pictures. $2.50 yearly, with Magazine. $1

National Board of Review of Motion Pictures, 70 5th Av, New York

Women's Univ Club, Los Angeles—Women's University Club, Los Angeles

See Fox W Coast Bul

**Newspapers and Magazines**

Boston Transcript—Boston Evening Transcript. $3.50, (Saturday). Boston Transcript Co, Inc, Pub, 324 Washington St, Boston

Christian Science Monitor (Atlantic ed)—Christian Science Monitor. $9

Christian Science Publishing Society, 1 Norway St, Boston

Commonweal—Commonweal. $5


Cue—Cue. $3.66, Cue Publishing Co, Inc, 6 E 39th St, New York

Film Wld—Film Weekly. 3d per copy.

Martlett House, 31 Bow St, London W C 2

Hollywood Spec—Hollywood Spectator. $5


Liberty—Liberty. $2

Macfadden Publications, Inc, Charnin Bldg, 122 E 42nd St, New York

Nation—Nation. $5

Nation, Inc, 20 Vesey St, New York

New Repub—New Republic. $5

Editorial Publications, Inc, 40 E 49th St, New York


New Yorker—New Yorker. $5

F-R Publishing Corp, 25 W 43rd St, New York

Newsweek—Newsweek. $4

Weekly Publications, Inc, 350 Dennison Av, Dayton, Ohio; Rockefeller Center, 1270 6th Av, New York

Stage—Stage. $3

Stage Publishing Co, Inc, 50 E 42nd St, New York

Time—Time. $5

Time Inc, 330 E 22nd St, Chicago; 135 E 42nd St, New York

**Trade Papers**

Boxoffice—Boxoffice. $2

Associated Publications, Inc, 4704 E 9th St, Kansas City, Mo; 9 Rockefeller Plaza, New York

Film Curb—Film Curb. $3

Film Curb, Inc, 1270 6th Av, RKO Bldg, Radio City, Rockefeller Center, New York

Film Daily—Film Daily. $10

The Film Daily, 1501 Broadway, New York

Motion Pict Daily—Motion Picture Daily. $6

Quigley Publishing Co, Inc, Rockefeller Center, 1270 6th Av, New York

Phila Exhibitor—Philadelphia Exhibitor. $2

Jay Emanuel Pub, Inc, 219 N Broad St, Philadelphia

Variety—Variety. $10

Variety, Inc, 151 W 46th St, New York

Variety (Hollywood)—Variety. $10

Daily Variety, Ltd, 1708-10 N Vine St, Hollywood, Calif.
Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers' names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses, directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women's organizations use "mature" or "adults" when films are unsuited for children; "family" when suitable for all the members of a family; "young people" when suitable for adolescents from 14 to 18 years of age; "children" for those under 14.

Key to Abbreviations

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THE AFFAIRS OF ANNABEL. RKO
75min S 9 '38
Cast: Jack Oakie, Lucille Ball, Ruth Donnelly, Bradley Page, Fritz Feld
Director: Ben Stoloff
Music director: Roy Webb
Costume director: Charles Hoffman
Screen writers: Bert Granet, Paul Yawitz
Jack Oakie portrays a publicity agent for Lucille Ball, film star. He is constantly getting her into serious though laugh-filled predicaments by making her take part in stunts to exploit pictures. Finally he gets her a job as a maid for a week in a home which is selected as a hideout for a gang of desperate crooks.

Audience Suitability Ratings
"Good. Mature." DAR
"Fox W Coast Bul Jl 16 '38
"This light program picture will please those enjoying slapstick and stunts comedies, but is too overdrawn to appeal to many. Adult." Am Legion Auxiliary

"A noisy, confused farce. Mature." Calif Cong of Par & Teachers

"A breezy, rapid-paced comedy with overdrawn situations—the story apparently based on the exploits of the fabulous Harry Reichenbach. Family-mature." Calif Fed of Business & Professional Women's Clubs

"A fast-paced, light, amusing comedy. The direction is good, there are some tense moments and many funny situations. Light entertainment for the family." Gen Fed of Women's Clubs (W Coast)

"An hectic farce with a good cast and smooth, fast-moving direction. Family." Nat Council of Jewish Women


"A nonsensical overdone farce. Mediocre." Calif Council of Fed Church Women

+ — Fox W Coast Bul Jl 23 '38

"Broadly kidding the publicity agents who stop at nothing to get headlines for their stars, this fast moving farce will please many audiences. . . The film is not subtle but it is amusing. Adolescents, 12-16: amusing; children, 8-12: no value."

+ — Motion Pict R p3 Ag '38

"General patronage." Nat Legion of Decency Ag 4 '38

"A & Y: very good comedy; C: too mature."

+ + Parents' M p40 S '38

"A good farce with as many absurdities as you could want. Family."

+ — Wkly Guide Jl 30 '38

Newspaper and Magazine Reviews

"There is fun in 'The Affairs of Annabel' if one approaches it with a measure of indulgence. The story is something of a satire on Hollywood, and though a few of the gags have grown a little fuzzy about the chin, numerous new-born and very saucy ones rear their heads to give 'bird' at the film citadel. The plot itself has an element of novelty," Bert Harren

+ — Hollywood Spec p10 Jl 23 '38

"The result is refreshing and sometimes hilarious fun at the expense of the American home, gangsters, and film folk."

+ — Newsweek p21 Ag 29 '38

"The film is as dated as its premise. Jack Oakie, minus fifty pounds, is a rowdy enough press-agent who is not his best. Lucille Ball is sufficiently high-strung as Wonder Studio’s star of the first magnitude, but her characteristics have been done better many times. A couple of good script ideas have been pummeled to death with overemphasis and the whole thing should send you to ‘Boy Meets Girl’ with refreshed appraisal. Nothing new."

Katharine Best

+ — Stage p15 S '38

Trade Paper Reviews

"Laugh-a-minute screwball comedy elevating Lucille Ball to stardom rating which her excellent performance crystallizes, this should prove a hit with the fans who go for film entertainment in its lightest vein and please generally through its back-of-the-scenes Hollywood story, which subjects motion picture production and publicity circles to a broad ribbing. Family."

+ — Boxoffice p25 Jl 16 '38

"Comedy rich in laughs and refreshing material; should please all audiences."

+ — Film Daily p5 Jl 13 '38

+ — Motion Pict Daily p6 Jl 12 '38

"Estimate: better than average comedy. Audience reaction was good."

+ — Phila Exhibitor p161 Jl 15 '38

"First-rate comedy, speedily paced and acted with considerable spirit, brings back Jack Oakie in an amusing role and launches Lucille Ball to top billing that’s justified by a good performance. Film will stand up as a strong ducal, rating the advertising leadoff in most places. . . Good performances by a large cast of principals keep the farce lively through a series of satiric scenes."

+ — Variety p12 Ag 10 '38

"[It is a] fast hilarious farce . . . played to the hilt by a company which relishes the assignment. First production for Lou Laxty, it stands up as one of the best comedies RKO has turned out in a long time, spells entertainment for audiences and should cash in with joyous jingle all along the line."

+ — Variety (Hollywood) p3 Jl 8 '38

+ + Exceptionally Good; + Good; + — Fair; + — Mediocre; — Poor; — — Exceptionally Poor
ALEXANDER'S RAGTIME BAND. 20th century-Fox 105min Ag 6 '38

Director: Henry King
Dance director: Seymour Felix
Music: Irving Berlin

Music director: Alfred Newman
Original story: Kathlyn Scola. Lamar Trotti
Screen writer: Richard Sherman

The plot is a cavalcade of American life heard through the music of Irving Berlin. The story begins in 1911 with music of the pre-war period and Broadway life, then goes on through the World War and ends with a swing session at the Hindenburg. Love! Thieves! Drinking! Power as a violinist and Alice Faye as a singer carries along the action from San Francisco to New York.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good of kind; Y: entertaining; C: little interest."

+ Christian Century p102 Ag 24 '38

"A musical treat for the entire family." Calif Cong of Par & Teachers

"An engrossing, romantic story. There are many scenes of real charm and nostalgia, Family." Calif Fed of Business & Professional Women's Clubs

"Mr. King's direction is especially commended for its perfect tempo and its power to evoke appeal from both old and young audiences." Exhibitor Review Committee

"An interesting potpourri of songs, old and new, composed by Irving Berlin tied together most neatly with the unfolding story of an excellent acting family." Nat Council of Jewish Women


"The plot, though light, is well developed, and proves that rags-time can become an art in its own class. Some of the scenes rather over-emphasize the heavy drinking of the pre-war days. Mature." S Cali Council of Fed Church Women

+ Fox W Coast Bul Ag 27 '38

"Objectionable in part." Nat Legion of Decency Ag 18 '38

"A & Y: very good; C: mature."

+ Parents' M p35 Ag '38

"This is a picture for those who have fond memories of Irving Berlin's tunes to revel in. The music is the thing, continuous and delightful, with just the right people to put it over, and strung together so naturally that you may overlook the first-rate technical machinery back of it all." + Wkly Guide Ag 13 '38

Newspaper and Magazine Reviews

"Chiefly notable for the songs and the nostalgic reminders of yesterday. A good deal of hard drinking. Adults and young people."

+ Nation Science Monograph p15 Ag 20 '38

"If you can overlook the plot, you'll have a swell time at 'Alexander's Ragtime Band.' Just sit back, try to forget the story and enjoy Irving Berlin's music, which is really the hero of the picture anyway. And you get your money's worth of Mr. Berlin's tunes. There's something real Made in America about the whole affair, something that gets under your skin." Philip Hartung

+ Commonweal p111 Ag 12 '38

"Here's a really good one for your money. The older you are the better you will like it and if you are still young, it won't do you anything to hear what was going on before the war." Oliver Claxton

+ Cue p5 Ag 6 '38

"This pageant of Irving Berlin's songs, turning back the clock, is the dramatic opportunity for which Alice Faye of the husky blues voice was preparing. . . [It] all makes for color, gaiety, romance, and adds up to a great evening's entertainment." (3½ stars) Ruth Waterbury

Liberty p33 Je 25 '38

"Alexander's Ragtime Band' will have to be seen by anyone who still recaps the dead year's through hearing the Irving Berlin tunes which marked them as a top-flight job of working music in a story, though the weakness of telling a true story of music is bungled as absurdly as a big musical usually is. A picture that shall be done with Tyrone Power and Don Ameche? please don't write—but as a tribute to a scene in the old Tin Pan Alley to cover the land with the memory of music, it can't be beat." Otis Ferguson

+ New Repub p105 Ag 31 '38

"Irving Berlin's song hits of a quarter of a century make a rich musical texture for a bountiful show in 'Alexander's Ragtime Band.' It is the handsome production effects, the smartest sort of cutting, a number of first-rate specialties and the web of familiar melodies which make the picture an extremely agreeable musical. As a straight film, 'Alexander's Ragtime Band' can only be considered a curious, eccentric piece of business, but that doesn't stop it from being a generally beguiling show." Howard Barnes

+ N Y Herald Tribune p4 Ag 6 '38

"Few sentimental gestures have been more expensive, few more lavishly produced than this motion picture tribute to Tin Pan Alley's most famous lodge. With those twenty-six Berlin tunes at its disposal and with such assured song-pluggers as Alice Faye and Ethel Merman to put them over, the picture simply rides roughshod over minor critical objections and demands recognition as the best musical show the screen has produced this or any other year. A handsomely produced musical review." F. S. Nugent

+ N Y Times p7 Ag 6 '38

"The fine old Irving Berlin tunes—twenty-six of them—that are revived in 'Alexander's Ragtime Band' are reason enough for seeing the film. You must, however, go prepared for the small, persistent, mosquito-like irritation of the plot. Twenty-six Berlin songs; twenty-six expository scenes of no interest to anybody. Shall we call it an even break? Another item on the debit side is the presence of sloppy anachronism in a period as remote as 'Alexander' is a diurnal flop." Russell Maloney

+ New Yorker p17 Ag 13 '38

"More than any other factor, the nostalgic restatement of the Berlin songs gives the film its unique aspect. But Darryl Zanuck has polished it with an expensive production, smooth direction, and a good cast. In its end, 'Alexander's Ragtime Band' is outstanding movie making and a handsome tribute to the man whose life work inspired it." + Newsweek p10 Ag 1 '38

"The pleasantest prodding of the memory that a motion picture has accomplished. Here is a fine tribute to Mr. Berlin and a fine reason for going to see it. His music has charms indeed." Katharine Best

+ Stage p8 8 '38

"Any effort to abridge the works of Berlin into a single picture is doomed to failure by the sheer magnitude of the task, but this one comes as close to success as could be expected. As the most expensive anthology ever composed, it is an overwhelming success in its field, and as the sound-track record of a noisy era, it is easily the best cinematic of 1938." + Time p55 Ag 15 '38

Trade Paper Reviews

"This should prove popular fare, be a big money maker. . . Audience reaction was excellent. Estimate: box office." + Phila Exhibitor p14 Je 15 '38
ALGIERS. Wanger-United artists 92min J1 22 38

Cast: Charles Boyer, Sigrid Gurie, Hedy Lamarr, Joseph Calleia, Alan Hale, Gene Lockhart, Johnny Downs, Stanley Fields. Mme Nina Koschetz

Directed: John Cromwell

Lyrics: Ann Ronell

Music: Vincent Scott. Mohammed Iqor-bouchen

Screen Writers: John Howard Lawson, James M. Cain

Based on the novel Pepe le Moko by Detective Ashbee. This is a remake of a French film called Pepe le Moko, 1937. Audiences with the story of Charles Boyer portraying a Parisian jeweler who hides away in the Casbah, native quarter of Algiers. While he lives among the natives he cannot be molested by the police, who wait for him to sit foot out of the native quarter. Mme. Gurie portrays a beautiful Parisian girl who comes to the section as a tourist. They fall madly in love and by a ruse arranged by the police boy, over-burdened Coast) professional men. Nat Lawson of the nation. The inevitable character. It is a well-cast melodrama. Charles Boyer's acting in this melodrama fails to mitigate stressing wrong elements in this picture. Califf Cong of Par & Tercscher. The story is slow-moving at times and over-burdened with dialogue, but because of the novelty of plot it holds the interest. The fascinating characterization of the well- known cast adds much to the entertainment value. Mature." Califf Fed of Business & Professional Women's Clubs

"Excellent production values mark this tense, heavy melodramatic Well-staged Luchcirr Adults." Gen Fed of Women's Clubs (W Coast)

"Amazing, exotic, interesting and tense. Surrounded by an outstanding cast, Charles Boyer presents a fascinating characterization. Mature." Nat Fed of Jewish Women

"Striking characterizations, rare contrasts, vivid atmosphere of mystery and vice. Adults." Nat Fed of New England Women

"A well-planned throughout displaying a peculiar code of honor, with the pyramiding of climaxes leading to a worthwhile denouement. Mature." Califf of Church Women + = Fox W Coast Bul J1 9 38

"It is a keen and penetrating study of a man for whom there is no hope; warped in character, loved by those closest to him, admired for certain qualities by men who know what the inevitable end must be and who work de- liriously to change his fate. This writing of doom, certain and dreadful, creates a thrilling and emotional climax which, while anticu- pated, is made less so by the well-ordered production to be particularly commended because it has used superb cinematic technique to enhance the conclusion. It is a well-told melodrama, beautifully acted and rich in emotional content. Adolescents, 12-16; very sophis- ticated, not recommended; children, 8-12; no." + = Motion Pict R p3 J1 38

"Adult." Nat Legion of Decency J1 21 38

"A: excellent; Y: mature; C: no." + = Parents' Guide p9 J1 49 S 38

"In the opinion of the Committee on Excep- tional Photoplays this picture ranks notably above the usual melodrama of cop-catch-thief. In fact it is not melodrama but genuine drama, because all its action grows definitely out of character... One has to see the film a second time to forget absorption in merely what is going on the screen, but see how delightfully and unobtru-sively that constantly shifting camera points up and visually illuminates the dialogue." + = Wkly Guide J1 30 38

Newspaper and Magazine Reviews

"A superior film... The two featured women, Sigrid Gurie and Hedy Lamarr are dis- appointing, but the picture stands up without their aid from skilled mature and young people." + = Christian Science Monitor p15 Ag 27 38

"Fine direction, intelligent acting, a well- chosen supporting cast... and an interesting new scenario that has been developed into a gauzy economy of dialogue... make it an outstanding picture... Here is adult entertainment, with the sad eyes and the remorse of Charles Boyer to fascinate the women, and both Miss Lamarr and Miss Gurie to keep the male audience absorbed. And for those who need more than a handsome face to make a picture a hit, there are certain roles and parts. This was the picture which is the one in which Informer Lockhart gets his due to the screaming accompaniment of a piano." P. H. T. Harper's Weekly

"In 'Algiers,' Charles Boyer raises what might easily have become just another underworld story into an engrossing, deeply moving dramatization of the futility of crime. Excellently performed, superbly directed, and top-notch production help, of course, but it is Boyer who brings to tugging life the pathetic and splendid role of the hunted thief." Jesse Zunser

"+ = Cue p12 J1 16 38

A fascinating story, told with rare skill. The acting material is new, the treatment unique, studded with touches of sheer cinematic brilliance. John Cromwell transformed the camera an alive, all-seeing medium, rather than a mere reproductive device." Bert Helen

"- = Spec p6 J1 9 38

"'Algiers' is a 'big' picture which builds up to a romantic let-down. And the reason is the story. The action is sluggish." (2%- stars) HJL Warner

"Liberty p17 J1 30 38

"'Algiers' is one of those natural pictures, having a top, romance, strange places and predicaments, and the peg of character to hang it on... What makes it a natural is the absence of course. If the glamour over it; the strange city, which grows very convincingly, and the enigmatic presence of Charles Boyer... it freely threads and holds its court in it." Otis Ferguson

"+= New Repub p66 Ag 3 38

"A society and absorbing story has been brought to the screen in 'Algiers.' It has been treated handsomely but not, to my mind, savagely enough. What it fails to do, I believe, is to sustain its peculiar sinister mood. In spite of a vivid theme, consummate acting and a brooding atmosphere, it fails somewhat short of becoming the notable melo- drama it always is promising to be... 'Algiers' is a picture you should see, but you are likely to come away from it, as I did, with a certain feeling of disappointment." Howard Barnes

"+= N Y Herald Tribune p12 J1 15 38

"It is a fascinating drama of a manhunt, a man situation where the more the hunters never really give pursuit, because the hunted never really is in flight... Few films this season, or any other, have sustained their moods so brilliantly. So you have it briefly: one of the outstanding directorial jobs, one of the most rewarding in its performances, clear- ly one of the most interesting and absorbing dramatics of the year. For such a virtue, we might have failed to mention may we refer you to the picture itself—'Algiers.'" F. S. Nugent

"+= N Y Times p13 J1 15 38

"[It is] lively throughout, lurid and gaudy. Join Howard Lawson, assisted in the dialogue by James Lyman. boy, has, to some extent, types who like such things just the right kind of torrid romance, the love story of an outlaw and an unattainable beauty. Walter Wanger
ALGAR—Continued

has probably never been more successful in the general casting of a film.” John Mosher

New Yorker p56 Jl 16 '38

“The suspense story of Pepe and his hideout subjects has a firmness and a gentle imaginative

quality that give it many moments of beauty. It is well directed and has a psychological


New York Daily News p1 Jl 25 '38

Pepe le Moko, the hideout contrasted with the continuity, there is a strange emphasis in the

sameen’s mood. A strong, un-

intimate, unmelodramatic conception of the picture’s fascination.”

Wonderful atmosphere.”

— Stage p36 Ag 1 '38

Actor Charles Boyer’s confident, romantic

Pepe le Moko, and Joseph Calleia’s un-

hurried, calculating Slimane are cinematic marvels.

So [is] Director John Cromwell’s handling of this strange young, chasteless man hunt.

But best of all is the smoldering, velvet-voiced, wanton-faced, black-haired, hazel-eyed Viennese Actress Hedy

Kiesler (Hollywood name: Hedy Lamarr).”

+ — Time p22 Jl 25 '38

Trade Paper Reviews

“Involved and slow-moving adaptation of the French detective novel, Pepe le Moko” in which our characters are endearing, sympathetic and heady-and-handled direction nullify liberal and

impressive production values and the note-

work of Charles Boyer and others of a splendid and proven cast.... Withal, the picture can hope for little more thanpassable recognition and patronage.”

— Boxoffice p25 Jl 2 '38

“This fascinating adventure drama has lost nothing in its transition from the French film

Pepe le Moko, but it has gained immeas-

urably by the performances of its star, Charles Boyer, and his splendid supporting cast.”

+ Film Curb p10 Jl 9 '38

“Here is an offering that rates laurels on every corner of the screen. This dialogue and

acting, John Cromwell has given it superb direc-

tion, creating suspense against a colorful background.” Walter Wanger has furnished a

production that supplies the local atmosphere effectively.”

— Film Daily p6 Je 25 '38

+ Motion Pic Dim Daily p4 Jl 29 '38

“This is gripping drama. Audience reaction

was very good. Estimate: high rating.”

— Phila Exhibitor p15 Jl 22 '38

“Charles Boyer creates an interesting por-

trait. Star’s performance, distinguished by

an unoffensive psychological processes of

a trapped criminal, gives the cops and robbers

a yarn that is sustained suspense and ex-

citation. Mayer [is] able to create the certain metaphysical twist which lifts it to a

rating as something different and unusual. A man we would not choose to make it a

profitable attraction.”

+ Variety p12 Je 29 '38

“It is a delicate cops and robbers setup, in

Oriental mood and setting. It has positive en-

tertainment for practically all shades of audi-

ence. Men will like it because it demands tension suspense and colorful action. Women

will relish it for its exciting sex play between

Charles Boyer and Hedy Lamarr.”

+ Variety (Hollywood) p3 Je 21 '38

ALWAYS GOODBYE. 20th century-Fox

70-75min Jl 1 '38

Cast: Barbara Stanwyck, Herbert Mar-

shall, Lyle Talbot, Lynn Bari, Binnie Barnes, John Russell

Director: Sidney Lanfield
Original story: Gilbert Emery. Douglas

Screen writers: Kathryn Scola, Edith Skouras

It shows the dilemma of a young woman who

seeking an illegitimate birth certificate for

of an illegitimate child surrendered at

birth because of unavoidable circumstances, by marry-

ing a man who adopted the boy or marrying another man whom she really loves.

Audience Suitability Ratings

“A: very good of kind; Y: too mature; C: no.”

+ Christian Century p903 Jl 20 '38

“Good. Interesting social drama; debatable

ethics.”

— Fox W Coast Bui Jl 2 '38

“This social drama is good entertainment from a production standpoint as well as being a highly enjoyable show.” Calif Coag of Par

& Teachers

“John Russell, who plays the pivotal part of the chemist, is convincing here, he steals every scene in which he appears. Some may question the easy acceptance of the mother into society. Adults.

Gen Fed of Women’s Clubs

“An unusually interesting and thought-

provoking picture in which human interest, drama and humor have been nicely blended. Adults.”

Gen Fed of Women’s Clubs (W Coast)

“Mature.” Nat Council of Jewish Women


— Fox W Coast Bui Jl 9 '38

“The several problems of ethics and morals are sometimes treated in a somewhat dialogue, but it is cleverly done, smoothly directed with humor

and good dialogue, so that audiences will be swept over. It serves to stir interest. Adolescents, 12-16: by no means; children, 8-12: no.”

— Motion Pic R p3 Ag '38

“Adults. Nat Legion of Decency Jl 7 '38

“A: fair; Y & C: unsuitable.”

+ Parents’ M p10 S '38


Wkly Guide Jl 2 '38

Newspaper and Magazine Reviews

“The results are not too hard to imagine. Unfortu-

nately nothing is missing. Adults and mature young people.”

Christian Science Monitor p17 Jl 2 '38

“I found the picture a very pleasant piece of

filmic pastry. But if I was never sincerely

and deeply moved—well, perhaps it is because I was never a mother. Certainly as a vehicle

the yarn serves Barbara Stanwyck well.” Bert Harte

— Hollywood Spec p7 Jl 9 '38

“The easily susceptible may find virtues in

‘Always Goodbye’, but the story is a sentimentally sticky and maladroit film. [The cast] have bad material, but they don’t make much of it. It looks and feels gloomy, the dramatic intensity is called for are definitely trying.”

Howard Barnes

— Hollywood Herald Tribune p6 Je 25 '38

“Although Twentieth Century-Fox yields no

man in its respect for mother love, it is not

above cutting an on-screen copier or two when-

never Whistler’s matter happens to look the

other way. The comic by-play serves to take

one’s attention from the basic banality of the theme.” E. S. Nugent

+ N Y Times p7 Je 25 '38

Reviewed by John Mosher

New Yorker p56 Jl 2 '38

“A cashtiful of reliable actors walk and talk

through a series of sentimental and unconvinc-

ing maneuvers dedicated to the single-minded-

ness of mother love.”

— Newsweek p27 Jl 1 '38

“Thwarted parenthood runs rampant and keeps

the lid on this rather homely, rather weak

here. Miss Stanwyck, Mr. Marshall, Ian Hun-

ter, and Cesar Romero—all are helpless in

this material, but the production is of

spice. Emotionalism at its shoddiest.”

— Stage p36 Ag '38

“There has never been much doubt about the

children who are translated from the

Bui 2 '38
ary flair combine to lift the film well above the average of sentimental social drama."  
+ Time p18 JI 4 '38

**Trade Paper Reviews**

"Here's tangible evidence that there is no withholding of hit pictures, for this thoroughly entertaining and highly dramatic screen show should, if for no other reason than the wide appeal it will have with working men, be among the best of the boxoffice bets of the summer season. It is magnificently produced, masterfully directed and superbly acted."  
+ Boxoffice p25 JI 2 '38

"A sentimental mother love drama—the women will like it."  
+ Film Daily p10 JI 2 '38

"The plot winds in and out, and is intended to be more or less of a tear-jerker that does go too melodramatic, with emphasis on the romantic side. . . . Pretty mixed up and not always convincing, but the mother appeal and that [boy] will get the woman."  
+ Film Daily p5 Je 27 '38

Reviewed by C. S. Aaronson

"A well-directed version of an overworked theme; women will enjoy this. . . . The coincidental plot twists, the fashion displays, the excessive emphasis on women will probably bore the men. Generally speaking, it is an upper class piece."  
+ Philip Amidon p15 JI 1 '38

"A romantic drama of mother love that goes after the heart-strings but never quite gets a good hold, 'Always Goodbye' is only a fair screenplay effort, but one that should do satisfactorily on the strength of its cast. . . . The little [child] actor, John Russell, . . . makes a terrific bid for audience appeal, the moppet and others, plus a few incidents such as the comical barber's acting as a good brace for a commonplace story. Not only is the story careless as to details, logic and reason, but the dialogue never ascends to anything but the ordinary. It is sometimes close to insipid and not infrequently gushy."  
+ Variety p12 Je 29 '38

"An absorbing drama of mother love, unfolded with warmth, charm and sincerity, is 'Always Goodbye.' Told with unusual honesty in a mattering of fine performances, and deftly directed to bring out top showing of Barbara Stanwyck, Herbert Marshall, Ian Hunter and Cesar Romero, it will delight a wide audience range, especially the more discriminating."  
+ Variety (Hollywood) p3 Je 25 '38

### ALWAYS IN TROUBLE

20th century-Fox 70min N 4 '38

**Cast:** Jane Withers, Jean Rogers, Arthur Treacher, Robert Kellard, Eddie Collins, Joseph Santley

**Director:** Joseph Santley

**Music director:** Samuel Kaylin

**Original story:** Albert Trenor. Jeff Moffitt

**Screen writers:** Karen De Wolf. Robert Chapin

Jane Withers portrays the daughter of an oil field worker. When he suddenly becomes an oil millionaire with a string of wells, Jane keeps him from retirement which is desired by the other members of his family who want to crash Miami society.

### Audience Suitability Ratings

"The fans of Jane Withers will enjoy her antics as 'Little Miss Fix-It' and others will derive appreciable pleasure and perhaps helpful hints from the story. . . . Jane gets in the last sequence, Family."  
Calif Cong of Par & Teachers

"The little girl romps through the film in great style even though the plot has more complications than an acute case of appendicitis. The slapstick, the romping, and slapstick are tremendous but one's interest is held because of the fast tempo and some novel comedy gags."  
Family.  
Calif Fed of Business & Professional Women's Clubs

"Mediocre. Below par for Jane Withers, this is a dres-de-fetch. Lower-knit fare. Slapstick, Mature-family."  
DAR

"A rowdy comedy with a good cast and lively direction, but a story which is stupid and unbelievable. Jane Withers portrays an unpleasant and incorrigible child and the entire production is most unconvincing and a bad influence for a youthful audience."  
Nat Council of Jewish Women

"Roisterous slapstick dominates in this overacted comedy with its inconsistent over-drawn story line and Family."  
Nat Soc of New England Women

"This picture will prove entertaining for those who enjoy Jane Withers. Slapstick, but there is a fact that the imaginative and sentiment are not assured by riches. Family."  
S Calif Council of Fed Church Women

— Film Curb But Ag 27 '38

"General patronage."  
Nat Legion of Decency S 1 '38

### Newspaper and Magazine Reviews

"Although 'Always In Trouble' is not on a par with most of the movie hits of the current year, the large following of Withers' fans will doubtless be sufficiently amused by it. . . . The story is well integrated piece of fiction, there is excess matter at the first of the film which makes the yarn slow in getting under way, it tends to be a little anticlimatic, the plot runs thin toward the close, creating little suspense."  
Bert Harlen

+ — Hollywood Spec p13 Ag 20 '38

### Trade Paper Reviews

"This is the reliably fast, amusing entertainment which Jane Withers' fans have come to expect from the talented moppet, maintaining the high standards her previous vehicles have set and one that can be depended upon for considerable acceptance and patronage."  
+ Film Daily p6 Ag 19 '38

Reviewed by Gus McCarthy

"This vehicle gives Jane Withers ample opportunity to demonstrate her well known ability to win the hearts of all. She has a field day as a youngster who is always in trouble because of her pranks. She has been surrounded by an able cast."  
+ Film Daily p6 Ag 13 '38

### AMAZING DR. CLITTERHOUSE

Warner 87min JI 30 '38

**Cast:** Edward G. Robinson, Claire Trevor, Humphrey Bogart, Allen Jenkins, Donald Crisp

**Director:** Anatole Litvak

**Screen writers:** John Wexley, John Huston

Based on the novel of the same title by Barre Lyndon. A veteran physician interested in the physiological effects of a life of crime on its victim, is the center of a series of adventures with a gang of crooks.

### Audience Suitability Ratings

"A: good of kind; Y & C: better not."

+ Christian Century p975 Ag 10 '38

"Good. Highly amusing farce, cleverly produced but dangerously ethically for the unanalytical. Adults."  
DAR

+ Fox W Coast But p1 '38

"This well written melodrama is an entertaining farcical treatment of present justice."  
Calif Cong of Par & Teachers

"The denouement, though humorous and amusing, is in keeping with the spirit of the story. Mature."  
Calif Fed of Business & Professional Women's Clubs

"Adults."  
Gen Fed of Women's Clubs (W Coast)

"Interesting musical background, good photography, clever lighting effects. Adults."  
Nat Council of Jewish Women
AMAZING DR. CLITTERHOUSE—Cont.


"Interesting entertainment with sustained suspense the type of thriller that keeps the curtain up; the picture. Mature." S Calif Council of Federal Church Women

"Outstanding: F. W. Cost Bull 11 3 '38"

"We are always certain of an interesting performance when Edward G. Robinson is in a cast, and in 'The Amazing Dr. Clitterhouse' he has a particularly good role. It is adult entertainment. Adolescents, 12-16 & children, 5-11, no." + Motion Picture R p3 J1 '38

"Objectionable in part." Nat Legion of Decency J7 7 '38

"A: very good; B: dubious ethics; C: no." + Parents' M p40 S '38


Newspaper and Magazine Reviews

"Absurd and not very entertaining melodrama. Adults only." New Chronic Science Monitor p13 J1 30 '38

"Except for the fine acting by Cedric Hardwicke, Barre Lyndon's original play, on which this picture is based, has not much ado about nothing. This cannot be said about the movie, for it turns out to be a really exciting melodrama." Jesse Zusner + Cue p16 J1 23 '38

"The picture itself is good melodrama, having suspense in the action, as well as the usual plastic plus, to recommend it." Bert Harlen + Hollywood Spec p5 J1 9 '38

"The elements of the strange and exciting are here, but there is a happy absence of that literal, unfilic, treatment which blended and dragged down 'A Slight Case of Murder.'" The story is ingenious, but Anatole Litvak and his producing-acting crew have so thoroughly kept the larky mood of it while setting up the mechanics of Clitterhouse's revenge that the audience is never bored. Edward G. Robinson, another opportunity to do his spectacular gangster acting." Jesse Zusner + Cue p16 J1 23 '38

"As the Amazing Dr. Clitterhouse's" is a hard piece of work to pigeon-hole. Although it is not psychological drama, fantasy nor plain whodunit, it is all three by turns and first rate entertainment throughout." + Time p20 J1 15 '38

Trade Paper Reviews

"Truly amazing is this psychological study of criminal motivations. A relation to society, if for no other reason than the complete absence of the prison walls which have come to be so dear the minds of the makers of the 'B.' Edward G. Robinson delivers his customary polished performance in a particularly subtle, restrained and yet adorable character. All in all it should prove a welcome relief from this company's usual big-house melodramas." + Boxoffice p11 J1 9 '38

"A different type of crime picture—will score with class audiences." + Exsct Film w p29 Je 25 '38

"Ingenious and highly entertaining crime drama with entirely new slant; will score." + Film Daily p3 Je 21 '38

"The Amazing Dr. Clitterhouse" was successful on the London stage and mildly so in New York, but the Warner Brothers filmization is possibly a more questionable winner. Will attract patrons who go for this sort of screen story. Added box office values lie in the team of Donnelly, Robinson, and Claire Trevor." + Variety p14 Je 22 '38

"In its treatment this is one of the most fascinating and remarkable types of audience appeal. It will hold any adult audience spellbound. An exceptionally well constructed and smoothly developed screenplay alternates tense action with well dialogued exposition of criminal motivations and physical caustions from the biological viewpoint." + Variety (Hollywood) p3 Je 28 '38

ARMY GIRL. Republic 80-85min J1 15 '38


Director: George Nicholls, Jr

Music: Victor Young

Original story: Charles L. Clifford

Screen writers: Barry Trivers, Samuel Ornitz

This is a tale of U. S. Army post life with a combat between officers of mechanized equipment such as tanks and the old time cavalry soldiers.

Audience Suitability Ratings

"Mediocre. Illlogical premise, and inaccurate impression of Army procedure. This picture is no credit to the Army It 'honors.' Adult." DR.

"A splendid production for adults and young people." E Coast Preview Committee

Fox W Coast Bul Ag 13 '38
"Variety" H. Republic's picture, "The Hollywood Boxoffice" man comes from the inglorious grounds, daughter of Madge Evans and Preston Foster." Oliver Claxton.

""Army Girl" is big in every respect. Entertainment is packed in from the first moment until the last. There is nothing haphazard about the production. . . I believe with 'Army Girl' the 'stigma' of 'independent' becomes a high compliment. Let the biggies take a trip out to the Valley to see how good pictures can be made under a two million dollar budget." Rupert H. Brown.

Hollywood Spec p12 Jl 22 '38

"We were entertained for two reasons. Lovely Madge Evans is one of our favorite heroines. And the tests between tank and horse are excitingly staged. . . Republic's best film to date." (3 stars) Beverly Hills Liberty p47 Ag 20 '38

"Although the romance between the colonel's daughter and the brilliant army engineer takes up a good deal of footage, there are many splendid shots of the cavalry in action." R. W. Dana.

N Y Herald Tribune p8 Ag 12 '38

"Our military correspondent might take a violent exception, on technical and tactical grounds, to 'Army Girl,' a fanciful tale of romance and adventure at a cavalry post. But if military correspondents can find in their leather hearts a little corner for the gentler passions—and for the beauties of Madge Evans in particular—then the aforementioned gentleman should be pleased, like every one else, by the non-military details of the film." Bosley Crowther.

N Y Times p11 Ag 12 '38

"[It is] screened by the studio on a scale that compares favorably with the productions of its larger rivals. A capably handled love story comes off second best to a thrilling cross-country affair." Newsweek p18 Ag 1 '38

"Neatly directed, fast-moving action picture." Time p38 Ag 15 '38

Trade Paper Reviews

"Republic has produced few program pictures which incorporate more honest value, red-blooded entertainment than this speedy drama of peace-time army life. The feature will prove a hit with the most discriminating of film shoppers. Family." Hollywood Acme p25 Jl 23 '38

"Dragged out to a point that you sit waiting only for the end and not to see what the end will be, the picture is otherwise interesting to watch. It is merely average. Treat this for a mid-week engagement." M. S. Meyers.

Film Curb p8 Ag 27 '38

"Excellent entertainment against an army background should score impressively." Film Daily p7 Jl 19 '38

"Motion Pict Daily p7 Jl 14 '38

"Dedicated to the 'men and mounts of the U. S. Cavalry,' Republic offers a service melodrama with a wealth of exploitation possibilities, backed not only by a saleable title, but also a story which should appeal to practically everyone. It should also garner plenty of word-of-mouth publicity." Philadelphia Exhibitor p163 Ag 1 '38

"Thoroughly entertaining story... Suitable as single in smaller spots, or action-half of double features. Up the alley of juveniles and elders alike." Variety p12 Jl 20 '38

"One of the best, if not the finest picture Republic has turned out, 'Army Girl' very considerably hoists the company's prestige, and will travel in fast company on its merits as entertainment and for production class." Variety (Hollywood) p3 Jl 13 '38

AVOCATE D'AMOUR. Raoul Floquin-Regal 94min S 7 '38


Director: Raoul Floquin

Music: Georges Van Parys

Screen writer: Jean Boyer

Filmed in France with English subtitles. The story concerns a young woman lawyer whose father wants her to give up the law and marry. She falls in love with her first client and discovers that her father engineered a plot for her to meet the young man.

Newspaper and Magazine Reviews

'Danielle Darieux gives ample evidence of the talent which blossomed so fully in the American 'The Race of Paris.' She has a likable playmate in Henry Garat, but, when balancing the scales, one inevitably returns to Miss Darieux. 'Avocate D'Amour' has appeal, but it will not be remembered." R. W. Dana.

N Y Herald Tribune p16 S 8 '38

"[The cast is] mildly amusing. . . The humor is strictly conventional—which the English subtitles make more so. And the characters run to stock form. In brief, 'Avocate D'Amour' is just a moderate comedy, in spite of Danielle Darieux's movies and her great, big, beautiful eyes." Bosley Crowther. New Yorker p80 S 17 '38

"Enlivened by several songs and excellent performances by Danielle Darieux and Henry Garat." Newsweek p21 S 19 '38

Trade Paper Reviews

"The engaging Danielle Darieux has much to do with the effervescent pleasantries of this amusing comedy, for she has been provided with a clever story, good direction and a good supporting cast. The story as a whole is cleverly worked out, although some people may think it a bit on the naive side." Film Daily p7 S 11 '38

Reviewed by C. S. Aronson

Motion Pict Daily p10 S 14 '38

"Infectious performance by Danielle Darieux, coupled with three lilting tunes and singing by the lovely Danielle Meddienne and Henry Garat, make this new French offering potent box office inarty American theatres. Not La Darieux's best cinematic effort, but a familiar story affords many opportunities for her to strut her impetuous minuet to the utmost." Variety p23 S 14 '38

BAREFOOT BOY. Monogram 63min Ag 3 '38


Director: Earl Brown

Screen writer: John T. Neville

A banker in a small town is released from prison after serving sentence for a crime of
BAREFOOT BOY—Continued
which he is innocent. His wife leaves him and his son and he live with a farmer’s family. A haunted house provides the denouement for father. Inspired by the poem of same title by John Greenleaf Whittier.

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency S 8 ’38

“Family, Juvenile. A homely sort of picture.”
Wky Guide Ag 13 ’38

Trade Paper Reviews

“With Whittier’s famous poem as inspiration, a cast of characters that reflect the wholesome quality of youth, Monogram has turned out a picture strong on juvenile appeal and one that should prove satisfactory for family trade.”

+ Boxoffice p21 S 10 ’38

“The story has been used before, but still appeals to a juvenile audience. There is little to cause excitement in this one for adults... Bill it with the object of attracting children, and create your program around that idea. Parents and teachers can not object to it.”

+ — Film Curb p8 S ’38

“Monogram has turned out a moderately engrossing film in this adventure juvenile yarn. It is the sort of thing for double-billing, but is plenty hefty enough for the duals; might even rate upper spot. Light on name draw, but cast is well chosen. Story is in and out, direction is generally skilled, but weak in spots. Picture builds to a satisfying climax, but fade-out is overlooked.”

+ — Variety p18 Ag 31 ’38

BILLY THE KID RETURNS. Republic
56min S 4 ’38

Cast: Roy Rogers, Smiley Burnette, Mary Hart, Morgan Wallace, Fred Kohler, Sr
Director: Joe Kane
Music: Eddie Cherkose, Alberto Colombo, Smiley Burnette
Music director: Cy Feuer
Original story: Jack Natteford
Secundary story: Roy Rogers musical Westerns to replace Gene Autry’s temporary absence from films. A western melodrama.

Audience Suitability Ratings
“General patronage.”
Nat Legion of Decency S 15 ’38

Newspaper and Magazine Reviews

“Roy Rogers has everything it takes—and more. I was struck by this young lad’s voice, a low, mellow, well-modulated singing that could tear up a western ballad or a sentimental ditty of the plains with color and quality. For my money the price of admission is well worth that alone... For a picture of this category, exploiting a comparatively unknown young player, ‘Billy the Kid Returns’ is a lavish production.”

— Hollywood Spec p14 S 3 ’38

Trade Paper Reviews

“Tops in musical western entertainment, this Roy Rogers-Smiley Burnette sagebrush action feature will appeal to adults as well as juvenile audiences and should prove one of the best grossers from a company who specializes in the best of this type of product.”

+ Boxoffice p31 S 3 ’38

“(It) falls short of standard set by singing cowboy’s previous Republic offering, ‘Under Western Stars,’ but can count on a certain amount of success through exploitation strength given its picture number. Although Roy and his dingle-dangle string of pianist companions attempt to impress with his singing, and refreshing personality, choppiness of picture’s development fails to sustain needed pace for this type feature.”

+ — Variety (Hollywood) p3 Ag 26 ’38

BLOCK-HEADS. MGM-Roach 55-58min Ag 19 ’38

Cast: Stan Laurel, Oliver Hardy. Patricia Demske, John Qualen
Director: John G. Blystone
Music director: Marvin Hatley


This is the last of the MGM Laurel and Hardy feature length releases. Laurel and Hardy are war-time survivors who meet after twenty years and become involved with a neighbor’s wife.

Audience Suitability Ratings

“Mediocre. 1930 slapstick, and broad comedy which will appeal to Laurel and Hardy fans only.”

+ — Fox W Coast Bul Ag 27 ’38

“A comedy farce with the comedy cut to a Laurel and Hardy fan and I have a lot of type of slapstick that will leave the most ardent Laurel and Hardy fan bored. Adults.”

— Am Legion of Decency Ag 25 ’38

“Will amuse those who enjoy the hearty, broad comedy of these comedians, but others may feel that the gags are sketchy, and situations are not in the best of taste.”

Calif Fed of Business & Professional Women

“Slow-moving, slapstick farce which proves boring, tiresome entertainment. Attendance is a matter of taste.”

Nat Council of Jewish Women

“Slapstick farce with pointless comedy, wearisomely overdrawn. Stupid but harmless. Matter of taste for family.”

Nat Soc of New England Women

“Mediocre. ‘Family.’ S Calif Council of Fed Church Women

— — Fox W Coast Bul S 3 ’38

“General patronage.”
Nat Legion of Decency Ag 25 ’38

Newspaper and Magazine Reviews

“Those authors’ combined efforts to infuse a little comedy in a lot of chatter and some bad, stale gags went a little sour. I am a Laurel and Hardy fan, and I have a lot of fun when I see one of their shorts, but it seems that Hal Roach should have learned that you cannot stretch a two-reeler comedy into ten reels of feature without something thinning out somewhere. There is no plot, of course... there are many who thought in considerable bad taste.”

Robert Joseph

Hollywood Spec p5 Ag 20 ’38

“The plays than hand of Harry Langdon is discernible in the latest Laurel and Hardy feature-length film. Langdon, who, in his heyday, was undoubtedly a greater comedian than either the sad-faced man or the fat fellow ever could be, helps to create a comic tour de force, which lifts this offering well above the entertainment level of the recent ‘Swiss Miss.’... It is our opinion that Laurel and Hardy, as a comedy team, are becoming irresistibly great, but that Laurel has the talent to become a part of something serious. ‘Block-Heads’ is a laugh parade with revelations.”

R. W. Dank

+ — N Y Herald Tribune p8 Ag 30 ’38

“There are vague and distressing rumors that Laurel and Hardy are about to dissolve their screen partnership. ‘Twould be a pity, as almost any one will admit after a chuckling session at the local, where ‘Block-Heads,’ their newest slapstick, was being whittled off yesterday... ‘Block-Heads,’ in a sentence, is a chip off the old slapstick; it even ends with a shot gun chase.”

E. S. Nukent

+ — Times p14 Ag 30 ’38

“Laurel and Hardy ‘Block-Heads’ should have been one of their usual ‘shorts.’”

John Mosher

+ — New Yorker p79 S 10 ’38

“A haphazard series of comedy sketches whipped into typical Laurel and Hardy merrymaking.”

— Newsweek p22 Ag 29 ’38

Trade Paper Reviews

“Infinitely better than their last effort, Laurel and Hardy turn in a job which should be a
field day for their fans and at the same time deliver value received in abdominal guffaws for a custom-made mass with the makers of slapstick return to the tried and true tricks in which they formerly specialized and, additionally, give out with a fair measure of bright, new gags. The result is a short and snappy feature."

"Several of the sequences approach the hilarious stage, and all are farcical. . . . It is entertaining, but nowhere higher than the last two [Laurel-Hardy] efforts. Presented as an excellent contrast to a week of dramatic offerings, and will not disappoint your present Laurel and Hardy fans."

+ Film Curb p10 S 10 ‘38

"Those who like the Laurel and Hardy type of comedy should find the next reel a winner, and enjoyable fun. The boys have made two-reelers like this before, but this outing has a greater number of gags. As a pleasure of diversion on the program, it should take care of its spot nicely."

+ Film Daily p5 Ag 19 ‘38

Reviewed by Vance King

Motion Pict Daily p5 Ag 22 ‘38

"'Blockade' is Hal Roach's own black and white production of a Metro and, in all probability, the last picture for Stan Laurel and Oliver Hardy. In this picture, one of these two boys, nor to the waggonload of writers who pot-boiled the gags and story. The combination of Laurel and Hardy in this picture is over the picture box office laugh names of fair power, but, 'Blockade' is an awful letdown for many who have been enjoying this notion. This picture is one of those shorts is the laziest exhibitors have been complaining about, but although it runs 5 minutes, it's still a lot of taffy stretched to the breaking point."

+ VaVe's S 31 ‘38

"For those who like the Laurel and Hardy brand of hearty comedy, 'Blockade' will be a refreshing dish. Slapstick team are more nearly in their natural Irish form than the others have been in some of their more recent offerings. The gags are for the most part new and novel and classic laughs is a steady barrage. Picture will nicely fill the guffaw half of the bill in almost any spot and do its share in cashing."

+ Variety (Hollywood) p5 Ag 12 ‘38

BLOCKADE. Wanger-United artists 73-85min Je 17 ‘38

Cast: Madeleine Carroll, Henry Fonda, Leo Carrillo, John Halliday. Vladimir Sokoloff. Reginald Denny

Director: William Dieterie

Lyrics: Ann Ronell

Music: Werner Janssen

Music directors: Boris Morros. Irvin Talbot

Screen writers: John Howard Lawson. Peter Godfrey

The locale is present day Spain in the war area. While the film names no specific sides, it is probable that Loyalist supporters are meant. Henry Fonda portrays a Spanish farmer who becomes an officer engaged in counterespionage work and is instrumental in the capture of Madeleine Carroll, spy for the enemy. When she sees the suffering of innocent women and children, she offers herself in exchange for the blockade work and leads Fonda to the headquarters of the spy organization.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A lot of courage was required to produce 'Blockade.' Most film makers shy at the idea of organizing counterespionage work. Wanger has dared to break the industry's accepted tradition of 'hands off' such topics, and is to be congratulated in his efforts. Because of this, one can well afford to ignore certain minor flaws in the picture. True, it might have been stronger in several spots, but just as it is, 'Blockade' is head and shoulders above any anti-war movie that has been presented. The only blot on this 'West of Front.' It strikes so loud a note not only in its cry against war but in its plea that the screen fulfill a mission deeper than mere entertainment, that one prefers in no way to obscure the acclaim which the production warrants. By all means see it."

+ Christian Century p875 Jl 13 ‘38

"Good. Artfully blended are the notable characters 'Blockade' presents. The fact that the film may not be labeled partisan propaganda. Mature." DAR

+ Fox W Coast Bul Je 11 ‘38

"Soul stirring epic of highly controversial matter, well handled with great restraint and restraint. Family." Am Legion Auxiliary

"A tense gripping picture. Mature." Calif Confs Women's Clubs

"The tragedy and futility of war from the viewpoint of the non-combatant is the motivation, but over-emphasis of the villainy of war racketeers and those in espionage service, something detracts from the real issue and the effectiveness of the picture as a preaching against war is weakened. Adults." Calif Fed of Business & Professional Women's Clubs

"Outstanding production. . . . A mighty challenge to a no world is this poignant and, indeed, the problem of war. Mature." Gen Fed of Women's Clubs (W V

"Walter Wanger's trail-blazing in presenting a picture based upon contemporary events, expressing the ruthless and cruelty of modern warfare, and the lack of justice in its behavior to the civilian population, is a brave and vital effort. . . . A stirring indictment of modern warfare. . . . Madeleine Carroll, Laurel Hardy. Picture is one of those shorties the exhibitors have been complaining about, but although it runs 5 minutes, it's still a lot of taffy stretched to the breaking point."

+ VaVe's S 31 ‘38

"Vivid, poignant and sympathetically directed. The terse dialogue spoken by Fonda at the close stresses the horror, and leaves an indelible impression. Love and loyalty to country is an appealing feature. Picture has much to commend it, and should finish a good amount of business. Mature." S Calif Council of Fed Church Women

+ VaVe's S 18 ‘38

"Because it concentrates on the plight of non-combatants in a warring country, 'Blockade' is a picture of timely interest. Because it too earnestly announces its theme, it loses force. . . . Since the political issues are somewhat hazily outlined, the story is sometimes hard to follow, but there is enough action, realism and emotion to sweep the average audience. Music. Adults."

+ Nat Legion of Decency Jl 3 ‘38

"A & Y: excellent; C: too mature." + + Parents' M p38 Ag '38

Newspaper and Magazine Reviews

"Adults and mature young people." Christian Science Monitor p15 Jl 16 ‘38

"The Legion of Decency classifies it separately with non-committal warning, and the problem of propaganda it presents is, indeed, a new one and one that no other film in the movie houses this month could easily grow much more serious and difficult to handle than that of straight cleanliness, if this powerful means of communication should be turned to less equivocal propaganda for ideological causes. . . . No side is definitely named but the incidents are undoubtedly based on the air raids on Madrid and the besieging of the Basque country. . . . Whatever propaganda there has been in this picture, it is, in fact, with the fact that the movie is unconvincing, prevents its having much potential."

+ Christian Science Monitor p15 Jl 16 ‘38

"'Blockade,' an indignant, almost hysterically, overemotional statement of the war in Spain in particular—is a thrilling, shaking, tensely gripping film. . . . [It is a] film that was not made merely because it is so vocal in its hatred of war. It should be seen because 'Blockade' is, in ad-
BLOCKADE—Continued

dition to all this, a superbly developed melodrama is woven into its fabric to present a gripping, and continuously thrilling, story.” - Jesse Zuniser

— + Film p10 Je 18 '38

"Quite good entertainment,... A curious blend of realism and melodrama, by turns exciting, ludicrous and memorable." - + Film Wdly p23 Je 11 '38

"The picture is magnificently photographed and graphically directed, but it has been unfortunately weakened through employing that standard spy plot of the beautiful girl working for or against her love with the handsome lad engaged by the opposing side." (2½ stars) - Ruth Waterbury

Libby p53 Jl 16 '38

"That 'Blockade' is a straddling job of plot, picture exposition does not keep it from being an engaging and provocative film. It is badly out of focus, with a romantic spy story thrown up against the terrifying realities of the Spanish civil war. Moreover, it works so hard to maintain a purportedly impartial view of that conflict, that it is constantly being drained of dramatic power. At the same time, the offering has enough awareness of the forces at work in the world today and such vigor of treatment that it becomes a photoplay which you 'can not easily forget." - Howard Barnes

— + N Y Herald Tribune p14 Jl 17 '38

"We wish we could give this column's unqualified support not merely to the theory, but to the text, of Mr. Wanger's drama. Unhappily for the latter, we cannot. For the film has a curious unreality considering the grim reality behind it. Our only regret is that the argument was not rendered more dramatically, more convincingly, and with less reliance upon the old spy ring formula. It goes without saying that you will want a look at it yourself." - S. Nugent

— + N Y Times p25 Jl 17 '38

"On the whole, 'Blockade' never quite runs the blockade." - + Newsweek p24 Je 20 '38

"'Blockade' is bedecked with a silly spy plot, it struggles under the handicap of a hashy Rosenweig-Juillet romance. It sways and staggers from too much pretentious and ineffective dialogue. Yet here is timeliness, here is horror, here is emotion. It's a wild picture, but it is a fine picture, and it depicts the picture's faults and makes it something bold and frightening. Credit is due more to the comparative neutrality of other contempororary Hollywood items than to its own imperfect counterpart: but to its unaveraged ugliness and to its conclusion, credit must surely be given." - Katharine Best

— + Screen p18 Jl '38

"'Blockade' is no sensational polcie. Its most effective sequences... are scarcely enough to give the picture top rating, either as document or as drama."

— + Time p37 Je 20 '38

Trade Paper Reviews

"Producer Walter Wanger has done a magnificent job in the handling of this bold and stirring story of the current Spanish conflict. A distinctive and worthwhile film whose controversial nature should assure its box-office success."

— + Film Curb p14 Je 18 '38

BOOLOO. Paramount 60min Jl 2 '38

Cast: Colin Tapley, Jayne Regan, Michio Our & Herbert De Souza. Moro Clark

Director: Clyde E. Elliott

Music director: Boris Morros

Original story: Clyde E. Elliott

Screen writer: Robert E. Walsh

Nine months were spent by a camera expedition in the Malay Straits to provide background for the film. It is the tale of a young man who attempts to prove that the story of his late father concerning an albino tiger is true.

Audience Suitability Ratings

"A: mediocre; Y & C: no."

— + Christian Century p1617 Ag 31 '38

"Exceptionally fine photography, with interesting and educational scenes showing native customs and trapping of wild animals. Family." - Am Legion Penseyary

"It is above average in direction and photography; a spell-binder for all but young children for whom it is too exciting." - Calif Cong of Par & Teachers

"Beautiful jungle settings with exciting and, at times, terrifying scenes of wild animals in their native haunts. Finally-mature." - Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." - DAR

"Exceptionally fine photography and interesting... Though at times harrowing, the scenes of the wild animals and native customs are most interesting." - Gen Fed of Women's Clubs (W Coast)

"Mature," Nat Council of Jewish Women


"Interesting, but a strain on the nerves. Mature." - S Calif Council of Fed Church Women

"The film is entertaining because of the authentic pictures of wild animals in their normal surroundings. It is also a tremendously thrilling though somewhat incredible adventure story. Adolescents and parents, but very exciting; children: harrowing." - Women's Univ Club, Los Angeles

— + Fox W Coast Bul Jl 30 '38

"General patronage." - Nat Legion of Decceny Jl 28 '38

"A & Y: mediocre; C: no." - + Parents' M p30 O '38

BLOND CHEAT. RKO 60min Je 17 '38

Cast: Joan Fontaine, Derrick De Marney, George Kellaway, Cecil Cunningham, Lillian Bond

Director: Joseph Santley

Music: Dave Dreyer. Herman Ruby

Music director: Roy Webb

Original story: Walter Rea & Victor Laaslo

Screen writers: Charles Kaufman, Paul Yawitz. Viola Brothers Shore. Harry S Maisel

Filmed in Hollywood with an almost complete English cast. The story concerns the efforts of a wealthy pawnbroker to break up the engagement of his daughter to a titled Englishman.

He hires an actress to lure the man away from his daughter. This she accomplishes when he falls in love with her.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: perhaps; Y: passable; C: no interest."

— + Christian Century p1617 Ag 31 '38

"Light, enjoyable farcical comedy. Family." - Am Legion Penseyary

"Adults." - Calif Cong of Par & Teachers

"Mildly amusing in a sophisticated way—story lacked originality in treatment, the dialog is uninteresting and the direction poor. Mature." - Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." - DAR

"Mature audiences." - Gen Fed of Women's Clubs (W Coast)

"The supporting cast is a good one but the direction seems stilted and the story ridiculous. Mature," Nat Council of Jewish Women

"Mildly amusing for family audiences." - Nat Soc of New England Women

"Slow moving and confusing. Mature." - S Calif Council of Fed Church Women

— + Fox W Coast Bul Jl 11 '38

"Handicapped by an unpleasant title, this proves to be a fairly amusing comedy. Adolescents, 12-16: little appeal; children, 8-12: too mature.

— + Motion Picture R p4 Jl 31 '38

"A & Y: mediocre; C: too mature."

— + Parents' M p35 Ag '38
“Family—juvenile. The animal stuff, though not unusually graphic and pretty exciting.”

Wkyd Guide Jl 23 '38

Newspaper and Magazine Reviews

“A nightmarish shouter about a hunt for a white tiger among superstitious blacks who are no good enough to meet any real danger.”

— Christian Science Monitor p13 JI 30 '38

“The jungle pictures are good and worth your time. A puzzle will settle for the audience. A water-buffalo battles a tiger, monkeys hop about in trees, snakes glide, etc. You have seen them all before and they are worth seeing again, if you like jungle films.”

Oliver Claxton

Ag 12 '38

“There is considerable wild animal life in ‘Booloo,’ but it does not keep the offering from being a dull jungle motion picture. Perhaps we film-goers have become too accustomed to taking vicarious safaris, spying on elephants and baboons and shooting tigers as they are about to spring on us. In any case, this camera record of Malayan beasts, birds and reptiles is somewhat less than intriguing.

There is a nonsensical story about a white tiger and what are known as ‘weird tribal rites,’ which is more than likely to make you yaw.”

Howard Barns

— N Y Herald Tribune p1 JI 30 '38

“A gem in the jungles of Malaya and on the jungle trails of Hollywood. Elliott’s ‘ Booloo’ effects an exciting and quite entertaining motion picture, and it is to be believed. Probably no more concocted than Frank Buck’s bring-em-back-alive thrillers, which purport not to be real, the Elliott surpasses the Buck in that he captures tigers, studies monkeys, brazen the natives and has time, as well, for a bit of fiction.”

P. S. Nugent

— N Y Times p10 JI 30 '38

“‘Booloo’ has a current absurdity, ‘...’ (It) is the stuff of which the gaps of animal life in the jungle are the only factors to be recommended here, for the picture as a whole is inexcusable. The performances and the scripts are impossibly tincted with brutality. As a novelty it may suffice, but probably will find its most successful market among the juvenile—matinee customers. Family.”

+ Boxoffice p25 JI 23 '38

“Some striking photographic shots of wild animals and natives were procured by Clyde E. Elliott during his expedition into the Malayan jungle but these scenes have been marred with a ridiculous studio-made adventure story and the result is a hodge-podge. As film entertainment the completed picture will be taken seriously, only by youngsters and devotees of serial fun.”

— Film Curb p8 Ag 6 '38

“Designed to please audiences in general, ‘Booloo’ has excellent sequences photographed in the Malayan jungles and good writing holusbolus combined. ... There are some good stunts in the picture, making plenty of thrills for the audience.”

+ Film Daily p5 Ag 1 '38

“Jungle drama that has authentic shots taken in the Malayan wilds, but handicapped by studio-inserted story, ‘Booloo’ needs plenty of strong exploitation to get attention.”

— Boxoffice Exhibitor p17 Ag 1 '38

“‘Booloo’ won’t make them too bad, nor will it make them cheer, being just a zoological collection with a semblance of story and some not so good acting. Plenty okay for the blood-and-gangland lovers, but taxing credulity too much for elders. Will need support in the duals.”

— Variety p15 Ag 3 '38

“If sold as a novelty, after elimination of several Hollywood ‘Who is Hunter?’ type hits, the picture may have some chance to show a return on its coat. Although not without its thrills, the picture should live up to the promised suspense, obviously due to lack of action.”

— Variety (Hollywood) p3 JI 16 '38

BORDER G-MAN, RKO 16min Je 24 '38

Cast: George O'Brien, Laraine Johnson, Ray Whitley, John Miljan, Rita LaRoy

Director: David Howard

Music director: Roy Webb

Screen writer: Oliver Drake

Based on a short story of the same title by Bernard McConville. Second in the George O'Brien series, O'Brien portrays a federal investigator who captures a gang of malpractices who are shipping armaments to a foreign country.

Audience Suitability Ratings

“A Western with a new plot. Performances better than usual for this type of picture. Family.”

— Adults: fair; 14-18 and 8-14: fair. Family, junior matinees. Calif Cong of Par & Teachers

“A Western that will please fans who thrill to stampeding horses, flying bats, expert gunplay and appreciate novelty in treatment. Family.”

Calif Fed of Business & Professional Women’s Clubs

“Good. An interesting, exciting Western. Mature-family,”

DAR

“An exciting drama. Entertaining for all who enjoy this type. Family.”

Gen Fed of Women’s Clubs (W Coast)

“A fairly interesting ‘Western.’ Family.”

Nat Council of Jewish Women

“A good Western with plenty of action, good outdoor scenes, well photographed, logically developed story, good comedy and some new angles to an old theme. Family, although exciting for small children.”

Nat Soc of New England Jewish Women

“Interesting and informative is this picture, although of the crime line theme as so many ‘Westerns.’ Family.”

Calif Council of Fed Church Women

— Fox W Coast Bui Je 25 '38

“Photography of horses being herded through water, some skillful dodging and general dramatic action make the picture entertaining. Adolescents, 12-15; yes; children, 8-12; questionable.”

— Motion Pic R p3 JI 31 '38

“A, Y & C: very good Western.”

+ Parents’ M p28 Ag '38

Newspaper and Magazine Reviews

“An inventive story idea is this, and its incorporation into the present western film does much to freshen up the essentially material upon which the picture, like most of its kind, is built. Plenty of ridin’ and shootin’ goes on ere the final clinch. But the yarn is not stereotyped and it holds the interest.”

Bert HARRISON

+ Hollywood Spec p10 Je 18 '38

Trade Paper Reviews

“While it doesn’t quite measure up to the first in the new George O’Brien series, due chiefly to a script which strains too hard for novelty, this fast-paced Western will give action fans their money’s worth and can be counted upon to register with satisfaction. Family.”

— Boxoffice p25 Je 18 '38

“George O’Brien appears in enough of these, he will again have a top-rate western draw. He appears young enough; he has a terrific build, an apparently terrific fighting manner;
BORDER G-MAN—Continued

he has a clear, pleasant appearance, voice; he should satisfy children, women. Estimate: top-notch neighborhood Western.

- + Variety p35 Jl 30 '38

"There are few new things about Westerns anymore, but there is one different approach evident in 'BORDER G-MAN.' ... It makes it come out more than usually interesting and a cinch entertainer. ... More Westerns like this would be pleasantly received.

+ Variety p13 Jl 20 '38

"George O'Brien, whose name has so long figured as a box-office draw, has been a future feature because of poor vehicles, finally has found proper production in 'BORDER G-MAN.' Under his new RKO contract, this is the best O'Brien picture in several years, and will do much toward stirring a renewed interest in the outdoor star."

+ Variety (Hollywood) p3 Je 10 '38

BOY MEETS GIRL. Warner 80-85min S 3 '38


Director: Lloyd Bacon


Music director: Leo F. Forbstein

Screen writers: Bella Spewack. Samuel Hoffenstein

Based on the play of same title by Bella and Samuel Spewack. Satirical frolic at cowboy actors. Hollywood produced by Finicky years and second-rate. Puns, writing are used as laugh producers in this comedy. A Hollywood studio ofter wails James Cagney and Pat O'Brien, scenarioists, that she is to have a baby. They decide that the baby shall be starred with a fading cowboy star. After the one catches the astute titled English extra player, the scenarioists first tired are later rehired after they break up a premiere performance.

Audience Suitability Ratings

"A: amusing of kind; Y: better not; C: no." +

+ Christian Century p1047 Ag 31 '38

"Good. Adults." DAR

+ + Fox W Coast Bul Jl 30 '38

"Amusing for adults." Calif Cong of Par & Teachers

"An hilarious, nonsensical sophisticated satire on Hollywood, a quickly-witted one becomes dizzy—the dialogue so clever and unexpected one will have to see it twice to appreciate it. Many inimitable. Federal of Business & Professional Women's Clubs

"A new high is reached in clever, scintillating screen dialogue in this riotous satire. ... Perspicaciously cast, and played to the hilt, each performer scores a personal triumph. Exceedingly satirical humorous situations, able direction, making hilarious entertainment. Mature." Nat Council of Jewish Women

"Fairly amusing, rather overdone, light comedy satirizing studio activities. Class B with weak continuity. Adults." Nat Soc of New England Women

"The dialogue is clever but confusing at times, the delicate situations are carefully handled. Only suitable for adult entertainers. S Calif Cong of Red Cross Women

+ Fox W Coast Bul Ag 6 '38

"This hilarious satire on Hollywood, so popular on the stage, is literally translated to the screen, and the laughs depend on the dialogue which is fast and caustic. ... The treatment is broad, even daring. It may offend some, for the choice of subjects is far from subtile. ... It is intended for laughter, and the audience may be for the most part uninitiated. Adolescents, 12-15: not recommended; children, 8-12: no."

+ + Motion Pic R p4 Ag '38

"Adults"

- + Nat Legion of Decency Ag 4 '38

"A: excellent; Y: very mature; C: no."

+ + Parents' M p30 O '38

"Family. Outstanding. More like a play than a movie, but extravagantly funny entertainment."

+ + Wkly Guide Jl 30 '38

Newspaper and Magazine Reviews

"Bright in spots, the casting is uneven. Adults and young people."

- + Christian Science Monitor p15 S 10 '38

"If you want a few snappy answers, fast horseplay and ribbing of the movies, especially script writers, see 'Boy Meets Girl.' ... Outside of the gags and the impudence, there isn't much to it. James Cagney gives one of his best performances." Philip Hartung

+ + Motion Pics p565 S 8 '38

"Unexpectedly, the picture retains much of the madcap gaiety and Hollywoodian insanities of the original. The vehicle is slower and comedy but soon gathers speed, momentum, lightness, and wit—leaping from the embarrassing forced humor and whimsies of its now few red in quicker, faster, more genuine comedy and solid laughs—finally whipping to a fine frenzy in its composite final shot."

John House

DIGEST of the MOVIE PICTURE REVIEW DIGEST

"[It] is a very funny picture, one of the best comedies of the year. ... The comedy comes to the screen as one of the pictures you must see."

+ + New York Sun p5 Ag 6 '38

"The Spewacks' gay and impudent comedy of Hollywood doings, 'Boy Meets Girl,' is just as gay and impudent as a novel. The authors have turned their stage hit into a fluent and fast-paced script, Lloyd Bacon has directed it with verve, and James Cagney has been at his best in the role which James Cagney, Pat O'Brien and an excellent assisting cast. ... The film is broad, perhaps a bit too broad, but in my mind it adds up to an engagingly boisterous and mirthful entertainment." Howard Barnes

+ + Time p74 S 3 '38

"The Spewacks' playfully light comedy comes to the screen as 'Boy Meets Girl.' ... Along with Pat O'Brien, he upsets the whole studio, makes Hollywood seem far wilder than even the wildest dreams of those who never saw it, and never letting down a moment, helps to make this one of the successful films of the season. ... The Spewack play just blooms on the screen. Personally I think it's far funnier than it ever was on the stage, which may seem strange, as the screen version—also by the Spewacks—closely follows the original version." John House

+ + New Yorker p52 S 3 '38

"'Boy Meets Girl' is faithful to its source and adds a gay and impudent comedy of Hollywood and the mental giants that make movies. It is essentially a hilarious series of episodes and encounters with theSpewacks'Presley, Cagney and O'Brien, a trio of dynamite and impudence who have done so much to make Hollywood what it is today. It is a picture that is broad, but broad and clever, and I would very much like to see it upstaged by the Spewacks again."

+ + New York Sun p22 S 8 '38

"Everything is fast and funny—from the script to the edited print, from the smallest bit to the principal roles, from the sound-effects to the direction. A few of those beautifully bawdy lines have been placed on Mr. Hay's shelf, but their lack is made up for with resourceful gag invention. Oh boy."

+ + Stage p96 Ag '38

"'Boy Meets Girl' goes like a house afire when James Cagney and Pat O'Brien are expounding their Boy-Girl theory of cinema. ... This is a better Brice Lester movie than 'Boy Meets Girl,' an inclination to dawdle sets in. ... It is a very fine picture. It hit the critics on the last week, on the question: Was the play better on screen or stage? critics came to no concerted conclusion, felt sentimentally inclined to favor the Broadway version."

+ + Time p32 S 5 '38

Trade Paper Reviews

"This brings the dynamic and versatile Jimmy Cagney back to the screen at his very best in a picture that is a new high comic raucous screwball comedies. ... The motion picture studio background and the burlesquing of picture-making gags, plus the screenplay and excellent cast, should assure its
MOTION PICTURE REVIEW DIGEST

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being a laugh riot among sophisticated city audiences, but its boxoffice fate in the hinter- lands is doubtful."

"When Hollywood attempts to be a good sport and kid itself cinematically the results are apt to be disastrous, ... The trouble with the picture, however, is that there is virtually nothing in it which anyone can believe, entirely the fault of the production and the direction of the director, the actors, and the technical crew. ... When this picture still was a play on Broadway, it was concluded that the entertainment plus audiences, the being bred to the picture. ... It seems that the picture and boxoffice ..

"[It] brings to the stage success of the same name. ... A good fast comedy, this should more than please any type of audience. Preview audience reaction was splendid. Esti- mate: box office." +

"Phil A. Exhibitor p103 Ag 1 '38"

"[It] suggests that box office success. It does not approximate the ripsnorting cliche of the play original by the Spreckaus, who Joe- breened and then given. Whether the fault lies in some of the denaturing, or the idea of a film poking fun at the picture business, does not finally disprove, but the fact remains that the picture version of this comedy classic is a little more than adequate. Its box-office will be satisfactory, but not secko." +

"Variety p18 Ag 31 '38"

"This rowdy farce, moulded faithfully from the immensely popular Broadway play, plus the Cagney and O'Brien names, spells box office and box office coin up to the best values in comedy, direction, playing and writing. It measures up as capital Class A." +

"Variety (Hollywood) p3 Jl 19 '38"

BOYS TOWN. MGM 96-98min S 9 '38


Director: Norman Taurog

Music: Edward Ward

Original story: Dore Schary. Eleanor Grif- fin

Screen writers: John Meehan. Dore Schary

This is based on a real life institution, Father Flanagan's community near Omaha, Nebraska, devoted to the rehabilitation of wayward boys. In the film Spencer Tracy is the priest and Mickey Rooney an incorrigible lad who after al- most wrecking the entire plan of the community is brought to see the light. A Guide to the discussion and appreciation of Boys Town, prepared by the National Council on the Prevention of Juvenile Delinquency, is ob- tainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"General patronage."

"Nat Legion of Decency S 15 '38

"Family-Juvenile. Outstanding. Spencer Tracy makes it very vivid and human, and the pic- ture, besides being swell entertainment, has practical and educational recommenda- tion for schools, libraries and churches."

"Wkly Guide S 10 '38"

Newspaper and Magazine Reviews

"The case of the gutter urchin has been handled with sympathy and considerable power in 'Boys Town'. ... If the picture leaves some- thing to be desired it is because it is heavily upwardly sentimental, and has a highly melodramatic ending. Thanks to Norman Tau-

rug's skillful direction and the generally straightforward performances, though, it still is a provocative and sometimes moving offering. Certain passages with demonstrative impact that the screen can turn out shows which are well

satisfactory, as well as entertaining. 'Boys Town' is born. "— Film Daily

"N Y Herald Tribune p16 S 9 '38"

"'Boys Town' gets off to a grand start and it keeps right on going. There are no surprises to the fact that Mickey remains the fresh little mug with his guard up against Spencer Tracy's Father Flana-
nagan. There are the other influences of the home. It loses ground and never entirely re-
gains it when the script writers discover they have a nerve. Mickey is not going to come except by resorting to artificial plot leverage... It manages, in spite of the embarrassing senti-
ments of its closing scenes, to be a con-

siderably interesting and frequently touching motion picture. "— F. S. Nugent

"N. Y. Times p26 S 9 '38

"Your interest in the sketch may depend largely upon your enthusiasm for Mickey Rooney's. It is a treat for the old 'enlightened at times by an underworld jolt." John Mosher

New Yorker p79 S 10 '38

"Mickey Rooney, when he doesn't lapse into extravagant mugging, gives one of his most convincing performances; the same is true, particularly the child actor, Gene Reynolds, Frankie Thomas and Bob Watson—is almost as good as you would expect through the familiar skirts the implausible when it becomes involved with gangsters and a bank robbery, 'Boys Town' is still a no-nonsense film. ... It is a

leavened with humor, hokum, and sentiment."

"Newsweek p23 S 19 '38

"[It] presents its subject with commendable simplicity. ... Final sequence in the picture, with characteristic fidelity to fact, leaves Father Flanagan's community, or rather 'Boys Town's, population to 500 and hoping to get the neces-

sary funds by prayer—to which cinematic dualism makes this picture may well turn out to be the answer."

"Time p145 S 12 '38

"Trade Paper Reviews

"The most human and thoroughly en-

tertaining sociological documents ever to be impressed in celluloid, this feature will dip deep into the hearts of theatre patrons of all ages and classes and should dip comparably deep into boxoffice grosses to roll up the, profitable grosses so splendid a feature merits." +

"Boxoffice p21 S 10 '38

"Here is a picture containing entertainment value that will appeal to every type of audience. 'Boys Town' has entertainment value plus, with a touch of brilliancy, splendid directions and a swell cast on the screen. The story is taken from true life, and it is told in simple fashion, with mov-
ing direction, and bringing tense moments in a comedy that will bring gales of laughter, but the various veils of the picture have never been confused. ... The action is fast and the story hits hard."

"Film Daily p11 S 6 '38

Reviewed by C. S. Armstrong

"Motion Pict Daily p2 S 2 '38

"'Boys Town' should go to town for the ex-

hibitor alert to its tremendous exploitation poten-
tialities as a didactic and boxoffice powerhouse. Moreover it is a production that should build goodwill for the whole industry. Though an in-
tangible instrument for the Catholic church, it has considerable mass appeal and is gripping entertainment most of the time. ... 'Boys Town' has been given publicity in newspapers and on the radio. Picture should gain the support of all church groups in individual communities. The editors of the newspapers should carry the story to a point where it will hold up from then on with word-of-mouth as well."

"Variety p12 S 7 '38

"A significant thing happened at the preview of 'Boys Town,' indicating the heart appeal and probable box office faring of this unusual pro-
duction. The high point of the screening, the courage-

ous, unsellable impulses of men and boys, time after time was applauded as no picture in years has been approved. This spontaneous outburst
BOYS TOWN—Continued
is the keynote to the showmanship the offering represents and to the kind of showmanship which may well "boycott" next season's smash money makers. . . . It has excep-
tional grosses written all over it.

+ Variety (Hollywood) p9 S 2 '38

BREAKING THE ICE. RKO 80min Ag 25 '38
Cast: Bobby Breen, Charles Ruggles, Dolores Costello, Robert Barrat, Dorothy Peter-
sen, Junior Durkin, Billy Gilbert. Charles Murray, Irene Dare
Director: Edward F. Cline
Dance director: Dave Gould
Music and lyrics: Frank Churchill, Paul Webster, Victor Young
Music directors: Victor Young, Abe Meyer
Original story: Fritz Falkenstein. N. Brew-
ster Morse
Screen writers: Mary McCall, Jr. Manuel Seff, Bernard Schubert
A musical film with an ice skating rink for background. Bobby portrays a Mennonite boy who is subjected to theft and circumstance and his father, Charles Murray, to earn money for his singing in a skating rink.

Audience Suitability Ratings
"General patronage."
+ Variety Legion of Decency S 8 '38
"Family. Friends of Bobby Breen will find all the pleasure they want in this story. Skat-
ing fans will enjoy the new star, Irene Dare, infant prodigy on the ice."
+ Wky Guide S 3 '38

Newspaper and Magazine Reviews
"Even the children will consider 'Breaking the Ice' their softest 'puff.' It's thetdium is only broken by Bobby Breen's sweet singing about happiness and the sunny side of things, and by five-year-
old Irene Dare's ice skating," P. T. Hartung.
+ Commonweal p534 S 16 '38
"Sol Lesser comes through with Bobby Breen's best picture to date, one notable for
downright cleverness in story, direction and acting. As shown in preview, 'Breaking the Ice' needs cutting in a few spots."
+ Hollywood Spec p10 S 3 '38
"Soprano yodelings by nebbi Bobby Breen
and fancy skating by five-year-old Irene Dare accompany a mildly funny comedy about Penn-
sylvania Mennonites."
+ Time p46 S 12 '38

Motion Picture Review Digest
"Elevated to above-par entertainment rating by the whimsical appeal of an unusual story and locale. While Master Breen is starred and better or worse than in his previous theatrical sallies—with the usual contribution of highly acceptable vocal offerings—It is the di-
minutive Alas Dare, as promising a monopet as ever made a camera debut, and her dexterity with the flashing blades that completely steal the picture.
+ Boxoffice p31 S 3 '38
"Opening in the Mennonite hills of Pennsyl-
vania the story moves dully along the way until young Irene Dare appears, and then comes the greatest surprise that your reviewer has received in a while. It is hard to imagine Bobby Breen as a Mennonite; secondly, Charlie Ruggles is hardly true to the money-grubber the lines picture him to be. And sad to say, the plot is so thin you don't even see it...

+ Variety Legion of Decency S 10 '38
"Top performances by Bobby Breen, five-year old Irene Dare, a skating sensation, and Charles Ruggles, plus fine direction by Edward F. Cline, add up to excellent entertainment."
+ Film Daily p7 S 1 '38
Reviewed by Roscoe Williams
+ Variety Daily p8 Ag 25 '38
"Moderately engaging little yarn. . . Too slim for solo-billing, but totals enough steam for the duals. Cast is strong on performance, but has only mild name draw. Major flaw in 'Breaking the Ice' is its structural. The dramatic portions at the start and finish of the picture are admirably done, catching the quaint-
ness of the Old World backwater in rural Penn-
sylvania. . . When the scene shifts to Philadel-
phia and the New York rink show, however, it
becomes just another Hollywood programmer—and not a very good one at that. This is more obviously the case if you'll take a view in the authenticity of the rest of the picture."
+ Variety p12 S 7 '38
"The best of the Breen's. What previous Breen picture have done at the box office, this one may be counted on, and better. Direction is commendably restrained, avoids the obvious and builds the main char-
acters most entertainingly through the simple plot."
+ Variety (Hollywood) p8 Ag 23 '38

BULLDOG DRUMMOND IN AFRICA.
Paramount 60-62min Ag 19 '38
Director: Roy William Neill
Music director: Boris Morros
Screen writer: Garnett Weston
Based on the novel, Challenge, by H. C. 'Sapper' McNelle. A mystery story.

Audience Suitability Ratings
"A: hardly; Y: perhaps; C: no."
- Variety Christian Century p1005 Ag 24 '38
"Mediocre. Blood-curdling isn't incident. Mu-
ture."
+ Fox W Coast Bull I 10 '38
"A little-than-usual chapter in this series, though much too exciting for children. Mu-
ture."
Am Legion Auxiliary
"Adults: a matter of taste."
Calif Cong of Par & Theatre
"This picture has more melodramatic action and less suavity than preceding ones of the series. Direction is well adapted to bring out the tensesness, the suspense and mild comedy. . .
There is much gun play, tense scenes with man-
eating lions and later an exploding plane. Adults."
Calif Fed of Business & Professional Women's Clubs
"Thrills, comedy, and harrowing episodes are intertwined throughout. Mature."
Nat Coun-
cil of Jewish Women
"Well photographed, with good characteriza-
tions, effective film begins dramatically and holds the interest throughout. Details of
threatened torture will prove too harrowing for many. Mature."
Nat Soc of New England Women
"Too nerve racking for children. Mature."
S Calif Council of Fed Church Women
+ Calif News Ag 6 '38
"Adults."
S Calif Council of Fed Church Women
+ Variety Legion of Decency Ag 18 '38
"A: fair; Y: possible; C: no."
+ Parents' p30 O '38
"Family, Slick if improbable melodrama."
Wky Guide Ag 6 '38

Newspaper and Magazine Reviews
"Adults and mature young people."
Christian Science Monitor p15 Ag 6 '38
"'Bulldog Drummond in Africa' is just what
you'd expect from this series of frankly Grade-
B melodramas."
+ Eureka Ag 30 '38
"One of the best of the Drummond series, the
plot gets off on an amusing note of whimsy. Many of the scenes possess a finesse unusual for a picture of the thriller type. . . . [The] direction of the unit holds the audience and effect from these scenes and has given the picture as a whole a smoothness and ease of movement. . . . as good note. There are
also a few that are in the script which one might wish he had used his directorial authority to improve.
+ Hollywood Spec p16 Ag 6 '38
"The film immediately strikes a sympathetic chord. As far as the acting goes, the picture is unimpeachable. 'Bulldog Drummond in Africa' at least offers a serial at one sitting."

**Variety**

+ N Y Herald Tribune p13 Ag 26 '38

"It is generally accepted that a grain of salt must be initially applied to any picture which has to do with international spies. But this morning's recommendation is that the audience go to see 'Bulldog Drummond in Africa'—if at all of a precise turn of mind—should take along a whole box and keep shaking it until the entire picture. In that way the full and wholesome flavor of a fabulous but exciting film may be enjoyed. As adventure pictures go, this one is on the fair side."

**Esley Crowther**

+ N Y Times p15 Ag 25 '38

"I thought this 'Bulldog Drummond' a rather good one, brisk, active, with lots of travel, bombs, and some beautiful escapes."

**John Mosher**

+ New Yorker p52 S 3 '38

**Trade Paper Reviews**

"The feature is ably produced, directed at a fast clip and is adequately cast. [It] will prove highly acceptable as program material in the spots toward which it is aimed."

**+ Film Curb** p8 Ag 27 '38

"All in all time does pass fairly fast while viewing the show, and there are good scenes and some good lines. For an old-fashioned audience that is looking for just a pastime show, this will serve. It is far from being the weakest of the series. It has a lurid side of the blood and thunder usually found. Conclusion: Neither arousing nor deadening, this one failed. The audience of the children will find this film excellent performances from his principals."

**+ Film Daily** p6 Ag 1 '38

Reviewed by Vance King

**Motion Pic Daily** p4 Ag 1 '38

"Better than previous efforts in the series, this is a real thriller. Estimate: fast moving Drummond programmer."

**+ Phila Exhibitor** p167 Ag 1 '38

"[It is] an engaging adventure. The picture is a far bigger and more challenging offering, and the cast is capable and the action fairly fast and diverting. Therefore, as a secondary support, it should prove okay."

**+ Variety** p10 Ag 31 '38

"This has more melodramatic action and less of the children's证for Drummonds, comparing well with the established standard and offering proved program fare. It may not make new addicts for the tenacious detective who is constantly competing for honors against Scotland Yard, but it will satisfy the old clientele.

**+ Variety (Hollywood)** p3 J1 27 '38

C

**CAREFREE.** RKO 80min S 2 '38

**Cast:** Fred Astaire, Ginger Rogers. Ralph Bellamy, Luella Gear, Jack Carson. Clarke & Kolb, Franklin Pangborn, Kay Sutton

**Director:** Mark Sandrich

**Dance director:** Hermes Pan

**Music and lyrics:** Irving Berlin

**Music director:** Victor Baravalle

**Original story:** Marian Ainslee, Guy Endore

**Screen writers:** Allan Scott, Ernest Pagano. Dudley Nichols, Hagar Wilde

Astaire portrays a psychoanalyst who is in love with his patient, Ginger Rogers. Ginger thinks she loves Ralph Bellamy. After hypnotic experiments and a diagnosis of a case Astaire wins her. The film introduces a new dance, "The Yam," to follow in the footsteps of "The Continental" and "Carioca."

**Audience Suitability Ratings**

"A: good of kind; Y: amusing; C: perhaps."

**Christian Century p167 T 7 '38**


**DAR p68 S 3 '38**

"General patronage."

**Nat Legion of Decency S 1 '38**

"Family. Outstanding. Highly amusing story: nicely blended with dances and Berlin lyrics."

**+ Wkly Guide** Ag 27 '38

**Newspaper and Magazine Reviews**

The latest Astaire-Rogers show, the festival with some novel twists in the plot to add to the pleasure of the hoofing. Family."

**+ S.C. Monat** p15 Ag 27 '38

"It's a light, wind-blown sort of comedy with swell tunes by Irving Berlin, some first-rate dancing by Fred Astaire and Ginger Rogers, and a believably Alfred Hitchcock sort of a plot takes a couple of satirical pot shots at psychiatrists... The story has little more depth than most Astaire-Rogers pictures and is likely to be taken too seriously."

**Philip Hartung**

**+ Commonweal** p505 S 9 '38

"Pack again as a team, Fred Astaire and Ginger Rogers will be given a cordial welcome wherever `Carefree' is shown. An Astaire-Rogers picture is like that, as close in style as it is different from the others. Ginger and Rogers that it does not matter greatly what else is in it. This time they appear in a gay, frothy story that under the able direction of Mark Sandrich trips along merrily, and is enriched by the dancing that the two stars have done together on the screen."

**+ Hollywood Spec** p9 S 3 '38

"Although the ensuing slapstick complications aren't the same, and this film is still the funniest, it provides the usual Astaire-Rogers musical manner. The incorporation of a second feature, a part produced by Ralph Bellamy, is perhaps a little distracting."

**Newsweek** p20 S 12 '38

"Like all films in which Fred Astaire has figured prominently, `Carefree' is important for its melancholy songs and its brisk, high-spirited dancing. The farce between the dances, however, is sliced paper-thin... Astaire exhibits his skill with a stickle while tap-dancing furiously."

**Time** p32 S 5 '38

**Trade Paper Reviews**

"While the picture leans more toward comedy and continues in that vein, it should draw them co-starring vehicles, and albeit it falls to attain the high marks of their previous best. It is sure to win the interest and patronage their well-earned and joint popularity assures, because it certainly adds up for a place among the best musical offerings coming from the Hollywood studios in recent months."

**+ Boxoffice** p21 S 3 '38

"Just what its title implies: a pleasing, happy-go-lucky comedy that should be a box-office bonanza. Astaire and Miss Rogers are together again for the first time in two years. It is the happiest dance combination we know. RKO played up to keep it that way. It's darn good stuff."

**F. W. Ayer**

+ Film Curb p16 S 10 '38

"This is easily one of the best of the Astaire-Rogers pictures. It has been directly directed by Mark Sandrich and is amusing at all times. Astaire has never danced better, nor used more original dance settings. Ginger Rogers as the ecstatics very solidly in a role that allows her to show her ability to dance and her acting ability."

**+ Film Daily** p4 Ag 30 '38

"Fred Astaire and Ginger Rogers, reunited in `Carefree,' with an Irving Berlin set of four good songs and a story that is a smoothly written as heretofore, delve into psychoanalysis for their show. The results may inspire some to wonder if the psychologizing shouldn't have started in the studio. It's a disappointing story and the stars alone may save it. Word-
CAREFREE—Continued

of-mouth will be poor. Paradoxically, some of the comedy highlights are ultra, but in too it doesn’t mesh and leaves the auditor bewildered at this neo-Muckammell plot.

— Variety p31 Ag 31 ’38

“Here comes another Astaire-Rogers hit show for big business in the reunion of the dance stars. It’s not the sort of show that will hit ‘Top Hat’ and ‘Gay Divorcee’ and presents a toss-up for top honors as amongst these three. Re- forming the good and wholesome ethics of ad- duced customers to see Fred Astaire and Ginger Rogers together again after each has had a flog in the past but less than promising."

+ + Variety (Hollywood) p3 Ag 25 ’38

THE CHASER. MGM 75min JI 29 ’38


Director: Edwin L. Marin

Original story: Chandler Sprague. Howard Emmet Rogers


Filmed five years ago as ‘The Nuisance,’ starring Missors Lee Tracy and Charles Burrell. A shyster lawyer frames damage suits against utility companies and is snapped by a stool pigeon which is eventually nabbed by the police.

Audience Suitability Ratings

“Mediocre. Amusing dialogue. Mature.” DAR

— + Fox W. Coast Bull JI 30 ’38

“For mature audiences only. A surprise end- ing is not sufficiently mediocrity.” Cali. Cong of Par & Teachers

“Unfortunately, the story is so amably pre- sented and the cast so well selected, one is apt to try to remember questionable ethics of justifying the use of dishonest tactics, even though the cause is worthy. A ridiculous Fed of Business- men & Professional Women’s Clubs.

“Mature.” Nat Council of Jewish Women

“Social comedy with a well chosen cast and human interest.” Nat Soc of New England Women

“Mature.” S Calif Council of Fed Church Women

+ + Fox W. Coast Bull Ag 6 ’38

“Adults.”

Nat Legion of Decency Ag 4 ’38

“A: good; Y: mature; C: no.”

+ Parents’ M p30 O ’38

Newspaper and Magazine Reviews

“The story provides many moral situations, which Director Edwin L. Marin has handled with punch and humor, and the result is an amusing picture, though it leaves not alto an altogether pleasant aftertaste.” Bert Haren

+ — Hollywood Spec p15 Ag 6 ’38

“Not to be too harsh with a remake, it can be said that ‘The Chaser’ has retained enough of the original show’s zest to make it a moder- ately beguiling playbill. If you saw ‘The Nuisance’ you are likely to be disappointed in watching the action take shape screen less adroitly than it once did. Otherwise, the chances are that you will be moderately entertained. In ‘The Chaser’ an entertaining motion picture has been copied faithfully and the result is very definitely a copy.” Howard Barnes

+ N Y Herald Tribune p10 Ag 3 ’38

“Not only would ever suspect that the age- crusted plot . . . could be made entertaining at this late date. It is a story which is as old as any play—certainly as old as the sound films. But—dressed up by the nimble wits of [the screen writers] the old skeleton has jumped out of its box this time in a surprisingly light- hearted rig. . . This ‘Chaser’ has all the smooth- ness of a 100-proof article. Well, 90-proof, any- how. Not a Crockett of those days of yore . . .”

+ N Y Times p15 Ag 2 ’38

“I recommend ‘The Chaser,’ a simple, definite story in which neither our ulcerous ambulance- chasers, if you hadn’t guessed.” Russell Ma- loney

+ New Yorker p45 Ag 13 ’38

“Notable, if at all, for Lewis Stone’s per- formance as the shyster hero’s whiskey-topping doctor.” Time p32 Ag 22 ’38

Trade Paper Reviews

“Metro adds another to its list of brisk, workmanlike program offerings in this com- mendable sequel. With the same sustaining expose of the ambulance-chasing racket. It is well mounted, briskly directed and played to the hilt by some good performers. A satisfying program comedy—for general audiences.”

+ Boxoffice p31 JI 30 ’38

“As it may imply, this is a fast-moving comedy plentifully sprinkled with laughs and acted in an exhilarating fashion by a capable cast. A thoroughly entertaining program comedy—for general audiences.”

+ Film Curb p7 Ag 6 ’38

“The film carries plenty of unusual thrills, excitement and all-around punch.”

+ Film Daily p5 Ag 8 ’38

Reviewed by R. W. Weaver

+ Motion Pic Daily p5 Ag 1 ’38

“Pleasing programmer, with human drama comedy, this is a good builder-upper for young O’Keefe.”

+ Phila Exhibitor p167 Ag 1 ’38

“Satisfactory programmer. Has fairly good plot, workmanlike script, capable direction and lucid acting though weak at marquee ratings. Okay for the duals.”

+ — Variety p12 Ag 10 ’38

“This is not only an explicit expose of the ambulance chasing racket but is also, paradox- ically in effect at least, a brief for shysters. The ethical matters involved are so pronounced and so essential a part of the narrative as to claim exhibitor’s special attention in relation to his clientele. Laughter, comic angles on nefarious practices, are a mighty whitewash with the average picture audience. There is much comedy in the treatment of the tale, and that may cure whatever ills the offering has, from this standpoint . . . Picture stacks up as suitable for the support spot on the duals for adults.”

+ — Variety (Hollywood) p3 JI 23 ’38

CITY STREETS. Columbia 62min JI 1 ’38


Director: Albert S. Rogell

Music director: Morris Stoloff

Original story: I. Bernstein

Screen writers: Fred Niblo, Jr. Lou Breslow

This is a tale of the tenement district in New York. Poor Edith is portrayed as a pushcart peddler who cares for a crippled child, Edith Fellows, when her mother dies. The girl is taken away from him by the welfare authorities after he has spent all his funds for an operation for her. Carrillo becomes ill and despondent and is cured by the sight of the little girl walking to his bedside after the successful operation.

Audience Suitability Ratings

“A: poor; Y: hardly; C: too sad.”

— Christian Century p999 Ag 17 ’38

“Good. Mature family.”

— + Fox W. Coast Bull JI 13 ’38

“General patronage.”

Nat Legion of Decency JI 28 ’38

“A & Y: fair; C: possible.”

+ — Parents’ M p31 O ’38

“Family.”

Wky Guide JI 16 ’38

Newspaper and Magazine Reviews

“The writers] cannot be accused of taxing their imaginations while maneuvering out the tale of ‘City Streets’ . . . The result of their com- bined efforts rather reminds one of an old Drug Store Vocal Quartet.”

+ New York World-Telegram & Sun JI

“Family.”

Christian Science Monitor p13 Ag 13 ’38

“Dignified. Well made.”

— Variety (Hollywood) p3 JI 23 ’38

“Dignified. Well made.”

— Variety (Hollywood) p3 JI 23 ’38

“Dignified. Well made.”

— Variety (Hollywood) p3 JI 23 ’38
"Edith Fellows again reveals herself as a young actress of great emotional power... Viewing this film, which, it misses excel-

lence as screen entertainment because it frequently goes overboard into sentimentalities; be-

cause of the same, it is a week with the re-

levant sentimentalities of 'City Streets'...

Persons who can stand to add anything to the

humidity already general over the Middle At-

lantic States will find it an efficient tear-jerker and

that is more, a positive field day—or water
carnival, so to speak—for Mr. Carrillo,

whom everybody loves, of course, though some-
times we wish they wouldn't." B. R. Crider

+ N Y Times p15 JI 25 '38

Trade Paper Reviews

"Produced on a small budget with family

audiences in mind, this programmer is satis-

factory double-bill material for the majority of

situations. Although the emotional sequences will

fascinate Fini Moore sentiment-pa-

trons, it is the delicious Italian comedy and

quaint word-twisting of Leo Carrillo that will

appeal to the general audiences." + Film

Curp p6 JI 30 '38

"Sentimental scenes in pictures are okay, but

this production never gets away from the mood

and becomes a bit tiresome to an audience to

have to cry through an entire picture. Leo

Carrillo plays with his amusing dialect,

but that's about the only bright spot in the

picture." + Film Daily p11 JI 29 '38

"Heavy on the hopsk side, but designed to

got under the skin of the mass, it accomplishes

that purpose. Audience reaction was good. Esti-
mated night audience for the next "moodles." +

Phila Exhibitor p153 JI 1 '38

"Of the program type, but especially good

for hausfraus and winny, younger ladies. Can't

stand the gaff in solo, albeit a fairly well

manufactured film of its type. Story is in it-

self unoriginal, but direction and better than

average dialog elevates it above the corny

side. + Variety p17 JI 27 '38

"Frankly key'd to give the emotions a work-

out, through chuckling comedy and 'hokum

paths to 'hotshot' is a heartbreaker to please the

majority by whom it will be seen... Lack of

name strength and modest production will

have the film key'd for failure. + Variety

(Hollywood) p3 JE 17 '38

COME ON, LEATHERNECKS. Republic

65min Ag 8 '38

Cast: Richard Cromwell, Marsha Hunt, Leon

Ames, Edward Brophy, Bruce MacFarlane

Director: James Cruze

Original story: Sidney Salkow

Screen writers: Sidney Salkow, Dorrell Mc-

Gowan, Stuart McGowan

The story of the first great football star from

Annapolis who upon graduation is offered a hand-

some sum to play professional football. His

father, who is a millionaire, is heartbroken be-

cause he wants his son to follow in his foot-

steps. After a romance, complications from a

sham wedding, etc., the boy decides to win

military glory.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ag 25 '38

"Family." Wky Guide Ag 20 '38

Newspaper and Magazine Reviews

"[It] is an obvious, tedious, almost fatuous

compendium of previous cinema melodramas.

It is not a picture, as it were, but fortunate

in the hands of Edward Brophy, a real funny

man, and Bruce MacFarlane and Robert War-

wick contribute some intelligent straight acting to

keep it from being a complete debacle. How-

ever you look at it, 'Come On, Leathernecks' is

best seen between winks." R. W. Dana

N Y Herald Tribune p17 S 15 '38

"[There is a] thoroughly irresistable small screen

hit when gun-runners in the Philippines.

Criticaly speaking, the victory is not worth the time or the efforts of even one

audience... And that is a tip—take it or

leave it." Holsey Crowther

N Y Times p29 S 15 '38

Trade Paper Reviews

"Republic's latest venture into another branch

of the military service is a minor effort which

should meet with fair boxoffice success at the

subsequent spots. The picture's biggest handi-

cap is a decidedly weak script which bogs down

the proceedings." + Boxoffice p35 Ag 27 '38

"Appeal is to the thrill and juvenile fans with

melodrama trimmings and loose story. The

plot and motivation are rather scrambled and

far-fetched... Richard Cromwell as the proud

hero won over to the Marines is very good, and

with Bruce MacFarlane as the loyal Marine

lieutenant buoy the entire production up despite

its cardboard story and production." +

Variety p12 Ag 24 '38

CONVICTED. Columbia 50min Ag 18 '38

Cast: Charles Quigley, Rita Hayworth, Marc

Lawrence, George McKay, Dana Andrews

Director: Leon Barsha

Original story: Cornell Woolrich

Screen writer: Edgar Edwards

Rita Hayworth portrays a night club dancer

whose brother is convicted of murder. A detec-

tive and the girl find the murder really com-

mitted by a gang leader who operates a night

club.

Audience Suitability Ratings

"A: mediocre; Y & C: unwholesome." +

Christian Century p1077 S 7 '38

"Adults." Nat Legion of Decency S 8 '38

Newspaper and Magazine Reviews

"There are not the franky unamiable pictures

memory of which, nevertheless we shall

always cherish, and from now on one of them is

going to be forgotten... To the non-enthusiast

so engagingly obvious about the way it first

lines up all its nice people on one side and all

its bad people another, then lets the bad

people get the drop, and at the critical moment

has the nice people come marching in with

guns." B. R. Cruze

N Y Times p9 Ag 22 '38

Trade Paper Reviews

"Apparantly conceived, concocted and hatched

in a hasty manner, this action drama shapes up

as meager entertainment... Without the

proceedings tolerable is the beauty of Rita

Hayworth to give this picture the screen in an

together attractive style... the film is unrelenting

of a tepid pace, shy on suspense, and lacking punch

at the end." +

Boxoffice p31 S 3 '38

"This one has been turned out on the same

formula which is on which so many Westerns

are made. Very little attention is paid to veri-

similitude, and in the big climax the hero detec-

tiveriously breaks in with his squad of cops

just in the nick of time to save the heroine.

The formula plot has been done so many times

before, and you know the drill, and there are par-

ticularly new twists to excuse its staleness." +

Film Daily p13 Ag 24 '38

"Mined for lower deck dulls, where it'll need a

hefty running mate. Little to rec-

commend it—trite theme and treatment, quickie
CONVICTED—Continued

production and only so-so performance. Has no marquee draw and will get no word-of-mouth. Only thing in its favor is the running time, 50 minutes—quick fit for double-billing.”
— Variety p12 Ag 24 '35

COWBOY FROM BROOKLYN. Warner 76-80min Jl 9 '38

Cast: Pat O'Brien, Dick Powell, Priscilla Lane, Dick Foran, Ann Sheridan, Johnnie Davis, Donald Reusch

Director: Lloyd Bacon


Screen writer: Earl Baldwin

Based on the play Howdy Stranger by Robert Sloan and Louis Pelletier. Jr. Dick Powell portrays a Brooklyn entertainer who gets stranded in Wyoming and obtains employment on a dude ranch where he is billed as a genuine cowboy although he is morally afraid of animals. He falls in love with the owner's daughter and is exposed by a jealous rival. In order to ride in a Madison Square rodeo, Powell is first hypnotized, loses his fear of animals and takes honors in the event.

Audience Suitability Ratings

“A: mostly stupid; Y & C; probably funny.”
— Christian Century p527 Jl 27 '38

“Highly entertaining musical comedy. Excellent music, clean, wholesome comedy, very fine cast. Family.” Am Legion Auxiliary


“One, nonsensical musical with western background.” California Council of Business and Professional Women Clubs

“Catchy songs and ingenious situations mark this farce. Mature-family.” DAR

“Gay, breezy comedy. An evening of fun for the family.” Gen Fed of Women's Clubs (W Coast)

“Mildly amusing musical comedy. Never for a moment convincing, this bodge podge of foolishness is entertaining because of an excellent cast and good direction.” Nat Leg of Decency of Women

“Hilarious family entertainment.” Nat Soc of New England Women

“A good clean comedy with a light but tangy texture, with good direction and excellent characterization, is fast moving and interesting. Family.” S Caligf Council of Fed Church Women

“Fox W Coast Bul Je 25 '38

“Enjoyment of the film depends on just how sily one feels for the moments. Adolescents, 12-16: yes; children, 8-12: not much interest.” Motion Pict R p6 Jl 38

“General recommendation.”
— Nat Legion of Decency Je 30 '38

“A, Y & C: good.”
— Parents' M p107 S '38

“Family.”
— Vklly Guide Jl 9 '38

Newspaper and Magazine Reviews

“Adults and young people.”
— Christian Science Monitor p15 Jl 16 '38

“Cowboy From Brooklyn” starts off as if it were going to be just another dull, singing western picture. Pat O'Brien, a theatrical producer, shows up. The satire then outstrips itself. [It] moves right along, and you'll like it if you accept it as a fast, rowdy burlesque that is filled with laughs.” P. T. Hartung
— Commonweal p351 Jl 22 '38

“It's a dandy prophylactic for American ballyhoo-mania, mixing its medicine with the syrup of cornbelly music and laughing; the comic, the gagging. It is of the sort that even the best of the movies do not get, in general production, pictures of that sort. The good and the bad are well represented.” Jesse Zunser
— Cue p12 Jl 16 '38

“One hour-and-a-quarter of good fun, plus excellent material. By Dick Powell is the engaging presence of the clever and charming Priscilla Lane, and capable performances by a strong cast, one of whom is distinguishable in a role which is Pat O'Brien and Dick Foran. . . . [It] is not a sophisticated drama; it is a rather wild family burlesque.”
— Hollywood Spec p8 Je 18 '38

“The first half of the film is frightfully dull, but the second half is quite unexpectedly funny. If the material had been distributed evenly, 'Cowboy From Brooklyn' might have emerged as a one-set comedy, rather than a spry, melodic belly tickler. . . . It is, at least, funny.”
— R. W. Dana

“Herald Tribune p11 Jl 14 '38

“Ratings and reviews have displayed the presentation of the scenes could be lettered on the head of a pin. The plot is as old as Mother Goose but the treatment is good. The film is slightly less effective than that seen in high school dramatics. Shame shame.” Katherine Best
— Stage p48 Jl 38

Trade Paper Reviews

“By putting chaps and spurs on the rubber stamp Warner has contrived to make this a welcome deviation from the company's usual formula musicals and the result is a good comedy in which a whirlwind, laugh-laden finish offsets a slow, druggy start. Family.”
— Newsweek p23 Je 27 '38

“This is an uproariously funny comedy that should be given a very quota of laughs in any theater. Lloyd Bacon guided the fun-making and overlooked no opportunities to win laughs. Dick Powell does well in the title role while fast-talking Pat O'Brien was never better.”
— Film Daily p5 Je 14 '38

“Typical mass entertainment, this should do well where other Powell musicals have. Story is familiar. Songs are not marvelous, but comedy, pace make it funny, interesting.”
— Exhibitor p17 Je 10 '38

“There's a comical idea in this filmusical. Not all the opportunities for a different and unusual picture are realized because the farcical situations get out of hand and the actors take to clowning. Star names for advertising are good, consisting of Pat O'Brien, Dick Powell and Priscilla Lane. The boys are on top spot in the duals, but it will need strong support.”
— Variety p14 Je 15 '38

“A few genuine and hilarious laugh spots keep 'The Cowboy From Brooklyn' from bogging down badly like the quicksands of forced farce and generally unfunny anticgs unbecoming to Dick Powell's personality and style of delivery. Picture's pleasantness as aays stay with the laugh and looks like comparatively slim box office.”
— Variety (Hollywood) p3 Je 8 '38
CRIME OVER LONDON. Gaumont British 63min Ag '38
Cast: Joseph Cawthorn, Basil Sydney, Margot Grahame. Paul Cavanagh, Rene Ray, Beatrice Lilier
Director: Alfred Zeisler
Screen writer: Loulou de Wohl
Released in December, 1936, this is the first showing on Broadway. Filmed in England. While American gangsters find the going too tough in the States, they hire themselves to London where they are foiled by Scotland Yard after an ingenious attempt to steal the bonus checks of a large department store.

SEE ALSO issue of December 28, 1936

Audience Suitability Ratings

"Adults.
Nat Legion of Decency Ag '38
"A: 'convincing: Y & C: no."
— Parents' M p31 O '38

Newspaper and Magazine Reviews

"Crime Over London," is a suave, moderately exciting piece of make-believe which sets such a pace for itself that it has very little time to stretch drive. There is occasional suspense...but these sequences are more the result of characterization. The film is not a plot concentration. In many ways, this English treatment of man's criminal tendencies is a reaffirmation of departure from the rather oppressive American stylized form. R. W. Dana + — N Y Herald Tribune p10 Ji '38
Reviewed by B. R. Crisler

"Crime Over London" is not bad at all. Russell Maloney +
New Yorker p16 Ag '38

Trade Paper Reviews

'Tapid British gangster melodrama which suffers mainly from an overabundance of dialogue. Neither do sound recording and photography contribute much relief to the proceedings. A capable cast, however, manages to put this in the average entertainment class."
— Boxoffice p25 Ag '38

"It is a pretty crude piece of work. If taken in a spirit of kidding, American audiences might extract quite a few laughs out of it. But America audiences will not take it in a spirit of kidding. They will only keep comparing it in their minds with so many fine examples of movie pictures done as Hollywood can do them."
— Film Daily p6 Ag '38

"A weak production, not helped by faulty cutting, technical treatment, this is very British, slow, despite attempts at 'Americanization.'"
— Phila Exhibitor p167 Ag '38

CRIME RING. RKO 70min Ji 8 '38
Cast: Allan Lane, Frances Mercer. Clara Blandick, Inez Courtney
Director: Leslie Goodwins
Original story: Reginald Tavner
Screen writers: J. Robert Bren. Gladys Atwater
An expose film of the racketeers who prey on the credulous by fortune-telling.

Audience Suitability Ratings

"A: hardly: Y: not the best: C: no."
— Christian Century p1077 S '38

"A. better-than-average crime picture. Adults."
— Am Legion Auxiliary

"Adults: mediocre: 14-18 & 8-14: no."
Calif Cong of Par & Teachers

"Mediocre. Well-enacted; good social values. Mature." DAR

"Though the plot is heavy, it is interesting and is brought to a satisfactory conclusion. Well staged, suitable locally and convincingly directed. Adults."
Gen Fed of Women's Clubs (W Coast)

"Interesting: Mature." Nat Council of Jewish Women

"Social drama with an involved plot, some good acting and comedy relief. A class B film. Too many murders, too many accidents and too many people are implicated. It is a question whether this type of film does more to expose the possibilities to potential criminals. Adults."
Nat Soc of New England Women

"Aby directed and cast with many new faces, results in a smart performance in a clever and intriguig plot. Interesting to those who enjoy this type. Mature." Calif Council of Fed Church Women

"Fox W Coast Bul Je 25 '38
"Crime Ring" is entertaining of its type...Such pictures, however, are of doubtful ethical value. While they may serve to warn some potential victims they give altogether too much instruction in the art of defrauding the public. Adolescents, 12-16 & children, 8-12: no.
— Motion Pic R p5 Ji '38

"Adults."
Nat Legion of Decency Ji 7 '38
"A: fair: Y & C: unsuitable."
— Parents' M p70 S '38

Newspaper and Magazine Reviews

"Adults and young people."

Science Monitor p13 Ag '38

"As a connoisseur of the Class B production we are happy to assure other collectors of this unraire native art that although 'Crime Ring' has a very familiar ring, it also has a certain engaging quality of amateurishness which, for our part, we esteem more highly than the slick gloss of the average slickly commercial product...It is only fair to add that perverting without the collaboration instinct may find it just a wee bit hard to sit through."
B. R. Crisler
+ — N Y Times p10 Ji 22 '38

Trade Paper Reviews

" Liberally garnished with laughs and a new plot twist, this contribution to the racketeering school stands out even with a budget class and should please the customers."
— Boxoffice p25 Ji 2 '38

"The gangster film receives a new twist in this latest version of the comic-drama which should prove enjoyable to average audiences. As an expose of its 'fortune-telling racket, it has abundant thrill, some laugh-provoking comedy and the necessary dash of romance...Lack of the usual film office may prove a barrier to the college crowd in drawing patrons but the picture will entertain as part of a double bill."

— Film Curb p3 Ji 30 '38

"Fast moving crime story should do nicely in the program spots."
— Film Daily p15 Ji 27 '38

"This is a weak dualler. As melodrama, the story doesn't carry conviction. As comedy it has its moments, but it is in mass vein, which makes it most suitable for neighborhoods where the audience is believable."
— Phila Exhibitor p154 Ji 1 '38

"'Crime Ring' is an expose of the elaborate slap-trap employed by so-called psychics and fortune-tellers in big cities. As such it may squelch careless spending for phony crystal gazers. But as entertainment, the film badly misses its mark. Strictly for the duals."
— Variety p17 Ji 27 '38

"Here is a small budgeteer, leaning heavily toward the dramatic, that is worthy of something more than a mere R classification. For it holds suspense and provides real entertainment from start to finish. 'Crime Ring' has what it takes to win the approval of all types of audiences, with every indication pointing to better than a second position for it in the smaller houses."
+ — Variety (Hollywood) p3 Je 24 '38

MOTION PICTURE REVIEW DIGEST 19
THE CROWD ROARS. MGM 87-92min
Ag 5 '38
Cast: Robert Taylor. Edward Arnold. Frank
Lionel Stander. Gene Reynolds
Director: Richard Thorpe
Screen writers: Thomas Lennon. George
DeLeon. George Oppenheim
A prizefighter becomes entangled in a
dishonest game, develops hatred for his calling,
and in a forced match takes the life of his friend.
From then on the plot situations become
involved. Based on a novel of same title by
George Bruce.

Audience Suitability Ratings
"A: depends on taste; Y: perhaps; C: no."
Christian Century 1p062 2 Ag 24 '38
"Good. Mature." DAR
+ Fox W Coast Bul Jl 30 '38
"Good entertainment for those who like the
type. Mature." Am Legion Auxiliary
"A fast moving, stimulating picture outstanding
as a vehicle for texture, plot and cast. Robert
Taylor gives a realistic, sympathetic performance
with the supporting cast equally good. Wildlife.
Thrilling for adults and family." Calif Cong of Far & Teachers
"Mature." Calif Fed of Business & Profes-
sional Women's Clubs
"Interesting for fight fans. Mature." Nat Soc
of New England Women
"Mature." S Calif Council of Fed Church
Women
+ Fox W Coast Bul Ag 6 '38
"General patronage."
Nat Legion of Decency Ag 11 '38
"A & Y: excellent; C: too mature."
Parents' M 331 O '38
"Family. A cleverly devised romantic melo-
drama that should interest both fight-fans and
people opposed to prize fighting." + Wkly Guide Ag 6 '38

Newspaper and Magazine Reviews
"Adults and young people."
Christian Science Monitor p15 Ag 20 '38
"Another picture that is bound to please a
larger picture audience than the 'Crowd Roars.'
The picture has strong stuff and some good fights
even though its history is a bit on the weak side.
It is at times too closely patterned after 'Kid Galahad.' Fortunately the 'girl'
angel isn't over-emphasized, except for one
lovable throwback who thinks Mr. Taylor
just as wonderful in 'tails' as in tights." Philip
Hartung + Commonweal p430 Ag 19 '38
"With amazing disregard for the great lover
tradition, Robert Taylor does an excellent job
in this as a prize fighter with a mighty right...
Where the picture scores, and heavily, is in
the general fight background and the types it
introduces. The Guy Clarkston
Cue p9 Ag 13 '38
"The plot is familiar hokum, but the telling is
glorious; the acting and dialogue first-rate.
Gogarty's unoriginal entertainment." + Film Wkly p21 Ag 27 '38
"Robert Taylor as the prize-fighter in 'The
Crowd Roars' gives one of the most striking,
purely masculine performances seen on the
screen in a long time. The surprising thing
about Bob's appearance is the proficiency he
displays in the several prize-fight sequences
the picture contains. . . . If you like prize-fights you certainly will like 'The
Crowd Roars.' It is by long odds the best picture of
the sort the screen has given us."
+ Hollywood Spec p11 Ag 6 '38
"Vivid, heartless, cruel—and very well done.
Plus Bally Russell in prize-ring trunks."
(3 stars) Beverly Hills
Liberty p61 S 10 '38

"The campaign to make Robert Taylor a
major motion picture star has carried to somewhat ex-
treme lengths in 'The Crowd Roars.' If you
are keenly interested in just how virile he can be,
just how much he's got, the show is intriguing. If you
are looking for a genuinely entertaining prize-
fight picture you are likely to be disappointed."
Howard Barnes
+ N Y Herald Tribune p8 Ag 5 '38
"If you can visualize Robert Taylor as a
prize-fighter known as Killer McCoy, you won't
find him too difficult to accept, though some
viewers may object to the idea of 'The Crowd Roars.'
The result is good cinema—a commodity which, in the main, has
little or nothing to do with life." B. R. Crisler
+ N Y Times p11 Ag 5 '38
"A good deal of time, money, and thought
has obviously been put into this production,
the ritual of the prize ring is interestingly
handled, and the story is a good, slashing melo-
drama. It just doesn't add up right, though."
Russell Maloney
+ New Yorker p17 Ag 13 '38
"While 'The Crowd Roars' adds to its high
score with several excellent characterizations by
Frank Matsumura. Edward Arnold, and Lionel
Stander, nevertheless Robert Taylor's perform-
ance manages to stand out. The actor who
was once a prize fighter is simply and delightfully
as the Taylor who loved Garbo in 'Camille' brings
a conviction to his two-fisted role that makes it
the most satisfying job of his career."
Jay C. Flippen
+ Newsweek p27 Ag 15 '38
"If you can find something else to watch
while Robert Taylor and Maureen O'Sullivan
may dissolve themselves into each other, you will be repaid
with some excellent fight sequences, spaced
generously for thrills. Stay for the main bout."
Katharine Best
+ Stage p18 S '38
"It is welded into racy, racy entertainment,
as insignificant and as lively as to-
morrow's sports page."
+ Time p56 Ag 15 '38

Trade Paper Reviews
"Showmen will issue roars of joy when they
see how the cash customers are sure to go for
this lusty, exciting and thoroughly engrossing picture of the
prize ring. In every situation it will be a knockout from the opening
gong to the closing credit. Robert Taylor's per-
formations and direction contribute to an ensemble
that more closely approaches perfection as mass
entertainment than anything to come from
any studio in a long time."
+ Boxoffice p29 Ag 6 '38
"This prize-fight story is packed with atmo-
sphere, excitement, action and suspense. It
is moving all the time, and while essentially an
action picture, has plenty of appeal for the
ladies. Here is a beautifully balanced piece
of film entertainment expertly directed in every
scene. . . . Robert Taylor handles his fight tech-
nique surprisingly well, and gets his 'prettiness'
mussed up plenty."
+ Film Daily p7 Ag 2 '38
Reviewed by Gus McCarthy
+ Motion Pict Daily p4 Ag 1 '38
"Robert Taylor leads with his left hand
and registers satisfactorily at the box-office. It's
exciting melodrama with plenty of rings action,
some plausible romance and several good char-
acterizations."
+ Variety p15 Ar 3 '38
"No longer will the ladies have to drag mem-
ers of the opposite sex into theatres to see
Robert Taylor, for in 'The Crowd Roars' Metro
has come up with a fair-haired box office
success. It takes up the he-man trend where 'A Yank at Oxford'
left off, and leads him through to the limit.
It should be hailed as Taylor's best performance,
and will certainly swell his already potent drawing power."
Producer
"Samuel Goldwyn has indefatigably stamped box-
office over the entire picture." + Variety (Hollywood) p3 Jl 28 '38
DANGER ON THE AIR. Universal 65min Jl 1 '38
Director: Otis Garrett
Screen writer: Betty Laidlaw. Robert Lively
Based on the novel Death Catches Up With Mr Kluck by Xanthipe. a mystery melodrama in the Crime Club series.

Audience Suitability Ratings
"A: harshly. B:! no interest."
+ Christian Century p1110 S 14 '38
"Relaxed entertainment for those who like mystery. Calif Cong of Far & Teachers"
"Mature."
+ Calif Fed of Business & Professional Women's Clubs
"Mediocre. Mature."
+ DAR
"Mature."
+ Gen Fed of Women's Clubs (W Coast)
"Slow moving and dull, enlivened by some bits of comedy and clever impersonations. Family. Nat Council of Jewish Women"
"Mature."
+ Nat Soc of New England Women
"Mediocre entertainment. Mature."
+ S Calif Council of Fed Church Women
-
- Parents' M p70 S 3 '38
"General patronage."
+ Nat Legion of Decency Jl 7 '38
"A; good murder mystery; Y & C: unsuitable.
+ Parents' M p70 S 3 '38
"Family."
+ Wkj Guide Jl 2 '38

Trade Paper Reviews
"Crime Club Productions delivers a fair-to-middling detective thriller. whose chief claim to distinction is the novel background against which the murder plot is laid—a gargantuan radio station."
+ Boxoffice p25 Jl 2 '38
"One of the better Crime Club series, this picture should be well received."
+ Film Daily p8 Je 29 '38
"Well photographed, acted, with action, suspense, usually exciting. The last person suspected turns out to be the killer, this shapes up a nice dual role."
+ Phila Exhibitor p155 Jl 1 '38
"Moderate entertainer in whodunit vein. 'Danger on the Air' takes place in radio station WJ. a rather more out-of-fact and short of tenseness to be very promising. . . Slim box office pickings for this one."
+ Unique Jl 20 '38
"With enough suspense-building-incidents to hold audience interest, interspersed with mirth-provoking episodes, it was constructed at the expense of the radio broadcasting industry. 'Danger on the Air' is probably the best that has yet emerged from the Crime Club mill. It has sufficient strength, from the standpoint of entertainment value, to protect itself in the long run of most pictures."
+ Variety (Hollywood) p3 Je 23 '38

DARK SANDS. Futter-Record pictures 75min Ag 16 '38
Director: Thornton Freeland
Original story: Walter Futter
Screen writer: George Barraud
Filmed in England and on the Sahara Desert, about 2000 miles south of Cairo. Robeson. negro soldier in the United States army en route to France. accidently causes the death of an Englishman in a desert camp. To save his life and his superior officer, is "broken" and sent to jail for five years for negligence in allowing Robeson to escape. Robeson becomes the ruler of an African tribe and aids the people. Willcoxen sees a film in London which shows the great salt caravan trek and in which Robeson appears. He burns the film but leaves Robeson in peace when he sees him happily married and aiding the tribe.

Audience Suitability Ratings
"Adult."
+ Nat Legion of Decency S 1 '38
"A: fair; Y: possible; C: no."
+ Parents' M p31 O '38

Newspaper and Magazine Reviews
"This is interesting primarily because of the voice of Paul Robeson and unaudible pictures of the Sahara Desert. The story is acceptable, but let's you down with a squashy collapse for the climax. These are some scenes are sensitive and authentic, and well worth your attention."
Oliver Claxton
+ Cue p9 Ag 12 '38
"Another English-made picture. largely filmed in the Sahara. And you will be surprised at how differently the real Sahara looks from the Hollywood version so often filmed in the West. Our disillusionment is pretty devastating. The real Sahara lacks Hollywood personality! It has the first picturing of a great salt trek across the Sahara, with a caravan of endless camel ponies. In a word, a novelty."
(2½ stars) Beverly Hills
Liberty p54 Ag 27 '38
"A sometimes fanciful story is given clever cinematic treatment in 'Dark Sands' so that the most majestic sequences, while bordering on the postcardistic, possess dramatic urgency where it is needed most. . . The most disappointing aspect of 'Dark Sands' is the continuity and the evidence of poor cutting. In several instances, a fine musical score is cruelly shifted without warning so that it loses much of the spell it has. worst. This film's Sahara looks different, something that might merit your attention."
PR Films
+ — N Y Herald Tribune p14 Ag 17 '38
"Out of respect to Paul Robeson and his magnificent baritone voice. the less said about 'Dark Sands' the better. For in this fullfled attempt by Walter Futter to put fictional life into otherwise interesting documentary material, Mr. Robeson is called upon to assume one of the most ridiculous masquerades and indulge in some of the most ludicrous dramatics to be seen this side of 'The Show of Shows."
+ — N Y Times p23 Ag 17 '38
"'Dark Sands' is a somewhat spotty adventure story. Most of the scenes, which were actually filmed in a desert, with the result that they look somewhat lightstruck and improbable. . . But this is not a Dark Sands' is something different, something that might merit your attention."
(2½ stars) Russell Maloney
+ — New York p45 Ag 17 '38
"Although many of this unusual film's possibilities are not realized. it is distinguished by a good cast. the Negro baritone's singing, and striking and authentic desert photography."
+ — Newsweek p25 Ag 15 '38

Trade Paper Reviews
"This British film is a curious mixture of melodrama and idealism blended in an uneven manner. For showmen, it stacks up as a picture that can be exploited for the action that takes place. Otherwise, in the African desert, for Paul Robeson, with his fine voice, who is the central figure. At any rate, it's good entertainment, although not helped by the rambling unreeling of the story."
+ Boxoffice p25 Ag 13 '38
"Robeson's singing, an able cast, fine photography and interesting story make good entertainment."
+ Film Daily p7 Jl 22 '38
+ Motion Picl Daily p5 Jl 26 '38
"'Dark Sands' has a strong exploitable side in names, in the Great Salt Trek, the annual pilgrimage of the desert tribes in the Sahara. For Paul Robeson's singing. The picture can be handled from both the art and exploitation point of view. It offers opportunties for exploiters; it is English-made, but its dialect is definitely on the American side."
+ Phila Exhibitor p170 Ag 1 '38
**DARK SANDS—Continued**

"This picture has some nice desert travel stuff, but its realism is far below that of "Ile de Plein Air." The natural baritone, sung well, although the new songs given him are not so keen. Lit it's not a film to rate unusual interest. Sometimes the plot is pretty coherent. It turns into a manhunt which is not particularly vigorous nor convincing. Okay only for the duals."

+ — Variety p12 Ag 24 '38

**DEFENSE OF VOLOCHAYEVSK.** Lenfilm 11 min Ag 10 '38

**Cast:** Barbara Myasnikova, Nikolai Dorokhin, Boris Blinof, Vladimir Lukin, Boris Tchirkoff, Lev Sverdlin

**Directors:** George Vassilyev, Sergei Vassilyev

**Music:** Dmitri Shostakovich

Filmed in Russian with English subtitles.

Story is based on post-World War II episodes in the Far East where the Nipponese and White Guard Russian armies attempted to block the rising Red tide.

**Audience Suitability Ratings**

"A: depends on taste; Y & C: no."

— Christian Century p107 Ag 7 '38

**Newspaper and Magazine Reviews**

"The propaganda machine grinds out a fairly entertaining, but far too long, motion picture that paints the villains very black. . . . The propagandists defeat their own purpose in the view of an unprejudiced observer by making the villains attractive in comparison to the unimpressible Russians."

— N Y Herald Tribune p10 Ag 11 '38

"This highly interesting picture ranks among the superior Soviet productions, although not up to the standard of the famous 'Tchapaev,' which remains in a class by itself. Although the Vassillyevs have provided plenty of suspense and semi-mystery in the development of the story, there are times when the action drags and on the other hand, the actual fighting scenes are held to a necessary minimum and never become tiresome. . . . The settings are natural and the technique is practically perfect."

— H. T. S.

+ — N Y Times p13 Ag 11 '38

**Time** p23 Ag 29 '38

**Trade Paper Reviews**

"The customary propaganda is pre-eminent in this new Russian film, but good action, excellent technical work and an able cast make it convincing. The interesting film is full of suspense of Russian pictures. . . . The only real fault as far as the picture itself goes, is the lack of editing in certain places where the action drags. A logical ending could also have been added without making the film overlong, as it is in its present shape."

+ — Film Daily p7 S 1 '38

**DELIBERANT PARENTS.** Progressive 62 min Ji 2 '38

**Cast:** Doris Weston, Maurice Murphy, Helen MacKellar, Terry Walker

**Director:** Nick Grinde

**Original story:** Nick Barrows. Robert Stolz

An unwed mother places her child in an orphanage and later becomes a sympathetic judge in a juvenile court where a case involving her long-lost daughter claims her attention.

**Audience Suitability Ratings**

"A: Y & C: trash."

— Christian Century p1022 Ag 24 '38

**Trade Paper Reviews**

"Although the title is fraught with possibilities for the woman who dotes on the sensational stuff, exhibitors will be pleasantly surprised to find this a simple problem story, devoid of maudlin and leering innuendos. . . . The weakest link is the story which attempts to point up the folly of parents who fail to consider their children's welfare."

+ — Boxoffice p25 Ji 15 '38

"A program which has been so capably produced, sincerely acted and honestly presented that average audiences are more than likely to believe that interesting story. The eye-catching title, which will suggest sensational advertising copy, is rather misleading for the film has no censorable sequences and the story, as a whole, is suitable for all types of adult audiences."

+ — Film Curb p8 Ji 9 '38

"Surprisingly well made independent show, with good technique, natural sounding dialogue, excellent performances and a point. This can be sold sexationally, if so desired, one scene in picture affording grounds for such selling; but generally speaking, it is a picture with a moral message, for neighborhood consumption. Picture has very much the human appeal, especially appealing to parents."

+ — Phila Exhibitor p162 Ji 15 '38

"Thoroughly stupid triva. May get spot booking in cases of acute product shortage, but otherwise no dice. Ordinarily quickies such as this are dismissed with a shrug. But Delibertant Parent's makes pretensions of being a sociologic document, of dealing courageously with the problem of current age. On that basis, it's a strident, shallow, moronic and tiresome treatment of a trite theme."

— Variety p15 Ji 6 '38

**A DESPERATE ADVENTURE.** Republic 65 min Ag 15 '38

**Cast:** Ramon Novarro. Marian Marsh. Margaret Tallichet. Eric Blore. Andrew Tombes

**Director:** John H. Auer

**Original story:** Hans Kraly. M. Coates Webster

**Screen writer:** Barry Trivers

An artist paints the portrait of his dream girl, unconventionally clad. The stealing of the picture as a joke of his friends, results in the artist's chase from Paris to New York.

**Audience Suitability Ratings**

"Light, farcical entertainment. Family."

— E Coast Preview Committee

**Fox W Coast Bull Ag 27 '38**

"General patronage."

**Newspaper and Magazine Reviews**

"Unpretentious, frothy, this second of the Ramon Novarro series will do well on the other half. It's a worthy picture."

— Robert W. J.

+ — Hollywood Spec p21 Ag 6 '38

"A picture that does not live up to its promises. Ramon Novarro is a graceful, charming, romantic actor with qualities that are rare to the screen. . . . Please, Mr. Republic, give Novarro a real role."

— (2% stars) Beverly Hills Liberty p51 S 10 '38

"Like his first, Ramon Novarro's second film for this studio doesn't help him along the comeback trail at parents who wonder."

— Newsweek p25 Ag 15 '38

**Trade Paper Reviews**

"Although it strives desperately, this never succeeds in becoming very adventurous, principally because of an inexpert and superficial screenplay, obvious plot development and dialogue which hampers the efforts of [the actors]."

+ — Boxoffice p33 Ji 30 '38

"A carelessly prepared scenario holds this picture down a time. Pinched B division, when it might easily have rated A, what with a fine cast and story elements that have romantic appeal for the western market, at parents who wonder."

— Film Daily p5 Ag 6 '38

Reviewed by W. R. Weaver

— Motion Pict Daily p5 Ag 1 '38
“Light entertainment, this should have a certain draw for Ramon Novarro fans. Estimate: mild entertainment for duals, neighborhoods.”

“Story is boilerplate but though wanting in dialog and plot treatment, it has a certain amount of charm, some novelty and considerable boxoffice relief. In an ‘A’ group for Republic, it will be able to pass muster singly in the lesser first runs, but generally its fate will be that of the usual flop. This element helps greatly in making ‘Desperate Adventure’ passably entertaining.”

Variety p2 Arg 27 ’38

“Light, unpretentious picture, it is carried along by excellent production and able troupings of several players who can always be depended on for capable performances. Film will fit nicely in top brackets for the subsequent runs and will carry its end of the bill in larger spots.”

Variety (Hollywood) p3 Ji 22 ’38

DRUMS. United artists-Korda 99min S 23 ’38

Cast: Sabu, Raymond Massey, Valerie Hobson, David Niven, Desmond Tester. Roger Livesey, F. L. Sullivan

Director: Zoltan Korda

Screen writers: Lajos Biró, Arthur Wimperis, Patrick Knowles

Filmed in India and England in Technicolor. Against setting of the towering mountains of northern India, the story opens with the heir of tribal territory, Young Khan, asking for British protection to ensure his throne for his small son, portrayed by Sabu. Ruler’s brother, fanatically anti-British, kills the Khan and plans to kill the whole British army post at the Realdened Sabu, befriended by Indian princes, aids in averting the catastrophe. Native music, dancing and customs as well as British army life are portrayed on the novel of same title by A. E. W. Mason.

Audience Suitability Ratings


Fox W Coast Bul Ag 27 ’38

“A, Y & C: excellent.”

“Parents’ M p76 S ’38

Newspaper and Magazine Reviews

“Filmed in Technicolor, this has a pattern of fantastic color. It is, in brief, very Rudyard Kipling, but nowhere is anything as good as the plot. True, the dusky turbaned natives talk with a crisp English accent, but on the whole this is the best film to come out of Britain in a long time. It has color and punch.” (3 stars) Beverly Hills Liberty p53 Ji 27 ’38

“In the role of self-appointed historian to the Englishmen staggering nobly under more than that of the white man’s burden, Hollywood has turned out some excellent films. Nevertheless, a movie with the authenticity of London Film’s ‘Drums’ could have been created on a British studio, one with the facilities of the empire at its command. . . Familiar material has been converted into sectional screen entertainment by at least three factors: Zoltan Korda has exploded a sequence taut with suspense into one of the screen’s most brilliantly staged battle scenes; photographed for the first time, the palace of the Mehtar of Chitral and the hills in the Khyber pass; the imaginative combination of furnish an impressive setting for magnificent Technicolor photography; in addition, there is a story.”

Newsweek p22 S 19 ’38

Trade Paper Reviews

“In beautiful technicolor, the picture is rich in production qualities. It has a first-rate, melodramatic story with a sequence of travel-folder glamour and frontier action. Important and exciting and compulsory.” Katharine

Stage p48 S ’38

THE DUKE IS TOPS. Million dollar produc- tion 65-72min Ji 15 ’38

Cast: Ralph Cooper, Lena Horne. Lawrence Criner. Monte Hawley. Vernon McCalla

Director: William Nolte

Dance director: Lew Crawford

Music: Harvey Brooks, Ben Ellison

Screen writer: Phil Dunham

This is an all-Negro musical with a back- stage story.

Trade Paper Reviews

“Good entertainment, well produced, with punch and novelty, this dramatic musical, with its all-Negro cast, is in receipt for a row of success in all houses catering to the colored trade. Mounting, script and acting talent are above criticism.”

Boxoffice p25 Je 18 ’38

“All-Negro effort starts off as a very poor film and winds up as a passable vaudeville show via the half-devoled to musical. Picture’s finale, Holds little or no interest for whites. Possibilities with dark race are also limited because of paucity of names. Cooper label means something in premiere house, but outside Metropolis moguls are likely to see mean much. Heavy exploitation on racial angle, however, will put it in money among nation’s 12,000,000 negroes.”

Variety p12 Ji 20 ’38
E

EDGE OF THE WORLD. Pax films 74min S 11 '38
Director: Michael Powell
Screen writer: Michael Powell
Photograph: A bright rocky island to the north of Scotland called Foula, situated in the outer Hebrides. The cast is composed mainly of native people. Mr. Powell had heard that St. Kilda, one of the group of islands which the Romans called "Ultima Thule," was to be converted into a place for the confinement of the most violent of the natural forces of nature, the dwindling of the peat supply, loss of crops and depletion of fish by seagulls and ravens. In order to show the fight man has made on these barren rocks with their thin bits of grass, Mr. Powell took a camera to Foula and filmed a story similar to "Man of Aran.

Audience Suitability Ratings
"Family. Outstanding. Full of the beauty and strength of real people close to the earth, unusual, it evokes the atmosphere with much vivid characters. Referred to Exceptional Photoplay Committee.

Newspaper and Magazine Reviews
"It is a tale of incredible hardship, heroism, and courage, of blind faith in Providence. The story is a simple, but marvelously gripping one, the photography superb. with unforgettable scenes shot in fog, gale, mist, and Scottish sunlight. It is a picture that should not be missed; reminiscent of "Man of Aran." For 74 minutes Mr. Powell has given us a film of Aran. It is surely one of the finest films of its kind." Jease Zunser
++ + Cue p9 S 10 '38
"It is in the genre of Man of Aran," and quite as beautiful pictorially. . . The opening scenes by boat, the setting off for the island, are disappointing, and one of the principal sequences—in which a crucial decision is made to rest upon the scaling of a cliff—is not convincing. But these are not serious lapses in a film whose main interest and significance lie in its camera rendering of nature in one of its elemental aspects. Mr. Powell has handled the human story with restraint; and he has recorded the bleakness, and the extraordinary dignity and beauty, of the island itself in magnificent photography which shows us to what extent the camera as well as the brush can project strong feeling. M. M., + + + Nation p275 S 17 '38
"The new picture from England is something to remind you of Flaherty's "Man of Aran." You can see that while there is no such dull fusing here as there was in the unhallowed portions of "Aran," there is no comparable malicious effect of wind and sea and a waste horizon to burn your eye. . . The Edge of the World is a sort of half-way mark between fiction pictures and those semi-fictions we call documentary in our unguarded moments (P.S., most of our moments are unguarded anyway; documentaries have to have a story to be more than family albums, and some of them have stories pretty well developed." Otis Ferguson
+ + New Republic 110 S 14 '38
"In the simplicity of its narration and the conviction of its detail, it ranks close behind "Man of Aran." while memorable film contemplation of a changing world. At the same time, it is an absorbing human drama, set to the driving rhythm of a war which could not have been conceived and executed in terms of the motion picture... Mr. Powell has made a brilliant documental. Everything he wrote also ranketh as an absorbing screen entertainment." Howard Barnes
+ + New Y Herald Tribune p10 S 12 '38
"It makes fascinating cinema-reading, for it is one of those most beautiful photographed, most unusual and most dramatic films England has produced this year—and it could not have been better over a number of great ones. . . The setting is magnificent. The camera man must have had skyhooks to obtain some of [his] shots of cliffs, pounding breakers, dizzying spout-holes." F. S. Nugent
+ + N Y Times p13 S 12 '38
"The Edge of the World" may baffle up-to-daters... It has been said that a little, they suspect. . . The producers haven't managed any second 'Man of Aran,' and there is something unconvincing about the folklore and the situation in general." John Mosher
+ + New Yorker p80 S 17 '38

Trade Press Reviews
"Unusual in theme and location, this new English picture tells a dramatic story in a simple fashion, with complete success. Audiences should like this film. Brilliant camera work and effective play of lighting make it a complete naturalness on the screen for the island and its inhabitants.

Film Daily p15 S 9 '38
"There has always been drama in struggle, regardless of its nature. . . The simplicity of the people, including island natives, and the drama encompassing them on all sides, is one of the beauties of this British-made. Another is the excellent scenic and photographic effects obtained. Together, these elements make the picture compelling, interesting film fare. Commercially, it will depend on the reception in art-house engagements and the attention aroused. . . Extensive regular-run circulation might be later obtained. Properly primed for the masses, the picture has a good chance as a money-maker in this country.
++ + Variety p15 S 14 '38

F

FAST COMPANY. MGM 75min J 1 '38
Director: Edward Buzzell
Music: Dr William Axt
Screen writer: Harold Tarshis. Marco Page
Based on the novel of same title by Marco Page. A mystery story involving a dealer in rare books.

Audience Suitability Ratings
"A: very good of kind; Y: sophisticated; C: no.
++ + Christian Century p927 Jl 27 '38
"This [is a] fast-moving mystery story. There is no dull moment in this unique and clever mystery. Mature." Calif Cong of Par & Teachers
"Good. Mature." DAR
"Fast-paced and highly diverting. Amusing entertainment. Adults." Gen Fed of Women's Clubs (W Coast)
"Smoothly paced, amusing social comedy. Highly diverting for mature audiences." Nai Soc of New England Women
"Clever treatment and direction of a murder mystery involving by comedy and animated dialogue. Too much unnecessary drinking. Mature." S Calif Council of Fed Church Women
"A very entertaining mystery film, which is highly humorous and imaginative. . . The cast is good and the story entertaining even if the treatment does not seem particularly novel. Adolescents, 12-16: sophisticated; children, 9-11: too mature...++ Motion Pict R p8 Jl 38
"Adults.
++ + Motion Pict R p8 Jl 38
"Public." Calif Legion of Decency J 7 '38
"A: good; Y: sophisticated; C: no.
++ Parents' M p70 S 38
"A novel and lively tale. Family.
++ + Wkly Guide J 2 '38


Movie Motion Picture Review Digest

Newspaper and Magazine Reviews

"Fast Company" is an excellent combination of comedy and mystery. Mordaunt Hall

+ + + Boston Transcript p8 JI 2 '38

"Amusing and sufficiently chilling. The ins and outs are treated with enough meaning and cogitation. Adults and young people."

Christian Science Monitor p17 JI 2 '38

"Melvyn Douglas and Florence Rice make a charming team of inconsequential sleuths, and the story appeals both as slick and melodrama. Entertaining.
+ + Film_tbl p21 Ag 13 '38

"Very funny and comic. Though basically the yarn is a mystery, the picture has an amusing touch. The humor is subtle and quite entertaining. William Powell has assumed toward the whole affair, lift the piece to a sprightly and amusing comedy-melodrama. . . The scenario, embellished by some of the wittiest dialogue we have heard in many a moon."

Bert Harlen

+ Hollywood Spec p9 JI 9 '38

"The tradition of gay, debonair sleuths which has been so amiable by 'The Thin Man' has been repeated by 'Four Daughters.' The essence of the various film pattern is sly, sparkling dialogue and engaging performances by the protagonists and his supporting players. The film is unusually worthy in this respect." R. W. Dana

"Brisk and amusing comedy-melodrama of the 'Thin Man' school."
+ Newsweek p26 JI 18 '38

Trade Paper Reviews

"The result is pleasing and the feature emerges as a very worthwhile comedy-mystery offering, well able to hold its own on summer programs."
+ Boxoffice p28 JI 2 '38

"An unpretentious but sound bit of film entertainment this will do nicely as a supporting feature on almost any bill. Designed for laughs, the yarn is in the 'Thin Man' style, and exquisitely so."
+ Film Daily Je 30 '38

"Director Edward Buzzell gained a heavy total of laughs through his players and also created enough suspense so that the interest is held until the end."
+ Film Daily Je 30 '38

"Thrilling murder mystery played in comedy vein, this should garner plenty good word-of-mouth comment. Estimate: nice program, top drawer."
+ + Phila Exhibitor p153 JI 1 '38

"It's in the flippant and engaging style of 'The Thin Man' type of murder mystery [with] a good deal of humor and speedy pace in the direction. . . It is in the groove of the better supporting types, scarcely strong enough to stand up as a single first-run attraction. If it had come earlier in the whodunit cycle, audiences would have taken it enthusiastically."
+ Variety p12 Je 29 '38

"What's a murder, more or less, amongst friendly laughs? Thus blithely treated is this elegantly architected whodunit plot-and-treatment-relative of 'The Thin Man.'"
+ Variety (Hollywood) p3 Je 25 '38

+ + + N Y Herald Tribune p8 Ag 19 '38

FOUR DAUGHTERS. Warner 85-90min S 24 '38


Based on the novel, Sister Act, by Fannie Hurst. A melodrama of the tangled love affairs of four daughters.

Audience Suitability Ratings

"Excellent. This is an, engrossing story. Not to be missed. Mature," DAR

+ + + Fox W Coast p48 Jl 20 '38

"Objectionable in part."

Nat Legion of Decency S 17 '38

Scholastic p12 S 17 '38

Outstanding. The Committee on Exceptional Photoplays gives this picture a Honorable Mention. Though it is a whodunit, it contains some of that call of warmth and likable people, with no villains but the ordinary human errors in judgment and understanding. This feature differs from the usual type picture, an odd sort of cross between 'Little Women' and 'The Constant Nymph.'
+ + Wkly Guide S 3 '38

Newspaper and Magazine Reviews

"Most notable feature of 'Four Daughters' is not its Fannie Hurst authorship, its charming, utterly beguiling drama of small-town love and tragedy, nor its refreshing, uncinematic, and unpretentious pleasantries. Memorable, instead, is the film debut and extra-ordinary performance of the ex-East Side newsboy and Iowa farmhand Garfield. (Jules). You'll not easily forget [his performance]."

Jesse Zunz

+ + + Cue p9 Ag 27 '38

"One you must see. It is not a story. Only expert writing, directing and acting could make a success of this type of sentimentalized story. As I look back on it I recall no high spots, no one illuminating bit, which came to the front so vividly that the rest of the pattern receded."

+ + Hollywood Spec p8 Ag 20 '38

"An engaging, pleasant story. Your Beverly Hills mother, as is sure of themselves. Maybe you'll like Jeffrey Lynn as the whimsical composer who swings on a gong to snatch gatemen. Does not have a lock, stock, and barrel—by John Garfield as the fat柴油istic, bitter, cynical music arranger. . . 'Four Daughters' is a credit to Warner Brothers and the motion picture business."

R. W. Dana

+ + N Y Herald Tribune p8 Ag 19 '38

"[It] tempts one to agree with Jack Warner's recent assertion in the advertisements that it is the climax of his career to date. Warner's career for the nonce, we may assert with equal confidence that 'Four Daughters' is one of the best pictures of anybody's career, if only for the sake of the marvelously meaningful character of Mickey Borden as portrayed by John (formerly Jules) Garfield. It may be sentimental, but it's grand cinema."

E. R. Creelman

+ + N Y Times p13 Ag 19 '38

"It's an altogether minor film. . . Just as we have adjusted our senses to a generally amiable, good-natured comedy of the gentle sentiments, with a snack of melody thrown in, the door opens and a young man of lowering aspect, a mean and wasted waster, who distracts us entirely from the nice things of life. Of course our spirits are immediately refreshed, and our desire to be kind this newcomer to Holly-

wood introduces a species of personality which may possibly become the fashion. John Mosher

+ New Yorker p55 Ag 27 '38

"Warner Brothers keeps the home fires burning brightly with Hal Wallis' production of 'Four Daughters.' John Garfield steals the acting honors with his realistic portrayal of doomed pessimism, but the others of the cast
FOUR DAUGHTERS—Continued
also are admirably suited to their roles. Garfield is undoubtedly the outstanding find of the movie."

+ Newsweek p20 Ag 29 '38

"There is no more popular species of picture right now than the family drama. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy. This is a pleasant family comedy."

+ Stage p48 S '38

"Four Daughters" is a family vehicle as slick and smooth as a 1935 touring car, as comfortably upholstered as a buggy. John Garfield is the more progressive of the two. There is one or two instances of namby-pomby sentiment that I have the most wonderful news' type of dialogue, but it fails to disfigure permanently an entertaining story well executed. Three and one half stars." Katharine Hepst

Time p23 Ag 29 '38

Trade Paper Reviews

"An overly-sentimental character study bearing the aura of lavender and old lace, this has been so thoroughly soaked in saccharinity and tear-jerking melodrama that I will take it to their hearts. However, sophisticated and those who prefer action to dialogue can hardly be expected to stay down the floor to see it. Of its type, the vehicle is a meritorious example, its chief points of interest being two sensational newcomers, Jeffrey Lynn and John Garfield." Boxoffice p41 Ag 20 '38

"Seldom does a picture come from Hollywood with the almost unique treat which is realism of realistic subjects which so often marks the product sent to this country from Europe and Great Britain. This technique is captured in 'Four Daughters' and applied with such care as to produce an atmosphere of warmth and humanity that is genuinely touching, to say the least. The result is a splendid motion picture. The acting honors of the film go to John Garfield who, as the younger, gives as delicate a performance as this reviewer has yet seen on the screen. The ensemble would have no difficulty selling this one, if handled properly. Play up Garfield and Lynn. They are unknown now, but it will not be long before everybody will both be getting top-billing." F. W. Ayer

+ Film Curb p20 Ag 20 '38

"Definitely in the 'big money' class from the box office point of view, this is an answer to the exhibitor's prayer. A brilliant example of film craftsmanship and a virtually flawless piece of screen merchandise, it should click easily and solidly in all types of houses, while those showmen with a predominately family trade can, with confidence, pencil it in for a holdover engagement. In the fine direction, there is no lost motion, but a smooth and absorbingly progressive cast. Of Four Daughters, John Garfield is the sole positive charge." Movie Daily p1 Ag 10 '38

Reviewed by Gus McCarthy
-Film Pict p2 Ag 10 '38

"Score one for Warners on this gentle drama from Fannie Hurst's novel, 'Sister Act.' It's a beguiling film along the current Hollywood trend of folkly themes of wholesome family toil and the healthy business, particularly in the neighborhoods. Most important, though, it reveals John Garfield as a promising picture prospect."

+ Variety p22 Ag 17 '38

"'Four Daughters' is a strong woman's picture—that is to say, a potential money maker, capable of drawing and maintaining a phenomenal advantage, not the least of which is the Fannie Hurst story. See it and the garish, overdone and often inappropriate story it was widely read. The picture has had a good deal of advance plugging." Variety (Hollywood) p8 Ag 9 '38

FOUR'S A CROWD. Warner 85-95min
Ag 20 '38


Director: W. S. Van Dyke

Music director: Leo F. Forbbatien

Original story: Wallace Sullivan

Screen writers: Casey Robinson, Sig Herzig

A comedy which portrays a public relations campaign for a man who has, for a client a millionaire. A newspaper reporter, a publisher, the millionaire's daughter all impede the progress of the public relations campaign in many humorous passages.

Audience Suitability Ratings

"Good. Lightly diverting. Mature." DAR

"For completely insane hilarity we recommend 'Four's a Crowd.' The cast is superlative. Each player takes his routine role with just the right amount of restraint and it is difficult to pick out one without mentioning them all. Ado- lescents, 12-16: good fun: children, 8-12: confusing perhaps but unobjectionable." Women's Union Cine Club.

+ Fox W Coast Bui Jul 16 '38

"Family," Am Legion Auxiliary

"An unique and clever farce with many amusing incidents. Both technical values and direction are above the usual standard. Mature." Calif Conz of Par & Teachers

"Family," Calif Fed of Business & Professional Women's Clubs

"A gay, fast-moving, farce markedly by an excellent cast and skillful direction. Lovely settings, expert photography and smart amusing dialogue further this laugh-provoking, sophisticated comedy. Mature." Gen Fed of Women (NYC & W Coast)

"Family," Nat Council of Jewish Women


"Family," S Calif Council of Fed Church Women

+ Fox W Coast Bui Jul 20 '38

"General patronage." New York Times

"Decency Ag 18 '38

"A & Y: good entertainment; C: possible."

+ Parents' M p54 O '38

"Goofy comedy, expertly handled with an insufficient plot but plenty of action. Family." WKLY GUIDE Ag 20 '38

Newspaper and Magazine Reviews

"Love is a lightess thing in the movies. There is no place for the sophisticated type of lovers; but everything works out all right. 'Four's a Crowd' is quite amusing at times, and is well acted, especially by Miss Russell." Philip Hartung

+ Commonweal p65 Ag 26 '38

"The Music Hall audience found it vastly amusing. But I couldn't help feeling through most of the picture that too many gag writers had spoilt this particular cinematic broth. And if I must say so, Errol Flynn, Patric Knowles, and Olivia de Havilland, while dandy in such grand guignol roles as Robin Hood's 'villains' are less happily cast in fast, mad face." Jesse Zunser

+ Newsday p10 Ag 20 '38

"The succession of intrigues and counter-intrigues in which the characters indulge, make for fast action and some capital comedy situations. In the midst of cretinous nonsense, is always reached now and then, this is a license of high comedy. The spectator finds himself devouring the re- marks and the situations with all the whole spirit of the picture is playful and nonsensical, and the spectators find that one feels it is nice to be foolish on occasion." Bert Harfen

+ Hollywood Spec p10 Jl 22 '38

"An offshoot of the screw-ball comedy cycle, it depends almost entirely on daffy situations and dialogue. The film is enjoyable, but the characters may have very little connection with the purported plot, but they serve to keep the proceedings more or less beguiling. More important is the
FRESHMAN YEAR. Universal 65-80min S 2 '38

Cast: Constance Moore, William Lundigan, Dixie Dunbar, Stanley Hughes, Ernest Truex

Director: Frank McDonald

Music and lyrics: Harry Barris, Joe McCarthy, Irving Actman, Frank Loesser

Original story: Thomas Ahearn, F. Maury Grossman

Screen writer: Charles Grayson

A typical college freshman discovers the truth behind the college troubles and finds a campus club is involved in the financial problem. This is the first of a series of four projected college films.

Audience Suitability Ratings

"Family," Calil Fed of Cong & Teachers

["IT] stacks up to enjoyable film fare for those young in spirit. Family," Calil Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Family," Nat Council of Jewish Women


"The dialogue is clever and entertaining and situations amusing without being ridiculous and far-fetched. Good performances are played with good morals and ideals, yet with healthy pranks and ambitions. Good for church halls. Family." S Calil Council of Fed Chuch Women

+ Fox W Coast Bul Ag 27 '37

"General patronage."

Nat Legion of Decency S 8 '38

Newspaper and Magazine Reviews

"One for young people and people who can remember when they were young. The story covers a year in a fictional college and deals with members of the freshman class. There is more body to the story than usually is found in a college picture which embraces singing and dancing numbers; also there is more merit in the whole than usually is found in these low-budget productions which are turned out more to fill sales obligations than to astonish the boxoffice."

+ Hollywood Spec p11 S 3 '38

Trade Paper Reviews

"This suffers through amateurish production and lack of finish. It castigated cast furnished without sequent-

ily qualifying only as a run-of-the-mill programmer. It will probably find its best acceptance among adolescent audiences. Ernest Truex contributes the best performance."

+ Boxoffice p23 Ag 27 '37

"With some twists that will put ideas into college kids' heads, a few good tunes, and variety acts for full measure, 'Freshman Year' comprises a neat little offering for the younger element of filmgoers. Authentic campus background and activities keep the film going at a rollicking gait."

+ Film Daily p7 Ag 23 '38

Reviewed by Roosoe Williams

+ Motion Pict Daily p3 Ag 22 '38

FUGITIVES FOR A NIGHT. RKO 63min S 23 '38

Cast: Frank Albertson, Eleanor Lynn, Allan Lane, Bradley Page, Adrienne Ames

Director: Leslie Goodwins

Music: Russell Bennett

Original story: Richard Wormser

Screen writer: Dalton Trumbo

A murder mystery.

Audience Suitability Ratings

"A moderately interesting but unconvincing program picture. Adults." Am Legion Auxiliary
FUGITIVES FOR A NIGHT—Continued

"The picture is spotted with comedy, romance and a fair name. Family." Calif Cong of Par & Teachers

"The picture presents studio politics and heartbreaks with an authentic air. Mature." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR


"Tense, heavy, rather bitter melodrama which is not always convincing. Adults. Nat Soc of New England Women

— + Fox W Coast Bul S 3 '38

"General patronage.

Nat Legion of Decency S S '38

Trade Paper Reviews

"Used to fill dailier topped by grade A picture. 'Fugitives for a Night' will suffice. Well directed, very amusing, rather unexpected. Well weakened, and emerges from the cutting room as only mild entertainment." + — Variety (Hollywood) p3 Ag 29 '38

GARDEN OF THE MOON. Warner 90min O 1 '38


Director: Busby Berkeley


Music director: Leo F. Forbstein

Screen writers: Jerry Wald. Richard Macaulay

Based on a Saturday Evening Post short story by H. Bedford Jones and Barton Browne. A musical comedy with a swing band for background. The locale is a night club in Los Angeles and the action concerns a feud between the band leader, John Payne and the hotel manager, Pat O'Brien.

Audience Suitability Ratings

"Good. Good music. Mature." DAR

"It is light, hilarious at times, farcical always and fairly entertaining. Adolescents: passable; children: no interest." Women's Univ Club, Los Angeles

Fox W Coast Bul Jl 30 '38

"A fast moving musical filled with hokum and much entertainment. Family." Am Legion Auxiliary

"John Payne steals this picture. Jimmie Fidler's presence adds a note of reality. Mature." Calif Cong of Par & Teachers

"A capable cast, some clever 'gags' and fast tempo cannot entirely suffice or make up for the lack of story interest. Mature." Calif Fed of Business & Professional Women's Clubs


"Lively 'swing' musical comedy. Mature." Nat Soc of New England Women

"Outstanding. Mature." Calif Council of Fed Church Women

+ — Fox W Coast Bul Ag 13 '38

"General patronage.

Nat Legion of Decency S 1 '38

Audience: Adults.

"A & Y: fair; C: no interest." + — Parents' M p84 O '38

Newspaper and Magazine Reviews

"Of the picture all one can say is that it is a musical somewhat above the average, expertly directed... You will do a lot of laughing when you view 'Garden of the Moon.'" + — Hollywood Spec p12 Ag 6 '38

Trade Paper Reviews

"At long last tossing its stereotyped musical formula into the air, Warner comes through with a novel and refreshing offering which has been provided with a better story framework than that of most of the films in the studio's extravagansa cycle.

+ — Boxoffice p31 Jl 30 '38

+ — Motion Pict Daily p13 Jl 29 '38

"Fast moving comedy packed with hot tunes, some zonk gags, this should appeal particularly to the younger element. Estimate: top bracket musical." + — Phila Exhibitor p169 Ag 1 '38

"Backstage scenes involving the management and artists who appear in floor show entertainment of a class hotel restaurant furnish the backgrounds for 'Garden of the Moon.' Locale is sufficient reason for a parade of musical numbers, some good and some just so-so. Novelty of the setting and the speed of its teraping and music will push the picture into important first runs, where it should do well." + — Variety p23 Ag 17 '38

"A hit comedy with music is 'Garden of the Moon.' It has plenty of mirth and captivating melody to boot to a swing tempo, plus other elements to bid for public favor and box office prosperity." + — Variety (Hollywood) p3 Jl 21 '38

GATEWAY. 20th century-Fox 73min Ag 5 '38


Director: Alfred Werker

Music director: Arthur Lange

Original story: Walter Reisch

Screen writer: Lamar Trotti

Complications arise between a war correspondent returning from Old World battlefronts and an Irish lass en route to America to meet her fiancé when a giddy benefit and life of the party tries to kiss the girl during a ship celebration. The film faces deportation at Ellis Island but is heroically saved by the correspondent.

Audience Suitability Ratings

"A & Y: poor; C: no." — Christian Century p999 Ag 17 '38

"Constructive social drama with a sprinkling of humor and pathos. Not convincingly enacted, slow in spots. Adult." Am Legion Auxiliary

"Light entertainment. Mature." Calif Cong of Par & Teachers

"Interesting because of the locale, excellent characterizations and story idea, and with plenty of action and comedy to make up for any lack of unity. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Excellent, amusing characterizations, and ardent pro-America sentiments mark this loosely knit, interesting story. D.A.R. and clubs request showing. Mature-family." DAR

"Despite an unconvincing story, 'Gateway' proves an interesting picture. Mature." Nat Council of Jewish Women


"Especially entertaining and interesting due to an unusual setting and treatment of theme, under fine direction and a capable cast. A worth while picture. Mature." S Calif Council of Fed Church Women

+ — Fox W Coast Bul Ag 13 '38

"General patronage.

Nat Legion of Decency Ag 11 '38

"A & Y: fairly good; C: no interest." + — Parents' M p61 O '38

"Family."

Wkly Guide Ag 6 '38
GIVE ME A SAILOR. Paramount 80min Ag 5 '38
Cast: Martha Raye, Bob Hope, Betty Grable. Jack Whiting, Clarence Kolb
Director: Elliott Nugent
Dance director: LeRoy Prinz
Music and lyrics: Ralph Rainger, Leo Robin
Music director: Boris Morros
Screen writers: Doris Anderson, Frank Doggett

Based on the play of the same title by Anne Nichols. Martha Raye and Betty Grable portray sisters, with Martha the ugly duckling and Betty who wins all the beauties. After face-amiated situations the two sisters find husbands.

Audience Suitability Ratings

'A, good of kind; Y: entertaining; C: possibly.'

Christian Century p110 S 14 '38

"Many comic situations will make this entertaining for adults." Calif Cong of Par & Teachers

"The comedy is not as broad as in former pictures of this comedienne, Family." Calif Fed of Business & Professional Women's Clubs

"Good, Martha Raye's best picture. Mature." DAR

"Family." Nat Council of Jewish Women

"Adults." Nat Soc of New England Women

"A typical Martha Raye picture. Mediocre." S Calif Council of Fed Church Women

+ + + +

"General patronage."

Nat Legion of Decency Ag 4 '38

A, Y & C: good.

+ Parents' M p54 O '38

"Family." Wkly Guide J1 30 '38

Newspaper and Magazine Reviews

"Funny if you are amused by Martha Raye and Bob Hope and don't mind some doubtful jokes. Adults."

+ - Christian Science Monitor p15 Ag 27 '38

"The plot can't stand careful analysis, but it does have some good laughs, thanks mainly to that smoothie, Bob Hope." Philip Hartung

+ - Munsonweas p1 Ag 26 '38

"A general over-all confusion pervades 'Give Me a Sailor' that leaves the onlooker somewhat dazed. The fundamental confusion arises from the fact that the producers did not seem to know whether they wanted Martha Raye to be a slapstick comedienne, a glamorous girl, or the gal pathetic. As the story has to wander around to fit in with these varied conceptions of that young lady, you can see for yourself just how fogy it is." Oliver Claxton

+ - Cue p9 Ag 13 '38

"Bob Hope and Martha Raye add gaiety and laughs throughout the entire picture. There are many unexpected developments and twists in the plot of the story, which sparkles along at a gait of speed. The picture is of the whole family flavor, and will satisfy anybody who doesn't as Jimmy Fidler says, expect the Brooklyn Bridge for a quarter. . . . Exhibitors will profit greatly, if they stress their advertising and exploitation of this picture with a punch line about 'The new Martha Raye.' My advice to the family is—go see 'Give Me a Sailor' and have a very enjoyable evening." Tom Miller

+ + Hollywood Spec p14 Ag 6 '38

"Another movie story that strains and heats, stops two or three times but stumbles on its feature! Thank God Your Beverly Hills can take Miss Raye or let her alone. And, Elder Hays, where were your inspectors when some of this humor was officially approved?" (1 star)

Beverly Hills Liberty p82 S 3 '38

GIRL IN THE STREET. See The show goes on

MOTION PICTURE REVIEW DIGEST 29

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 Ag 20 '38

"This is a very successful high place in my judgment as one of the season's worst. . . . The present production is as tight as a ten-pound bag!" Alfred Weller has said about a bag! The plot rattles back and forth, never gets started, and never ends anywhere. . . . For my part, [Maurice Monitor] characterization is not only untrue, it is unfair and unwarranted. 'Gateway' might have been a fine, inspiring picture. As it stands, it barely done and not bad taste." Robert Joseph

+ - Hollywood Spec p23 Ag 6 '38

"There was a real drama here—in Ellis Island, the gateway to a land of promise. . . . Unfortunately, the melodramatic story does not live up to this great promise." (2½ stars) Beverly Hills Liberty p52 S 10 '38

"Here is a shoddy and synthetic photoplay, even when judged by midsummer screen standards. . . . Alfred Weller has tried to give a soporific script some semblance of action in his direction, but he has rarely succeeded in doing so." Howard Barnes

Herald Tribune p6 Ag 8 '38

"Whether it's the oppressive atmosphere of the lower bay or the deadening effect of gov- ernment red tape, the fact remains that Ellis Island is not Cythera or Capri. Not only is it an uncolorful place for Don Ameche, but the Irish heart of the Welshman; it is also—unless we have just been spoiled by all these tropical pictures—mildly ridiculous. That's how it strikes us in 'Gateway.'" B. B. Crisler

+ + + +

New York Times p8 Ag 8 '38

"'Gateway' is about Ellis Island and suffers just a touch of Don Ameche trouble. Nothing serious, though; don't let it keep you away. Russell Maloney

New Yorker p48 Ag 13 '38

"Romance, a prison break, and various synthetic dramatics on Ellis Island fail to make up for dull story.

+ + Newsweek p23 Ag 15 '38

"Ellis Island, with its aliens awaiting admission or deportation, should provide exciting drama for the screen. 'Gateway' fritters away the possibilities of its theme in trivial plotting and incident; leaving only a few moments of Intense. Katharine Kent

+ + - Stage p45 S '38

Time p42 Ag 22 '38

Trade Paper Reviews

"There is little or no continuity and direction is equally spotty."

+ + Boxoffice p29 Ag 6 '38

"The love story is the average sort of thing and none too eventful, resulting in the picture being just another program affair."

+ + Film Daily p7 Ag 2 '38

Motion Pic Daily p5 Ag 5 '38

"'Gateway' should get good grosses. It has a nice, entertaining, original enough story buttressed by deft treatment and a cast that packs sufficient box office proportions to attractively deck out a picture. There appear to be many facets from which to tell the story, exploitation through which the exhibitor can crack at the grosses. From the de luxers down to the neighborhood which caters to numbers of immigrants, there are a few angles."

+ Variety p12 Ag 10 '38

While the characterization outweighs plot potency in 'Gateway,' it increases rather than detracts from the picture’s entertainment value. With the result that Ellis Island is worthy of the upper position on duals. As such it will attract business through the week.

+ Variety (Hollywood) p3 J1 29 '38

GIRL IN THE STREET. See The show goes on
GIVE ME A SAILOR—Continued

"'Give Me a Sailor' relies on the pallid patter of established comedians. If you happen to like their brand, your truncated thoughts will find benevolent companions. Acting, in this case, is the good ship All. Production is hardly lavish, but neither is it meager. 'Give Me a Sailor' is good for what you, a dealer in comedies, call it." — N Y Herald Tribune p10 Ag 11 '38

"With Martha Raye weaving punch-drunkly through scenes of unapologetic slapstick, no script should have been expected to survive anyway, so 'Give Me a Sailor' apparently was made without a script—which didn’t solve the problem. The splashy custard pies gradually takes on a soporific sound, and the first thing you know you suddenly come to with a start in the middle of Chick Webb and his band. Or maybe it was just the conditioned air." — B. R. Crisler

— + N Y Times p13 Ag 11 '38

"'Give Me a Sailor' was envronmed for me by the presence of Bob Hope who never for a moment doubts that he is funny. My arches sagged as I watched him. For the rest of it, 'Give Me a Sailor' is one of those pretentious little musicals that afford something like pleasure to a few hundreds and thousands of people." — Russell Maloney

— + New Yorker p18 Ag 13 '38

"Only Martha Raye's most devoted fans will be cheered by this slapshod tale of an ugly duckling. The highlights of Bob Hope and Jack Whiting are wasted on inferior material." — Newsweek p24 As 8 '38

"Comedy has the upper hand through most of the picture, and some of it is good slapstick. But much as we like Miss Raye and Mr. Hope (we do), perhaps it would be better if they stuck to supporting roles and left the romantic leads to more conventional beauties. [For fans on] Katharine." — Stage p18 S '38

Time p36 Ag 15 '38

Trade Paper Reviews

"Wherein Martha Raye, complete with her glamour legs, Bob Hope and a highly competent supporting cast fire a broadside of laughs that will blast audiences out of their seats and show them up on the SRO floor of any man's boxoffice. Miss Raye turns in the best performance of her screen career, being afforded an opportunity to excel through a grand, gaggy screenplay with production and direction in keeping." + Boxoffice p31 Jl 30 '38

"With Martha Raye and Bob Hope putting over some grand comedy and gag material, this is a steady uproarious affair which should show some nice figures at every type of box office. Both Martha and Bob troupe in a manner which is always laugh-provoking." + Film Daily p7 Jl 20 '38

+ Motion Pict Daily p13 Jl 29 '38

"The story moves at a fast clip through better than average comedy situations, aided by clever dialogue." + Phila Exhibitor p167 Ag 1 '38

"Parce co-starring Martha Raye and Bob Hope will probably do far at the wicket, but will do no great shaking of laughs out of them. Best bet for draw will be the stars' pull at the box office. Business and lines meted out to them in this picture are the raye and ag hope trademark, and what scoring is done and laughs levied are occasioned by her bag of trouping tricks and his facility at handling light lines and situations." + Variety p17 Jl 27 '38

"[It] gives several of the cast their best role opportunities. Production is up to the usual entext- entertainment for any house. The teaming of Miss Raye and Hope, judged by their decided co-click in this one, is definitely in mind at Para-

mount. For both, 'Give Me a Sailor' offers excellent opportunity for light, romantic clowning." + Variety (Hollywood) p3 Jl 22 '38

THE GLADIATOR. Columbia-Loew 70min Ag 15 '38

Cast: Joe E. Brown, Man Mountain Dean, June Travis, Dickie Moore, Lucien Little, Robert Kent, Donald Douglas

Director: Edward Sedgwick

Music: Walter G. Samuels. Charles Newman

Music director: Victor Young


Based on Philip Wylie's novel of the same title. Comedy concerns the exploits of a scientifically created superman.

Audience Suitability Ratings

"Clean hilarious fun dominates this farcical treatment of a football. Family." Caligf Cong of Par & Teachers

+ Fox W Coast Bul Ag 13 '38


+ Fox W Coast Bul Ag 20 '38

"General patronage." + Region of Decency S 8 '38

"Joe E. Brown has one of his most likeable parts. Family." + Wky Guide Ag 27 '38

Newspaper and Magazine Reviews

"Joe E. Brown's 'The Gladiator' is one of those things." Jesse Zunser

+ Cue p5 S 3 '38

"Well, this is not the dyed-in-the-wool Joe E. Brown fans. It is the best story Joe has had for quite a spell, one with human touches and bits of sentiment sprinkled through a procession of highly hilarious scenes." + Hollywood Spec p10 Ag 20 '38

"Not since Chaplin have we beheld so unbrokenly successful a pattern of pure cinematic clownery, or one that tickled us so hugely. People who don't like it may insist that the effect is wrong, but for those who love gags it is always a funny, and the pain 'The Gladiator' leaves you with is the kind you get from laughing too much." B. R. Crisler

+ + N Y Times p18 Ag 29 '38

Trade Paper Reviews

"This boasts of moments of high hilarity and, like most comedies, therefore, slows down when it reaches them. The valiant Tommy Kirk is bold and large, however, 'The Gladiator' is a good show depending almost entirely on the popularity of the colossal-klissered comic for its support at the turnstiles." + Boxoffice p41 Ag 20 '38

"This is one of the most amusing Joe E. Brown comedies to date. . . .Edward Sedgwick has turned in a swell directorial job, and the result is heavy total of laughs." + Film Daily p5 Ag 8 '38

Reviewed by Gus McCarthy + Motion Pict Daily p4 Ag 8 '38

"One of the merriest stories which Joe E. Brown has done. Full of action. It's goofy, but a lot of fun, and it will help any bill on which it's included. There's a comedy wrestling bout between Brown and Man Mountain Dean that's rollickingly funny, and a football sequence almost as good. Wherever Brown is esteemed the picture will bowl them. As a secondary feature it can't fail." + Variety p18 Ag 31 '38

"The Gladiator is well-saturated in laughs, without being the hilarious of the usual. It will please the Joe E. Brown following and indicates a fairly substantial faring at the box office . . . its appeal will be primarily to the male contingent." + Variety (Hollywood) p3 Ag 4 '38
**GOLD MAKE IN THE SKY.** Republic 60min Ji 14 '38

**Cast:** Gene Autry, Smiley Burnette, Carol Hughes, Craig Reynolds

**Director:** Joe Kane

**Original story:** Jack Natteford

**Screen writers:** Jack Natteford, Betty Burbridge

A western melodrama with songs. First Autry film since his quarantine with his studio.

**Audience Suitability Ratings**

"General patronage."

**N. A. Legion Decency Ji 14 '38**

"A. Y. C & C and musical Western."

**Parents** M p70 S '38

"Family-juvenile. Pleasant songs add to entertainment value of this Western."

**Wkly Guide Ji 9 '38**

**Newspaper and Magazine Reviews**

"Much of the time Gene Autry is riding and singing—and he is still just as deadly as his seven years with his six-shooter." (2 stars) Beverly Hills Liberty p50 Ar 13 '38

**Trade Paper Reviews**

"Marking Gene Autry's return to the screen after his long and successful run with Republic, this is a characteristically good western melodrama which will amply satisfy the popular action and large fan following and ably serve in the spots for which it was made. Picture has been given more careful and expensive production than many of former Autry vehicles and there is the usual sprinkling of tuneful musical interludes."

**Boxoffice p11 Ji 9 '38**

"After an absence of several months, Gene Autry returns to the screen in a lively, modern Western abounding in rousing, ready-made and embelished with tuneful cowboy melodies."

**Film Curb p6 Ji 9 '38**

"Typical Gene Autry concoction, a lively melange of musical comedy, western songs, dude ranch dolgings and some shooting, riding and fighting that keeps it in the western horse opera class in spite of the fancy trimmings."

**Film Daily p12 Ji 5 '38**

"With a plot which is exciting the songs add greatly to entertainment value with their swinging, meloody music, some really amusing lyrics. Autry appears in the same manner. This is one of the best Autrys."

**Philo Exhibitor p161 Ji 15 '38**

"Potpourri Western turns out to be fair entertainment. It's a mixture of riding, shooting, songs and the defeat of an urban gangster laced with a bit of romance. The film shines as a whole."

**Motion Pict Daily p19 Ji 6 '38**

"Following closely the formula used in the pictures that zoomed him into stardom, 'Gold Mine in the Sky' which marks Gene Autry's return to the silversheet after an absence of several months, means real dividends for exhibitors in all sectors where the singing sagebrusher is looked upon as Hollywood's No. 1 thespian. Pockmarked it is with entertainment, one almost completely overlooks its few minor technical flaws."

**Variety (Hollywood) p3 Ji 30 '38**

**GRAND ILLUSION.** World 94min S 12 '38

**Cast:** Jean Gabin, Pierre Fresnay, Eric von Stroheim, Dallo, Dita Parlo

**Director:** Jean Renoir

**Music:** Jean Kosma

**Screen writers:** Jean Renoir, Charles Spaak

Filmed in France. A special award, the International Jury Cup was awarded the film at the Cannes Film Expo. It has been banned in both Germany and Italy. Although it is a war film, it shows no scenes of warfare, being a tale of a German prisoner camp during the World War in which a group of French officers belonging to different stations in life try to escape the boredom, despair and horror of their imprisonment in a German, French, German and English with English subtitles.

**Newspaper and Magazine Reviews**

"[It is] a remarkable war picture, a product of rare insight and artistry. . . . If it tells some of the short of being a first-rank motion picture, it is because the subject matter and mood shift violently at a rate that cannot be covered by an episodic narrative. . . . The acting is so close to perfect that one might just as well call it that. . . Magnificent direction and performing have gone into 'Grand Illusion' even if the suspense of the central theme is diffused rather than shaped to cumulative intensity. It is a film which you should not miss seeing." Howard Barnes + N Y Herald Tribune p18 S 13 '38

"Renoir has created a strange and interesting film, but he owes much to his cast. Eric von Stroheim's appearance as von Rauffenstein reminds us again of Hollywood's folly in permitting so fine an actor to remain idle and unwanted. The film is off to a good beginning." F. S. Nugent + N Y Times p28 S 13 '38

**Trade Paper Reviews**

"'Grand Illusion' looks like the leader of the new productions from France for the new season... [It has] an artistically masterful feature."

**Variety p23 S 14 '38**

**GUN LAW.** RKO 60min My 13 '38

**Cast:** George O'Brien, Rita Oehmen, Ray Wiley, Paul Everton

**Director:** David Howard

**Music director:** Roy Webb

**Screen writer:** Oliver Drake

First of four in a series starring George O'Brien. A western melodrama.

SEE ALSO issue of June 27

**Newspaper and Magazine Reviews**

"Usual stuff—action, blazing guns, fast riding, flying fists—and little novelty." Jesse Zinser + Cue p11 Je 25 '38

"'Gun Law' has unquestionably been pro-discontinued on most screens but it is a substantial rawhide thong and sufficient for the furnishing forth of a lusty, knock-down-and-drag-'em-Western with all the familiar trimmings. Amateurs of Westerns will not be disappointed. And who, in his right mind, is not, either covertly or patently, in little rushes over the plainsman or the cowhand or the fellow where whisky is overproof and the new-fangled, self-cocking revolver is put to scorn?" Lucius Beebe + N Y Herald Tribune p6 Je 25 '38

"[It is] an entertaining little Western which goes by the name of 'Gun Law.' The film starts out rather slowly, but gathers melodramatic momentum as it goes along and wins up in a sightly climax. And what more can one ask of a horse-opera at this stage of the game?" T. M. + N Y Times p15 Je 24 '38

**Trade Paper Reviews**

"Lovers of outdoor pictures will rate this a rousing Western packed with good old-fashioned action... The desert photography is particularly good and the entire production should prove enjoyable to general audiences—more than could be said for the average horse opera."

**Film Curb p9 Ji 2 '38**

"Slambang oldtime Western crowded with good action, stuff and fine work by O'Brien."

**Film Daily p6 Je 25 '38**

"'Gun Law' is a good Western, short on romance, but a curious, very tense, very flattening fights and hard riding. Evidence is presented that time was taken in its making and at no time does the horse gallop by the same scenery several times to save the hunt for new locations and background."

**Variety p12 Je 29 '38**
HAVING WONDERFUL TIME. RKO 70min Jl 1 '38


Based on the play of the same title by Arthur Kober. The plot concerns a hard-working type who goes to spend a two-weeks' vacation in the Catskills. He is a school graduate who is acting as a waiter for his expenses. Their limited finances make marriage seem an impossibility and he offers a less formal proposal. She declines and after a jealous interchange with another man who offers the same type of proposal, the waiter follows her and offers marriage.

Audience Suitability Ratings

'A' hardy: Y. undesirable: C: no.
- + CC 1 Century p875 Jl 13 '38

"Delightfully entertaining comedy. Familiarly.
Am Legion Auxiliary
"Well directed, acted and mounted. Adults: excellent: children: S-6: no." Calif Cong of Par & Teachers

"Unconventional, boisterous comedy—daring rather than amusing or entertaining. The cast is excellent as is the direction, but the story is too sophisticated to be in good taste. Adult.
Calif Fed of Business and Professional Women's Clubs

"Good. Well-produced. Good comedy. The Ethel Merman play of the picture carefully presented. Adult." DAR

"A fast-paced, lightly amusing picture. Adventure and romance with some situations questionable. Some scenes are over-long and there is a lack of spontaneity. Only mildly entertaining. Adults." Gen Fed of Women's Clubs (W Coast)

"Vastly changed from its predecessor, this screen version of a successful stage production seems rather cheap and vulgar, with humor which at times seemed forced. An excellent cast, good direction and some lovely photography but not redeeming an otherwise mediocre picture. Adults." Nat Council of Jewish Women

"A rather amusing light social comedy. The two leads have given better performances. Adults." Nat Soc of New England Women

"good was wasted on the non-glamorous and hackneyed story. Waste of time." S Calif Council of Fed Church Women

+ - Fox W Coast. But Je 25 '38

"Adults.
Nat Legion of Decency Je 30 '38

"A. Y & C: good.
+ Parents' M p70 S '38

Newspaper and Magazine Reviews

"[It is] handled with rather more frankness than Mr. Hays usually allows. Adults and mature young people."

Christian Science Monitor p15 Jl 9 '38

"There is something pathetic about these two women in their summer camp. When the girl agrees to marry the boy as the picture closes, you wonder. 'What next?' Will they move in with the Hays?" The New York Journal- American. However, don't let this note of sadness deter you from seeing Having Wonderful Time, because you will have a good time."

+ - Commonweal p51 Jl 22 '38

"Arthur Kober's play was a tender, wistful, charming thing, the picture is not. Those deeper, more moving moments which made the play the smash hit that it was have been omitted from the film with the result that the celluloid 'Having Wonderful Time' is merely a shadow of itself. It falls into the well-worn groove of an occasionally amusing, sometimes comical, undistinguished, and rather too much summer vacation romance." + - Cue p10 Jl 9 '38

"Quite a picture. Honest, down-to-earth, without artifice. It does not try to be the form which is responsible for the present alarming box-office depression. The story is a simple one. Kober's writing is such that we have become accustomed to since the Production Code became the standard for Wonderful Time. And they have done her wrong. . . . [It] is too thin for a first-rate motion picture."

+ Hollywood Spec p8 Jl 18 '38

"The triumphant, glorious Miss Ginger Rogers, late of 'Stage Door' and 'Vivacious Lady' is the heroine of Having Wonderful Time. And they have done her wrong. . . . [It] is too thin for a first-rate motion picture."

+ Hollywood Spec p8 Jl 18 '38

"Mr. Kober has retained the meaning of his play's lines but has lost most of their flavor. What is left is a hit-and-miss type of comedy, as funny as any reasonableness in the copy of the play must have been. Without the aid of those linguistic gems to keep an audience in stitches, the film seems a bit heavy on the romantic side—sometimes more heavily than the structure can bear." New Yorker p57 Jl 9 '38

+ - N Y Times p11 Jl 8 '38

"One of the pleasantest films you are likely to come across this summer is 'Having Wonderful Time.' In the charm of the young people whom Mr. Kober describes, in their eagerness and unexpected little anxieties, their precise culture, and some of their very human qualities, which he has caught so perfectly, there is a hint of a very real author of a very different world, even of Thurns. . . . Those who have never been to a 'Kamp' will come away from the screen knowing a great deal about it. It doubtless will reconcile some to a city summer as long as there's a movie as good as this one to be seen around that corner." John Mosher

+ - New Yorker p57 Jl 9 '38

"[It is] a lively and boisterous comedy which is not redeemed by screen entertainment, even though it has lost much of the tender charm of the stage version. . . . As for the acting, Ginger and young Fairbanks are hardly at their best in this picture."

+ - Newsweek p28 Jl 27 '38

"Arthur Kober's quaternion little drama of the Bronx Jew in the Catskill moonlight will never be forgotten in this quarter. It was lovable, folkay, and true. The screenplay made from this distinguished stage presentation is none of these. . . . The director has added gags and scenic bits of variety that little to no end, and the result proved a great deal of fun. We had a wonderful enough time at the new 'Having Wonderful Time.' Oh, it could have been so much more wonderful."

+ - Stage p87 Ag 38

"[It may well astound cinemaddicts who saw the play at the Catskill outdoor theater in the Manhattan stage a year ago. . . . Given the job of killing many of his own best lines, Author Kober did his best to make what he had given the best. He also supplied new ones which were in many cases far better than the old. Contemporary comment on the enlarged photograph which brings out virtues unsuspected in its smaller original, the cinema version, in the majority of cases. . . . Dana is a kind of streamlined folk comedy, hilarious not because its characters are Jewish but because they are human.

+ - Time p26 Jl 27 '38
Trade Paper Reviews

“A certain weakness at the weakest is this fast-moving, highly entertaining romantic comedy, the excellence of which makes it stand out among the many verbal sore thumbs when compared to most of the offerings of recent weeks. The cast is flawless. Family.”

+ Boxoffice p33 Jl 18 '38

“Good summer entertainment for the vast majority who have not seen the stage play of the same name from which it was adapted.”

+ Film Curb p9 JI 23 '38

“Looks like a field day for famous stage comedy which goes over strong with fine cast. It is a plenty of comedic appeal, sentiment, and all kinds of human interest touches, in fact a down-to-earth story that should keep the younger couple and bowl 'em over.”

+ Film Daily p7 Je 30 '38

“Muy is a great situation comedy with mass appeal that should click at the box office. Preview audience seemed to enjoy it.”

+ Phila Exhibitor pt154 JI 1 '38

“Much of the charm, romantic tenderness and social problem features of Arthur Kober's stage hit 'Having Wonderful Time,' are missing in the screen version... It is an attraction which will depend more on the name values of its principals than on the story. Both Miss Rogers and Fairbanks have their followings, but are not paid much with in the attraction of the picture... The joy, the awakening and the tragic tones of 'Having Wonderful Time' are missing. Too much of its love story is gone. It's just another film.”

+ — Variety p14 Je 15 '38

“With Ginger Rogers and Douglas Fairbanks, Jr., at their best, riding a class A story through a splendid production, 'Having Wonderful Time' is the type of show needed in this period when exhibitors are playing to too many empty seats. It is sure-fire for big business with all varieties of audiences.”

+ — Variety (Hollywood) p3 Je 11 '38

Held for Ransom. Grand national 58 min Je 17 '38


Director: Clarence Bricker

Screen writer: Harry Barringer

An adventure story with a kidnapping and ransom theme.

Audience Suitability Ratings

“A: poor; Y: waste of time; C: no.”

— Christian Century p285 Je 29 '38

“General patronage.”

+ Nat Legion of Decency JI 14 '38

Trade Paper Reviews

“A soporific melodrama, devoid of action, that proves an entertaining dud. It is decidedly inferior entertainment in all departments.”

— Boxoffice p33 JI 30 '38

“A routine story and shoddy production values will relegated this melodrama to the lower half of double bills in small towns or neighborhoods. The thinly and poorly-compelling title suggests action and excitement and although some of the later sequences contain a well-timed thrill or two, the early scenes are slow-moving and fail to establish clearly the identity of the characters.”

— Film Curb p9 JI 23 '38

“Program melodrama will serve only as filler for small neighborhoods due to technical faults.”

— Film Curb p9 JI 23 '38

“Here is a routine abdication yarn, which, in the light of current headlines, is decidedly topical, with exploitation possibilities beyond its intrinsic worth. It should go on action bills, but what it does is dependent on its ballyhoo.”

+ Film Daily p41 Je 13 '38

“Cloudy print and bum recording make 'Held for Ransom' a severe test on eye and ear, beat thing about it being the title. It will gravitate to the lower side of duals in the action houses, satisfy the children, but generally bore the grownups.”

— Variety p12 JI 20 '38

Heroes of the Hills. Republic 55min Ag 1 '38


Director: George Sherman

Music: Eddie Cherkose. Alberto Colombo

Original story: Stanley Roberts. Jack Natteford

Screen writers: Betty Burbridge. Stanley Roberts

A western melodrama starring the Three Mesquites.

Audience Suitability Ratings

“General patronage.”

+ Nat Legion of Decency Ag 11 '38

“A, Y & C; mediocre Western.”

+ Parents’ M p45 O '38

“Family play.”

Wky Guide Ag 6 '38

Trade Paper Reviews

“A genuine effort to inject something more than the customary A, B, C western formula has not paid off. Every moment of film, whether shot in one or two in production, the piece shows clearly that it has been worked on diligently in the scenario department.”

+ Boxoffice p25 Ag 13 '38

“Fair Western with rambling story has enough action to satisfy cowboy addicts.”

— Film Daily p11 JI 10 '38

Reviewed by Joseph Priore

+ Motion Pict Daily p8 Ag 8 '38

“Film should please in the duals.”

+ Variety p15 Ag 5 '38

The Higgins Family. Republic 62-65min Ag 29 '38


Director: Gus Meins

Music: Cy Feuer

Original story: Richard English

Screen writers: Paul Gerard Smith. Jack Towsley

First of a Higgins Family Series. An advertising writer’s life is almost ruined by a wife who goes on air for a radio company and by his eccentric family.

Audience Suitability Ratings

“General patronage.”

— Nat Legion of Decency S 15 '38

Trade Paper Reviews

“Definitely a worthwhile addition to the current cycle of family-style pictures, this light, homely feature should be able to stand on its own feet at all boxoffices. Jimmy Gleason tops the cast with his usual workmanlike performances and the film augurs well for a continuation of his series.”

+ Boxoffice p21 S 10 '38

“[It] is an amusing and welcome addition to this increasingly popular type of films. Not a pretentious picture, it is filled with good wholesome comedy, and it has a heart-warming quality that holds audience appeal.”

— Film Daily p8 S 7 '38

Reviewed by Joseph Priore

+ Motion Pict Daily p8 S 8 '38

“The Higgins Family’ appears to have been produced for the exploitation of a factual domestic comedy but looked so good that Republic decided to release it as first of a new ‘family’ series. It’s a smart move because the activities of the Higgins tribe show promise of building. At least the first vehicle is a slicker job than other
THE HIGGINS FAMILY. Continued

"Another of the series that various producers have begun. Picture will do in localities where such family films draw."

+ Variety (Hollywood) p3 Ag 19 '38

HIGH COMMAND. Grand national 60min J1 15 '38

Cast: Lionel Atwill, Lucy Mannheim, Leslie Parmer

Director: Thornald Dickinson

Screen writer: Catherine Struhey

Filmed in England. The film starts in Ireland in 1921 when a British officer shoots his rival during the Irish rebellion and escapes discovery until much later when he has risen to high command in Africa. Based on the novel, The General Goes Too Far, by Lewis Robinson.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency Ag 25 '38

"Family. Set mainly in Africa. the story builds upon the duals of suspense and variety."

+ Wkly Guide J1 9 '38

Trade Paper Reviews

"This English drama of army life in Africa, while not important, is good hokum, with a nice flair for suspense. The more diverting moments that arise where Lionel Atwill occupies the spotlight. Acting and production, generally, are good, although considerable English accent is a little hard to grasp. In a small way it is red meat for the folk who like mystery, murder and intrigue done in quiet, suave manner."

- Boxoffice p25 J1 30 '38

"A heavily plotted drama with excellent performances by dependable British character actors, this is an above-average English film. The sense of impending tragedy is evident throughout the picture and this mood is sustained until the finale. For this reason alone, the picture would best be coupled with a comedy or musical on double bill programs."

+ Curb J1 30 '38

"Splendid mystery drama of British army life with Lionel Atwill delivering a fine performance."

+ Film Daily p8 J1 28 '38

"Here is a drama of many elements—love, hate, perjury, revenge—all virtually unrelieved by lighter touches, drama that is essentially adult entertainment for those who like, appreciate none-too-fast plots, with a lot of emphasis on characterization, effected with a degree of ponderous deliberation. That this is an English-made production should not deter the exhibitor from using it, providing that the fare-going characteristics are those which attract his patrons."

+ Phila Exhibitor p161 J1 15 '38

"The novel offered fair reading. As screen fare, it gets few marks. Lionel Atwill is stiffly impressive as an army officer and offers the only redeeming characterization. But even this is marred by the heavy script. Made in England, picture isn’t much for American audiences."

- Variety p17 J1 31 '38

HIGHWAY PATROL. Columbia 53-56min J1 27 '38

Cast: Robert Paige, Jacqueline Wells, Rob- moments, the blonde, Arthur Loft. Alan Bridge

Director: C. C. Coleman, Jr

Original story: Lambert Hillyer

Screen writers: Robert E. Kent, Stuart An-

thony

Tale of a special patrolman who is detailed to a gasoline plant.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 21 '38

"A, Y & C: good melodrama."

+ Variety p54 O 3 '38

"An exciting tale. Family."

+ Wkly Guide J1 9 '38

Newspaper and Magazine Reviews

"Nothing you could mix out of such ingre-
dients would be much superior to ‘Highway Patrol.’"

- N Y Times p15 Ag 4 '38

Trade Paper Reviews

"This yarn manages to generate some excite-
ment, although it strains one’s credulity and the dialogue. A worthwhile cast, is little help. ... Pretty Miss Wells deserves better story mate-
rual."

+ Boxoffice p25 Ag 13 '38

"A very lively drama packed with plenty of thrills and hair-trigger suspense."

+ Film Daily p16 Ag 5 '38

HOLIDAY. Columbia 93-95min J1 15 '38

Cast: Katharine Hepburn, Cary Grant, Doris Nolan, Lew Ayres, Edward Everett Horton. Henry Kolker

Director: George Cukor

Music director: Morris Stoloff

Screen writers: Donald Ogden Stewart. Sid-
ney Buchman

Based on the play of the same title by Philip Barry. As the film of the eight years ago which had Ann Harding, Richard Arnes and Mary Martin as its leads. The fullicity of riches is the paramount theme. Doris Nolan and Cary Grant, a young business man, are in love but meet with opposition when Grant tells Doris’s father that he believes grubbing for money is wrong and that he wants a long holiday. Doris and Cary are still very much in love. The father, an industrial leader, and Doris believe this heretical but Katharine Hepburn who plays another daughter agrees with Grant with whom she is in love and in the end she Grant run away for their holiday.

SEE ALSO issue of June 27

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency J1 23 '38

"A, B & Y: excellent; C: moderate."

+ Parents’ M p16 Ag 3 '38

Newspaper and Magazine Reviews

"A minimum of mugging, effortless under-
playing, skillful direction, superbly pointed dia-
logue, and fast pacing of the story make this picture one of the best of the year. It is a delightfully entertaining and witty comedy of modern manners, mixing a romantic, escapist theme with just the proper timely hint of social significance. ... It [is] one of the cinematic joys of the year.” Jesse Zunser

+ Cue p10 Je 25 '38

"Philip Barry’s stage sucess of nearly a de-
cade ago, ‘Holiday’ has been turned into a smart and entertaining film. It betrays its theatrical ancestry in a number of static con-
versational scenes, while its theme of revolt against the conventions of wealth is no longer
I AM THE LAW. Columbia 80-99 min S 2 '38

Cast: Edward G. Robinson, Wendy Barrie, Barbara O'Neil, Otto Kruger, John Beal

Director: Alexander Hall

Screen writer: Jo Swerling

Based on the Liberty Magazine serial novel by Alan A. Alexander. Another in the cycle glorifying Thomas E. Dewey's campaign to clean New York City of gangsters. A professor of law, named special prosecutor, drafts his law stu-
dents in a drive to end criminal domination of a city.

Audience Suitability Ratings

"Good. This exaggerated farce proves divert-
ing and amusing." D. J. O. "Fox W Coast Bnl Ag 27 '38"

"Objective in part." Nat Legion of Decency S 15 '38

"Fictional, but very satisfying of its kind, and of course Robinson is excellent. Family." Wky Guide S 3 '38

Newspaper and Magazine Reviews

"You've got to hand it to Columbia for—well, never mind. The Farmer Brothers made 'Racket Busters' a cracking miniature Dewey investiga-
tion, RKO gave 'Smashing the Rackets' an ado-
ceful star, and now Warner Brothers have made 'I Am the Law,' a running tale about a gang of New York's stuck strictly to melodramatic nightclub shindigs, Columbia Pictures goes com-
pletely over the top with it. "It's not very
likelihood in the average case to look upon 'Hol-
day' as a serious drama of great human values,
though. I fear caustic Protestant critics will think we are taking a thing a little antiquated." John Mosher

+ New Yorker p49 Jl 2 '38

I

"The fact that Mr. Robinson seems slightly miscast, there is no reflection on 'I Am the Law,' which is still the liveliest melodrama in town. Into its yawning hoppity steps, Columbia Pictures has compiled all of its vast resources of
experience in the knock-down-and-drag-out school of murder protection." E. R. Roper

+ N Y Times p14 Ag 26 '38

"The sinister Robinson of the films has be-
mence and worthy. Usual enough in its detail, the scenario is a storm of gangsters. It's a
superior product of its kind, though, well
handled by his director and its various players.
Most impressive is it is a superior concus because of the amiable Robinson notion of a professor of law."

+ New Yorker p52 S 3 '38

"While it comes a little late in the film cycle
inspired by the racket-busting activities of
New York's Dist. Attorney Thomas E. Dewey, and though many of its situations lack the
accurate, it is nevertheless fairly absorbing. Melodrama embellished with several fresh twists and considerable humor."

+ Newsweek p25 S 5 '38

Time p33 S 5 '38

Paper Reviews

"Far and wide the best of the endless chain of
gang-busting pictures is this Edward G. Robinson starrer. In the story, it is different in that it is not
about the lives of blackmailers, racketeers, or
women with small morals, but is a product of a
gangster opus. I Am the Law' is virtually a film to end all such films. It's a slam-bang, rip-roaring
drama that has all the elements of previous pictures inspired by District Attorney Thomas E. Dewey's career, plus a whole library of
violence and hokum of its own. As a story, it's
completely implausible and frequently ab-
surd, but as film entertainment it has explosive
action, searing pace, excitement and comedy. Although it would make Dewey hold his head,
it will probably cause most spectators to look
to their seats."

+ Variety p13 Ag 21 '38

"This film is a substantial addition to the cycle of
pictures instigated by Special Prosecutor Dewey's campaign to rid New York of its rack-
eteers. It has borrowed all of its best from previous pictures and, even if it is not as
satisfactory as a moneymaker, although 'I Am the Law' is one of Columbia's more pretentious
films for the 1938-39 product, too much of the
content already has been screened... It is the
best written racketeer picture to come out in the-
ised for work against her

Audience Suitability Ratings

"A: hardly; Y: doubtful interest; C: no;"

+ Christian Century p51 Ag 3 '38

"Adults."

+ Nat Legion of Decency Jl 14 '38

I MARRIED A SPY. Grand national 59min

JI 1 '38

Cast: Neil Hamilton, Brigitte Horney, Ivar

Barnard, Charles Carson

Director: Edmond Greville

Screen writer: Basil Macdonell

Based on the novel, Secret Lives, by Paul de Stal de Colombe. Filmed in England. Brigitte Horney portrays a German girl who is forced into the French secret service because of her knowledge of Germany after she escapes from prison. Her campaign is for a country that is filled with tragedy when she is forced to marry a French officer because Germany wishes to have her extradited for work against her

Audience Suitability Ratings

"A: hardly; Y: doubtful interest; C: no;"

+ Christian Century p51 Ag 3 '38

"Adults."

+ Nat Legion of Decency Jl 14 '38

MOTION PICTURE REVIEW DIGEST

35
I MARRIED A SPY—Continued

Trade Paper Reviews

"To this war-some film of make-believe war and espionage, the dubious distinction of providing more facial closeups than anything seen in many moons. The entire production is as loose-footed and unbelievable as is its stamp of budget limitations. Long lines of silence and dull dialogue bog the piece, while considerable that is spoken is unintelligible, due to an attempt to maintain a filmic flavor."  — Boxoffice p25 Ji 16 '38

"The outstanding feature of this foreign film is the introduction to American audiences of an intriguing Continental actress, Brigitte Horney, whose performance here is certain to win acclaim. Her names may prove a handicap but a strong selling campaign will help."  + Film Curb p6 Ji 16 '38

"This British production is very well handled, and succeeds in creating convincing atmosphere concerning the war and a female spy. Brigitte Horney, well known on the Continent, makes her first appearance in a film for American audiences, and the introduction to American audiences of an intriguing Continental actress, Brigitte Horney, whose performance here is certain to win acclaim. Her names may prove a handicap but a strong selling campaign will help."  — Variety p15 Ji 13 '38

IF WAR COMES TOMORROW. Amkino

62min Ji 13 '38

Director: L. Antal-Polovaki, G. Berezko. N. Karmazinski

Method: Talkies Brothers

Screen writers: E. Daigan, M. Svetlov, G. Berezko

Filmed in Russia with English subtitles. A production of the Russian and British film-makers of the period, it is reminiscent of the forced loot and falsities that register powerfully.

"Though out of the single, too-name strong known to American audience, this Grand National importation will best be utilized by art, foreign and home audiences go for acting, not star names."

— Phila Exhibitor p153 Ji 1 '38

"While the motivation behind this film is commendable, the result falls far short of the intended effect. It tries to go arty in a Continental way, but doesn't manage a grade, either in direction or photography. Possibly budget limitations were responsible, but production and fail to come off well. It seems headed for an obscure career at the box office."

— Variety p15 Ji 13 '38

"It is an admirably assembled compilation of factual and fictional war material in which the Soviet Union expresses its unqualified contempt for the Fascist regime of Axis and its particular for the Nazi war machine. Obviously designed to awaken the martial spirit in its people, the film is uncompromisingly frank in its denunciation of the forces of fascism which, the forward claims, are the potential enemies of the Soviet Union and the destroyers of world peace."  — T. M. F.

— NY Times p17 Ji 14 '38

"As is to be expected, the photography in the Soviet's 'If War Comes Tomorrow' is superior. The display of armaments justifies that optimism which Russia faces the future."  — John Mosher

New Yorker p15 Ji 30 '38

Trade Paper Reviews

"It is an admirably assembled compilation of factual and fictional war material. Probably of greatest interest in the picture, are the scenes taken by Soviet newsreel men at the last army maneuvers. After looking at them no one can doubt the formidable strength of the red army."

+ Film Daily p9 Ji 18 '38

"This is a flag-waving melodrama which may look okay to Russian audiences, but over here it seems less than the lively cope-and-robbers tale. Film is withal poorly photographed, sketchily directed, and designed by the cutting department. As for story—characters are so one-dimensional that this hypothetical war is partially won by the Soviet Union. About the extra place the cavalry wins a modern war is on the statues in Central Park."

— Variety p13 Ji 29 '38

I'LL GIVE A MILLION. 20th century-Fox

70min Ji 12 '38

Cast: Warner Baxter, Marjorie Weaver, Peter Lorre, Jean Hersholt, John Carradine, J. Edward Bromberg, Lynn Bari, Fritz Feld, Sig Rumann

Director: Walter Lang

Original story: Cesare Zavattini. Giaci Mondaini

Screen writers: Boris Ingster, Milton Sperling

This is a remake of an Italian picture Darb un Milione which was released in 1937 and awarded the Italian Ministry of Corporations. Warner Baxter, an American millionaire is disilusioned because he knows no real friendship, only people who want his money, declares that he will give a million francs to anyone who can find a way to make a tramp and sets out to discover disinterested humanity.

Audience Suitability Ratings

"A: fair; Y: amusing; C: probably amusing."  + — Christian Century p94 Ji 30 '38

"Good. Mature. DAR."

— Fox W Coast Bull Ji 16 '38

"Amusing in spots this farce is too much of a hodge-podge, being fairly cluttered with character actors, to be good entertainment. Family."  — Am Legion Auxiliary

"Family." Calif Cong of Par & Teachers

"Lividly crude, hilariously at times—is this rather shameless portrayal of what people will do for money. Family." Calif Fed of Business & Professional Women's Clubs

"Amusing and well produced is this French-flavored, satirical farce. All ages." Gen Fed of Women's Clubs' Coast

"Satire is intelligent and excellently acted and directed. Mature." Nat Council of Jewish Women

"Social drama exemplifying an old theme by an implausible plot which nevertheless holds the interest, permits some good characterizations and some good comedy. Family." Nat Soc of New England Women

"Excellent direction of a good and large cast raises this picture out of the mediocre class. It exemplifies the fact that money does
**MOTION PICTURE REVIEW DIGEST**

**not always insure happiness. Family." S Calif Council of Fed Church Women**

- Fox W Coast Bul Jl 23 '38

"It is a faultless tale, pleasing because of a delightful blend of humor, good acting, and a sound appraisal of the things which are really worth while. It plays a new variation on the theme that friendship and happiness cannot be measured in dollars and cents. Adolescents, 12-16: year children, S-12; (tame)."**

**Motion Pic R p5 Ag '38**

"General patronage. Nat Legion of Decency Jl 28 '38**

- Parents' M p70 S '38

"Family."**

Wkly Guide Jl 23 '38

**Newspaper and Magazine Reviews**

**Christian Science Monitor** p13 Jl 30 '38

"Whatever chance this one had was killed by the treatment given it. Both producer and director seem to have been unaware of the nature of the story material they had on hand. With a story which could have been made extremely amusing and a cast capable of bringing out all its values, 'T'll Give a Million' comes to the screen as one of the poorest pictures we have had for a long time."**

-Hollywood Spec p8 Jl 23 '38

"It is a disarming and mildly amusing screen comedy. True, the acting is somewhat pretentious, it inclines one to be tolerant of a rambling narrative and occasionally faltering direction. As a matter of fact, it makes up for these defects in at least one exceedingly funny section, which might well have been made the core of a first-rate film." Howard Barnes

- N Y Herald Tribune p4 Jl 16 '38

"Giddy and diverting is a bright snack of nonsense and fun. Richard Lang's treatment of the highest calibre, this should come through for good returns and favorable comment everywhere."**

- Newsweek p19 Ag 1 '38

"Result: a comic-opera Riviera, almost but not quite a lively, amusing farce."**

- Time p25 Jl 25 '38

**Trade Paper Reviews**

"Excellent summer entertainment of the make-believe variety, given typically workmanlike direction by Joe Penner. Both Baxter and Peter Lorre are the most responsible performers, but there is a beautiful collection, too, of comic toppers. It is a richly satisfying film for all civilians who pretend they are beneficent." John Mosher

- New Yorker p58 Jl 23 '38

"A fresh fare situation that turns out to be only moderately entertaining in the execution."**

- + vox West Bul Bui Ag 6 '38

"General patronage."**

- Nat Legion of Decency Ag 4 '38

"A, Y & C: fairly good."**

- Parents' M p44 O '38

"Family. Funny clowning."**

- Wkly Guide Jl 23 '38

**Newspaper and Magazine Reviews**

"Adams, Richard Harding. "T'll Give a Million," directed by Joe Penner, is introduced this week by the chief idea of this picture in his short-short away back in 1926; that numerous previous producers and several would have used it before, the fact remains that it is always surefire comedy material, and as such, Joe Penner gets murder out of it. The proof of this will show in any of his predecessors on stage or screen. Therefore, I recommend it to all Joe Penner fans, and to every other person with a grouch or in need of a good laugh. . . The one great fault of the picture is that the growing suspense leading up to the race was muted. It could have been made tremendously." Tom Miranda

- Hollywood Spec p14 Ag 6 '38

"Joe Penner is exploiting his peculiar brand of comedy this week in a moderately entertaining (for Penner enthusiasts) item somewhat ambiguously titled "T'll Give a Million." The comedy fails to come off is not so much Mr. Penner's fault as it is that of those gentlemen lending him the credits as the authors." T. M. P.

- N Y Times p13 Ag 19 '38

**Trade Paper Reviews**

"After the acclaim given his preceding picture, "Go Chase Yourself," this latest Joe Penner offering will be a definite letdown for his fans and will fare even worse in the consideration it receives from those who are not out-and-out Penner enthusiasts."**

- Boxoffice p31 Jl 30 '38

"This comedy is amusing and Joe Penner delivers solidly with his brand of funmaking. Director Ben Holmes, who also authored the screenplay, is in charge. Most of the scenes have fresh, original material that scores howls."**

- Film Daily p8 Jl 26 '38

**I'M FROM THE CITY. RKO 7imin Ag 5 '38**

**Cast:** Joe Penner. Richard Lane. Kay Sutton. Helen Gutliyte. Lorraine Krueger

**Director:** Ben Holmes

**Music director:** Roy Webb

**Original story:** Ben Holmes

**Screen writers:** Nicholas T. Barrows. Robert St. Clair. John Garfield.

"Joe Penner, foundry worker afraid of horses, is turned into a famous western riding star by hypnotism."

**Audience Suitability Ratings**

"A: insane; Y & C: probably amusing."**

- Cong Sci Spec p57 Jul 23 '38

"This broad comedy of the hard-riding West is over-long. A matter of taste for family."**

-Calf Council of Fed Church Wo- men's Clubs

"This will appeal to Joe Penner fans, but others may not find the story of sufficient interest. Family. Calif Fed of Business & Professional Women's Clubs"

"A mediocre, slow-moving farce which will prove disappointing even to Joe Penner fans. Family. Herald Tribune Council of Jewish Women"

"Matter of taste for family audiences."**

-Nat Soc of New England Women

"This picture will only interest the fans of Joe Penner, but to enjoy it is a pleasure. Excellent horse race as a finale, holds interest. Mediocre." S Calif Council of Fed Church Wo-

**merines' Clubs

- Fox W Coast Bul Bui Ag 6 '38

"General patronage."**

- Nat Legion of Decency Ag 4 '38

"A, Y & C: fairly good."**

- Parents' M p44 O '38

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- Wkly Guide Jl 23 '38

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- Film Daily p8 Jl 26 '38
I'M FROM THE CITY—Continued
Reviewed by Gus McCarthy
+ + Motion Pict Daily p3 Ag 4 '38
"A typical Penner, this will depend, of course, on the star's showdown in each particular situation. For actors who do not like his brand of comedy, the picture will seem pretty crude, low."
— + Phils Exhibitor p38 Ag 4 '38
"Joe Penner has a certain amount of infectious humor in pictures, but he isn't given a fair shake in 'I'm From the City.' Choice and quality of story and weakness of supporting cast fail to give him an adequate change, though the direction offers a touch of the filmy material. It will do on the after half of dozen, but probably won't increase Penner's popularity."
+ + Variety p12 Ag 10 '38
"For those who are faithful followers of Joe Penner, 'I'm From the City' will give them full measure of laughs at the comic's inane antics. For those who can take Penner or leave him alone, picture may seem at times a bit silly, but they are few luckies."
— Variety (Hollywood) p3 JI 23 '38

IN OLD MEXICO. Paramount-Sherman 62min S 9 '38
Cast: William Boyd, George Hayes, Russell Hayden, Paul Sutton, Allan Garcia, Jane Clayton, Trevor Bardette, Betty Amann
Director: Edward D. Venturini
Original story: Clarence E. Muñford
Screen writer: Harrison Jacobs
A western melodrama in the Hopalong Cassidy series. Sequel to 'The Fox.'

Audience Suitability Ratings
"An impossible story. Revenge and cold-blooded murder play a major part and detract from the entertainment value. Adults: a matter of taste."
Calif ConG of P&TC
"Family."
Calif Fed of Business & Professional Women's Clubs
"Mediocre. Much shooting. Mature."
DAR
"It shows what excellent entertainment the books, saddle and sombrero type of story still offers. Family."
E Coast Preview Committee
"Family."
Nat Council of Jewish Women
"Exceptionally attractive settings and the traditional atmosphere of old Mexico distinguish this well acted, stirring western melodrama. Much shooting and killing may be undesirable for juvenile matinée."
Nat Soc of New England Women

[It will] appeal to the boys. Family."
S Calif Fed of Fed Church Women
+ Fox W Coast Bul Ag 27 '38
"General patronage."

Audience Suitability Ratings
"A & Y: entertaining light comedy; C: too mature."
+ Parents' M p46 Ag '38

Newspaper and Magazine Reviews
"An eventful drama indeed is 'In Old Mexico,' latest of the Hopalong Cassidy pictures. . . . (It) has been given a large-scale production for a picture of this sort, being made of the colorful background of Old Mexico. Theatregoers will find it a superior Western in many ways."
— Bert Harlow. + Hollywood Spec p20 Ag 6 '38

Trade Paper Reviews
"The picture will quite probably have a wider appeal among those who can take their Westerns or leave them alone, but may suffer correspondence failure with most of the out-and-out Cassidy fans who like their action, riding and gunplay in large, unsullated doses."
— Billboard p29 Ag 6 '38
"'In Old Mexico' is about the best of the Hopalong Cassidy series. If it is far more than just another film, and even though it may not be an epic, it still has the production class, story, cast, and all-round entertainment to play the higher bracket of theaters, that in some territories would include deluxe houses. . . . An air of the Old West pervades the piece, while the pace is an ever moving one."
+ Film Daily p7 Ag 2 '38
+ Motion Pict Daily p5 Ag 5 '38
"In Old Mexico' in some respects is the best of Harry Sherman's Hopalong Cassidy productions. Sequel to 'The Fox,' one of the most successful, shows better direction. The latter's absorbing story, well motivated and smoothly developed, giving every member of the troupe a chance to show off a bit of advantage. The appeal is more to the adult, and less to the children, although the latter's entertainment wants are not neglected. Bill Penner, who has turned out a top flight piece of popular entertainment, giving himself a new mark to live up to in the Hopalongs."
— Variety (Hollywood) p3 JI 30 '38

JOSETTE. 20th century-Fox 70-75min Je 3 '38
Director: Allan Dwan
Dance directors: Nick Castle, Geneva Sawy.
Music: Mack Gordon. Harry Revel
Music director: David Buttolph
Screen writer: James Edward Grant
Based on a short story of same title by Ladislaus Vadian and on a play made from it by Paul Hervey and Georg Fraser. The locale is New Orleans. Don Ameche and Robert Young portray brothers who set out to save their sister, the respectable old father who has married a gold-digging cafe singer called Josette. The brothers mistake Simone Simon, wardrobe girl, for Josette and both fall in love with her. Ameche winning after many complications.

SEE ALSO issue of June 27

Audience Suitability Ratings
"Adolescents, 12-15: too sophisticated; children, 8-12: no."

Motion Pict R p5 JI '38
"A & Y: entertaining light comedy; C: too mature."

Newspaper and Magazine Reviews
"The baby-faced French star sings several songs with her pleasant little pipe voice in a comedy which will probably do as well as anything else to pass a warm summer evening. Adults and mature young people."
— Christian Science Monitor p15 Je 18 '38
"Simone Simon is cuter than ever in 'Josette.' She speaks English better, is not too coy and shows a good sense of light comedy. [Her] singing is nothing to get worked up over. Joan Davis proves again that she is to be relied upon whenever a good laugh is needed in a picture." P. T. Hartung

Commonweal p245 Je 24 '38
"'It' is trivial, frivolous, and musical. It couldn't possibly improve your mind nor cause you to think. But oh, it is so much more fun!"
(2½ stars) Ruth Waterbury
+ Liberty p35 JI 9 '38
"Fluffy musical comedy of errors."
awards Newsweek p24 Je 20 '38
"Joan Davis acts as a hypochondriac to some adolescent romantic chatter. It doesn't matter." Katherine Best
— Stage p48 Ji '38

Trade Paper Reviews
"Estimate: average comedy; will have to be sold."
— + Phils Exhibitor p146 Je 15 '38
KEEP SMILING. 20th century-Fox 60-75min Ag 12 '38
Director: Herbert I. Leeds
Music director: Samuel Kaylin
Original story: Frank Fenton. Lynn Root
Screen writers: Frances Hyland. Albert Holt

Jane Withers portrays an orphan who is supported in a fashionable school by her uncle, a motion picture director, whom she never sees. When she is chided by the other students over having no family, she sells her clothes and goes out to Hollywood where she finds her uncle being dispossessed and out of a job because of dissipation. With the aid of his secretary whom he loves, Jane gets his job back and also establishes herself as a screen star.

SEE ALSO issue of June 27

Audience Suitability Ratings
"Wholesome entertainment. A good cast gives a sincere performance. Family." Am Legion Auxiliary

"Well-acted social drama, Family and junior matinee. Adults: entertaining; 14-18 & 8-14: yes." Calif Cong of Par & Teachers

"Above-average in entertainment value of the average film. The good picture. Certain ads prove herself a fine actress. Family." Gen Fed of Women's Clubs (W Coast)


"A well balanced and vivid picture with great emotional appeal, understandingly cast and directed, providing light and diverting entertainment. Family." S Calif Council of Ped Church Women

+ Fox W Coast Bui Je 25 '38

"This is a more suitable film for Jane Withers than many she has played in recently, for while she is the same irrepressible, quick-witted child, her pranks are those of a girl of her worldly-wise. goals. Adolescents, 12-16; amusing; children, 8-12; yes." Motion Pict R p6 Jl '38

"General patronage." Nat Legion of Deacy Je 30 '38

"A. Y & C: very good." + Parents' M p14 O '38

"A good cast and some devastating imitations by Miss Withers, puts it above the average of her films. Family." Wkly Guide Ag 13 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 Ag 20 '38

"A good deal more meat is to be found on Jane Withers, new one, Keep Smiling, than has surrounded the bantamweight carcases of most of her previous films. Not that all the said meat is of the same quality, some of it is dished up with a sauce that tastes of gall. . . though the rapid pace is excellently managed, the hapo at which the story unfolds is not in the least hurried, there seeming to be time to make digressions for all sorts of commentary and gags. Perhaps the exhibitions of the three Nielson, jugglers, could be cut just a bit, together with another or two, the whole, this bubbling volatility of style probably constitutes a good deal of the appeal of the picture." Bert Harlen

+ Hollywood Spec p9 Je 18 '38

"It can't possibly make the least difference in your life whether or not you see this. But in case you do, you won't, unless you're a terrific high-brow, be bored for a moment. And if you are a terrific high-brow, what are you doing hanging around Withers anyhow?" Beverly Hills (212) 7523

Liberty p19 Ag 15 '38

"The perennial Jane Withers, who ought to know how to handle this time, makes good in 'Keep Smiling.' . . . The important and valuable feature of 'Keep Smiling,' and the thing which sets it apart from other 'specials of the day,' is Jane's exquisite, satirical imitation of Bobby Green." C. W. B." + N Y Times p15 Ag 10 '38

"[It is] a film designed to appeal mostly to mopettes. . . . Time p12 Ag 22 '38

Trade Paper Reviews

"A typically rowdy Withers vehicle, this finds Ginger Jane at her vociferous best, dancing, clowning and cavorting in a style which is sure to please the startlet's legion of fans. Family." + Boxoffice p28 Je 18 '38

"A good story, this, and a good performance by Miss Withers, vehicle, with a Hollywood back stage flavor. Estimation: okay for dual support. Withers fans." + Motion Pict Daily p13 Je 20 '38

"This is a typical Jane Withers vehicle, with a Hollywood back stage flavor. Story: 10. Production: 10. Performance: 9. Summary: 8. Carry away your pardon for too much praise, but ABC thought it was a goodie, as good as any other with Withers. This is a good, breezy screen comedy. . . ." + Exhibitor p146 Jl '38

"Keep Smiling is a children's picture with an adult punch. It's one of Jane Withers' best efforts to date, and, though reminiscent of 'A Star Is Born' in plot and carry-through, it's natural entertainment. Word-of-mouth will help it, and there's no reason why it can't single-bill in plenty of spots. For the trade, however, it has one drawback. Another exposure of Hollywood make-believes, on top of 'Star Is Born,' this Witers starrer doesn't help the picture business reclaim a lily-white reputation at a time when it needs good will." + Variety p22 Ag 17 '38

LADIES IN DISTRESS. Republic 65min Je 13 '38
Director: Gus Meins
Music director: Alberto Colombo
Original story: Dore Schary
Screen writers: Dorrell McGowan. Stuart McGowan

Story concerns Alison Skipworth, mayor of a small town, who enlists the aid of a gambler to fight the racketeers with their own secrets. The gambler cleans up the town and falls in love with the mayor's niece.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: mediocre; Y: perhaps; C: no." + Christian Century p551 Ag 3 '38

"A trite story with somewhat forced humor. Adults & young people." E Coast Preview Committee

Fox W Coast Bui Je 25 '38

"General patronage." Nat Legion of Deacy Je 23 '38

"A & Y: good action melodrama; C: unsuitable." + Parents' M p46 Ag '38

Trade Paper Reviews

"An amusing farce cut and tailored to fit the contours of Alison Skipworth and Polly Moran, average audiences are certain to label this good entertainment . . . It is an entertaining farce comedy." + Film Curb p12 Je 18 '38

"A good melodramatic farce, properly tailored for the screen. . . . Motion Pict Daily p13 Je 20 '38
LADIES IN DISTRESS—Continued

“Well made programmer that will prove able dual support, this should click with the Skip-worth-Moran fans. Estimate: better than average dual fare.”

+ Phila Exhibitor p146 Je 15 ’38

LAW COMMANDS. Crescent 57min
Cast: Tom Keene. Lorraine Hayes, Bud Butler, Matthew Betz
Director: William Nigh
Screen writer: Bennett Cohen
An adventure story with a pioneer setting.

Trade Paper Reviews

“An adequate little pioneer story, this is sure to please in the grind, small neighborhood spots. ... A Sunday matinee audience of children, stags in a snug neighborhood house, liked this vociferously.”

+ Phila Exhibitor p125 My 1 ’38

“Film is a bad one, made for buttons, and has all the face and non of a quickie. A few more like it and Tom Keene won’t mean much. It’s overloaded with phoney sentiment, Uncle Tom drags and ends with a very poor collection of incidental performers unwillingly permitted to speak.”

— Variety p23 Ag 17 ’38

LAW OF THE PLAINS. Columbia 56min
My 12 ’38
Cast: Charles Starrett, Iris Meredith, Bob Nolan, Robert Warwick
Director: Sam Nelson
Music and lyrics: Bob Nolan
Music director: Morris Stoloff
Screen writer: Maurice Geraghty
A western melodrama.

Audience Suitability Ratings

“Average entertainment. Family.” E Coast Preview Committee
+ — Fox W Coast Bul Ji 9 ’38

Trade Paper Reviews

“No allib needed for this model prairie prancer. It opens with a bang, carries along at top speed, delivers a credible and better than average story and leaves nothing to be desired in casting.”

+ Boxoffice p33 Ji 30 ’38

“With a strong plot and an above-average supporting cast, this should prove interesting to general audiences as well as the dyed-in-the-wool Western fans. The story sustains interest throughout and Director Sam Nelson has seen to it that the action builds up to a thrilling climax.”

+ Film Curb p6 Ag 6 ’38

“Here is a Western that has everything a model outdoor action thriller should have. Charles Starrett is ably supported by a strong cast, and a bunch of melody boys who disquise as his cowboy pals, do some swell harmonizing at appropriate spots in the film. That is one big thing in its favor—the songs are not just thrown in, but become a natural part of the proceedings.”

+ Film Daily p15 Ji 27 ’38

“Estimate: up-to-par Starrett.”

+ Phila Exhibitor p139 Je 1 ’38

“’Law of the Plains’ stacks up as one of the better Westerns, principally because of a troupe cast, and a bunch of melody boys who disguise as his cowboy pals, do some swell harmonizing at appropriate spots in the film. That is one big thing in its favor—the songs are not just thrown in, but become a natural part of the proceedings.”

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+ Variety p17 Ji 27 ’38

LETTER OF INTRODUCTION. Universal
100-104min Ag 5 ’38
Cast: Adolphe Menjou, Andrea Leeds, Edgar Bergen. George Murphy, Rita Johnson. Anna Sheridan, Evie Arden
Director: John M. Stahl
Music director: Charles Previn
Original story: Bernice Boone
Screen writers: Sheridan Gibney. Leonard B. Bernstein
A young girl has a letter of introduction to Menjou, matinee idol, whom she hopes will get her on the stage. The letter reveals that she is his daughter. The vain father hasn’t the courage to reveal her identity, but tries admirable and almost tragically to promote her career.

Audience Suitability Ratings

“A: very good; Y: good; C: partly good.”

+ Christian Century p999 Ag 17 ’38

“A well acted social drama that maintains interest throughout. Family-mature.” Am Legion Auxiliary

“Family.” Calif Cong of Par & Teachers

“A story of human, emotional appeal, skillfully developed and with an excellent interesting cast. Mature.” Calif Fed of Business & Professional Women’s Clubs

“Excellent. A clever, surefire comedy drama. Mature.” DAR

“A social drama with an excellent cast and able direction. Family.” Nat Council of Jewish Women

“Very well acted social drama with an interesting plot, good characterizations by a superior cast, clever dialogue and sustained suspense. Mature.” Nat Soc of New England Women

“Another picture of a movie struck girl, with a letter of introduction giving a little different angle to a trite theme. The story drags, and becomes slow and boring. Edgar Bergen with his dummy (Charley McCarthy) furnishes real clever and funny comic relief, but even it can’t place it in the family group, as a series of divorces and triple loves form the base of the plot. Mature.” S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 20 ’38

“General patronage. Nat Legion of Decency Ag 11 ’38

“A, Y & C: excellent.”

+ Parents’ M p64 O ’38

“Family. Real excellence lies in the Bergen-McCarthy situation which contains many of good gags. The honors of the picture go to Adolphe Menjou and to the Bergen-McCarthy combination.”

Philip Clark

— Commonweal p430 Ag 19 ’38

“This [is a] rather entertaining (though perhaps less typical) romantic story. Good performances on the part of a competent cast help offset a certain lack of script inspiration.” Jesse Zenser

— Cue p9 Ag 27 ’38

“Good because of good direction. ... Only performances could result from such inspiration as Rhett Harrison gives ’Letter of Introduction.’ ... The amazing cleverness of Bergen and McCarthy combined with a poor collection of gags by the preview audience, and a lot of his lines were lost in the uproar. ... It will give the box-office a run for it. It is box-office.”

+ Hollywood Spec p10 Ag 6 ’38

“True, Charlie and Edgar almost steal the film, but Adolphe Menjou gives the best performance of his career as the celebrated star rusted away by the corrosion of ego and Holly-
MOTION PICTURE REVIEW DIGEST

WOOD. Here is acting, ladies and gentlemen. The script is skillfully contrived, the direction sure and strong. (3.5 stars) Beverly Hills

Liberty p51 S 3 '38

"It seems likely that [Edgar] Bergen and Charlie McCarthy were called in on a shaky production for laughs. They get the laughs, to be sure, but they are scarcely in keeping with the general mood of the film. With the staunch acting and competent direction it has had, it should have carried through under its own weight; it is not, however, a picture that is a bit of sound dramatic construction. Given even fair-to middling script writing, it might have become a convincing and moving entertainment. Instead the plot is a labored rehash of cinematic cliches Howard Barnes."

+ — N Y Herald Tribune p12 S 1 '38

"The authors of 'Letter of Introduction'... have executed the story so cleverly that the script is a roll-sided-stapled book when it lacks direction. As a variant, almost a sequel, to 'Stage Door' it is a surprisingly fresh, uncommonly diverting, remarkably well-done film. By the strictest narrative standards, Charlie McCarthy's frequent intrusions on the course of the story are inexcusable; by amusement standards, they were all for the best. For, when you get right down to it, 'Letter of Introduction' is dancing on a fragile tightrope."

F. S. Nugent

Times p27 S 1 '38

"Charlie McCarthy and Edgar Bergen occupy a great deal of time in 'Letter of Introduction' but it is not on their account that the film seems to be long. A well produced affair of the theatrical people and their lives, this story depends upon an idea which is not easy to accept, the which seriousness it is a plot notable not for its framework but for the niceness of the general treatment." John Mollo

+ — New Yorker p52 S 3 '38

"A refreshing blend of humor and drama set in the off-campus entertainment scene of New York, the movie owes much of its success to the excellent dialogue and narrative furnished by the script... Smartly directed by John M. Stahl, who also served as producer, 'Letter of Introduction' gives each member of its splendid cast a most effective role."

+ — Newsweek p26 Ag 15 '38

"The backstage standby plot with Charlie McC.

Carthy and Edgar Bergen is the attraction. Since the acting-actor theme is one of many possibilities, you may find the coincidences and motivation therein amusing. However, you are likely to find it amusing. "Put your money on McCarthy."

Katharine Beazley

+ — Stage p48 S 3 '38

Time p38 Ag 8 '38

Trade Paper Reviews

"What may have been only a routine affair is saved by Edgar Bergen, his famous dummy, Charlie McCarthy, and another wooden character, who comes in for a sure-fire bit. Lagging for the most part, the slight story is enlivened intermittently by the ventriloquist and his stooges. Most of the weakness seemingly is in presentation of the story."

+ — Boxoffice p39 Ag 6 '38

"An excellent piece of entertainment effectively alternating intensely dramatic sequences with comedy scenes, this picture contains elements to please every type of audience."

+ — Film Curb p10 Ag 6 '38

"Universal's 'Letter of Introduction' is a fine picture on every count. It is endowed with an exceptionally talented cast, with direction and top production value... Bergen is surprisingly good in a straight dramatic role, and his scenes with McCarthy are variously funny, with dialogue never better. Bergen also introduces Mortimer, a dummy from the country, who says, among other things, 'You are just as funny as McCarthy. The rest of the cast and technical comedy construction are on top form."

The picture has audience appeal for every type of theatregoer, it has good name value for the marquee names and unlimited exploitation possibilities to put it in the boxoffice naturally and strongly."

+ — Film Daily p3 Ji 30 '38

"There is everything [about the film] to suggest big business in all types of situations and on all types of playdates. 'Letter of Introduction,' in addition to adept, imaginative direction, has the benefit of a very good story, a fine cast, effective comedy relief and competent editing. It represents a masterful job in all directions, including the photography and the backgrounds."

+ + Variety p15 Ag 3 '38

"Top flight entertainment, a boon to Universal... The movie picture is 'Letter of Introduction.' It has the Edgar Bergen and Charlie McCarthy appeal, but they are not as big as the marquee as its chief asset, with a wealth of other comic and dramatic elements to cram 100 minutes with substantial and highly commendable showmanship... Picture is somewhat overly long, and some of the passages are held too leisurely, but generally the tension and conviction are held most effectively." + Variety (Hollywood) p3 Ji 29 '38

LITTLE FLOWER OF JESUS. Sunday 7:30

Cast: Simone Bourday

Dance directors: Louis Silvers

Music: Walter Bullock. Harold Spina

Original story: Jack Yellen. Harry Tugend

Little Miss Temple portrays an orphan who is adopted by vaudeville entertainers who take

50 min.

MOTION PICTURE REVIEW DIGEST 41

LITTLE MISS BROADWAY. 20th century-Fox 70mm Ji 29 '38


Director: Irving Cummings

Music: Walter Bullock. Harold Spina

Original story: Jack Yellen. Harry Tugend

Little Miss Temple portrays an orphan who is adopted by vaudeville entertainers who take

50 min.
LITTLE MISS BROADWAY—Continued
her to a run-down hotel occupied by show folk. The bouncer who annoyed by the antics of the impoverished guests wants to close the hotel and send Shirley back to the orphanage.

A udience Suitability Rankings
“A: light & C: entertaining.”

Christian Century p51 Ag 3 ’38

“Inimitable Shirley Temple is cuter than ever, if that is possible. Family.”

D AR

“Adequate direction and clever settings enhance this musical comedy, making it good entertainment for family and children.” Calif Cong of Par & Teachers

“The story itself is not outstanding, but good direction and an imposing cast of comedians give it novelty. Family.” Calif Fed of Business & Professional Women’s Clubs

“An entertaining picture...Entertaining for all.” Gen Fed of Women’s Clubs (IV Coast)

“Surrounded by a notable and capable cast, Shirley Temple gives an interesting though mature performance. Family.” Nat Council of Jewish Women

“Good warm-weather entertainment. The thin story is sticky with holkum and it bogs down in the clunky little star. Family.” Nat Soc of New England Women

“Refreshing, light musical comedy. Family.” S Club, Fed of Jewish Church Women

“It is a flimsy story but adequate. Shirley Temple handles several emotional scenes deftly and easily, as she surely can. Delights. Adolescents, 12-16 & children, 8-12: yes.” Women’s Univ Club, Los Angeles

Fox W Coast Bul Jl 16 ’38

“General patronage.”

Nat Legion of Decency Jl 21 ’38

“A & C: very good.”

+ + Film Pict p50 S ’38

“Family-funsy. Outstanding. [It is] a gay and pleasant picture.”

+ + Wky Guide Jl 16 ’38

Newspaper and Magazine Reviews

“Family

Christian Science Monitor p15 Jl 23 ’38

“Sparkling with vivacity, singing with astonishing ease and adult aplomb, tap-dancing with the assurance of a Ginger Rogers, Shirley Temple takes hold of ‘Little Miss Broadway’ and tosses its 7600-odd feet of celluloid single-handed into the category of top-notch entertainment... ‘Little Miss Broadway’ sums up as one of the best of the year.” (The New York Sun) pl0

One of the best of the Shirley Temple pictures, ‘Little Miss Broadway’ is a bright, airy, tuneful musical, a form of light entertainment which should please almost anyone.”

Bert Harlen

+ Hollywood Spec p6 Jl 9 ’38

“Shirley shakes her plump curls and pours forth her delightful comedy talents trying to inject some vitality in this, but for all her wistful enthusiasm, there’s no putting across a plotless plot. (2% stars.) Ruth Watwater

Liberty p45 Ag 6 ’38

“The precocious glamour tot shifts from straight acting, owned by Edna May Oliver who annoyed by the antics of the impoverished guests wants to close the hotel and send Shirley back to the orphanage. The diva sings and bounds about and is always entertaining, and is a joy to watch. Whether she is doing a gay Astaire-Rogers dance routine with George Murphy, or emoting tearfully in an orphans’-home scene, she can still carry a film with a minimum of help from the scenarists and supporting cast.”

+ + Boxoffice p11 Jl 3 ’38

“Neatly tailored to the talents of clever Shirley Temple this is a fast-stepping, entertaining musical which should click with a vast majority of the film-going public.”

+ + Film Daily plO Jl 3 ’38

“Shirley Temple’s newest offering is loaded with entertainment and has much refreshing material. In this little star has never danced better and essays intricate steps like a veteran.”

+ Film Daily p3 Jl 9 ’38

+ + Motion Pict Daily p10 Jl 6 ’38

“Preview audience reaction was very good. Estimate: box office.

+ + Exhibitor p102 Jl 15 ’38

“Shirley Temple...retains all the childish appeal which has kept her at box office tops for several years. In her latest film, the show improves in her tap dancing, her singing and her ability to turn on at will whatever emotions are demanded by the script. Shirley is better than her new vehicle, which in turn is better than her last one. ‘Rebecca of Sunnybrook Farm.’ A glimpse at the cast credit titles stirs an audience to anticipate an unusual entertainment. The result is far short of promise. Shirley is a standout, but the others through faultily cutting of the film and undeveloped opportunities in the script never quite get going. A good score.”

+ + Variety p15 Jl 6 ’38

“The Temple name will bring ‘em to the box office, but the aura of the production, conceived and presented for pure entertainment, will continue to sustain the magic of the rising young star, no matter how the critics may rate it. But Fox’s greatest asset, ‘Little Miss Broadway’ will be cinched as the most hilarious of the Shirley Temple offerings.”

+ + Variety (Hollywood) p3 Jl 2 ’38

MOTION PICTURE REVIEW DIGEST

LITTLE TOUGH GUY. Universal 83-
85min Jl 22 ’38

Cast: Robert Wilcox. Helen Parrish. Mar-
jorie Main. Jackie Searl. Billy Halop

Director: Harold Young

Music: Charles Previn

Original story: Brends Weisberg

Screen writers: Gilson Brown. Brenda Weisberg

The boys from “Dead End’ portray East Side toughs who have become criminals and end up in the reformatory. The leader, Billy Halop, commits crimes in anger over the fate of his father, electrocuted because of a murder in a labor riot.

A udience Suitability Ratings
“A: good of kind; Y: doubtful; C: no.”

+ + Christian Century p75 Ag 10 ’38

An overdrawn social drama. A crime-does-not-pay story with a rather frigid palette and a con-
vincing. Ethics of this picture are questionable while its reaction to boys is debatable. Adult.”

Am Legion Auxiliary
"Scarcely entertaining is this soreid social drama of two admirable children, and their idea of revenge. Its sociological message limits its appeal to adults." Calif Cong of Par & Business Women's Clubs

"An attempt is made to present some of the causes of child delinquency, but the power of the film is marred because of the incomprehensibility by improbable situations and the inclusion of sub-adult romance. What little there was of value in the plot was left undeveloped by uninspired direction. Not recommended because of debatable and unsound social values. Adults." Calif Fed of Business & Professional Women's Clubs

"Good. Morbid social drama. Adults." DAR

"A tale of the menace of the slums, and its effect on the children growing up in them. A realistic picture, but the continued portrayal of boys in their teens carrying guns and employing them to commit crimes is bad psychology. Mature." Nat Council of Jewish Women

"Well acted social drama of curiously mixed values. Some very good characterizations but there are many inconsistencies and the film as a whole lacks conviction. Adults." Nat Soc of New England Women

"A picture of social significance. A construction picture from an adult's point of view, but fails to offer any real explanations of its development. Adults." S Calif Council of Fed Church Women

— + Fox W. Co. But Ag 13 '38

"General patronage."

Nat Legion of Decency Jl 21 '38

"A: good of kind; Y & C: too strong."

+ — Variety Jl 7 '38

"Family. Rather slow in beginning, but it grows into tense and moving drama, one of the better ones of its type. The children are all vigorous and excellent. Family."

+ Wkly Guide Jl 9 '38

Newspaper and Magazine Reviews

"Adults and mature young people."

+ Film Daily p15 Ji 23 '38

Reviewed by Jesse Zunser

Cue p10 Ag 20 '38

"The terse development and the fine acting of Billy Halop make a familiar story worth seeing."

+ Film Wkly p21 Ag 13 '38

"When the hand of tragedy strikes, it really strikes, no foolin'. And what's more, life is hard and bitter... There may be audiences who will take it seriously. For the average spectator the 'Dead End' kids probably will be the most apprecia-
ted."

"The kids are well balanced with some of films on sociological themes to come from Holly-
wood in recent months is an encouraging sign, but they do not ring true, which is bis-
ed and fabricated and dubious as to a de-
sire really to say anything, can lessen the pov-
erey of more significant films to arouse the public con-
science to a need for social reform. Bert Harlen

— + Hollywood Spec p11 Ji 23 '38

"The theme has been developed before by Hollywood and it runs true to form in the present version. Here are seven of those who live on the right of the tracks get a fairly accurate picture of slum environment, its dirt and hope-
lessness, and the gammas it produces. But the writers never get behind the scenes to take a shot at the social or legal problems. It is a picture in the film gangster world. They are gun-toters in 'Little Tough Guy'."

+ — N Y Times p10 Ag 18 '38

"The 'Dead End' youngsters' stories are be-
coming increasingly redundant and therefore that is not the case with the boys who have come into the cast. What is with the otherwise able cast which surrounds them. It lies on the doorstep of Universal, which is clearly responsible for this dim carbon-copy. Poverty is apparently a disease from which motion pic-
ture producers and scenarists, as well as soci-
ologists, suffer."

+ — N Y Times p23 Ag 18 '38

Reviewed by John Mosher

New Yorker p33 Ag 20 '38

"Led by Billy Halop, a group of the 'Dead End' and 'picture school' youngsters inject their hard-boiled realism into an otherwise synthetic study of slums and juvenile delinquency."

— + Variety Ji 25 '38

"Little Tough Guy" clucks its tongue symp-
thetically... But hopelessly quartered and dominated by the rudderless plot trends, it is less notable as a contribution to cinema than it is for expressing a viewpoint cinematically."

+ — Time p22 Ji 25 '38

Trade Paper Reviews

"Past-moving drama of the slums featuring the 'Dead End' kids, Producer Ken Goldsmith's contribution to the current cycle compares fa-
vourably with this picture's realistic portrayal of a talented group of youngsters has appeared and should fare proportionately in popularity and patronage."

+ Boxoffice p25 Ji 16 '38

"The picture is good all-around entertainment for comedy, pathos, and excitement. Some may object to the moral of the story; others will protest a wealthy scion protecting and joining a petty thug ring; a few may object to the concentration of emphasizing the inhuman side of the law, mak-
ing a boy bitter against it; but all will agree that the film is well executed and convincing.

Conclusion: You needn't worry about this."

+ — Movie Daily p7 Ji 11 '38

Movie Daily p4 Ji 18 '38

"Here is an exciting feature offering, with the 'Dead End' kids giving a comical per-
formance, to add the picture to the current pop-
ulation."

"This one is merely a rehash of 'Dead End' and 'Crime School,' again featuring the young toughs of the old sort. It's a weakie for single-billing and its 83 minutes' running time is of embarrassing length for the dual."

— Variety p12 Ag 24 '38

"'Little Tough Guy' is awkward and inept in spots, from the finicky critical standpoint, but it has the rugged vigor of the sub-standards and a sense of harsh and arresting reality and the exuberance of the 'Dead End' children to give it strong audience appeal and to head it for such good returns as judicious selling will as-
sure. The 'Dead End' boys have set up considerable following, and have in their several film appearances demonstrated a high standard of acting and are as sardonic humorists in a highly individual vein."

+ — Variety (Hollywood) p3 Ji 7 '38

LOOK OUT FOR LOVE. See THE show goes on.

LORD JEFF. MGM 78-80min Je 17 '38

Cast: Freddie Bartholomew, Mickey Rooney, Dickie Moore, Herbert Mundin, Terry Kilburn, Gale Sondergaard

Director: Sam Wood

Music: Edward Ward

Original story: Bradford Ropes, Val Burton

Screen writer: James Kevin McGuinness

This film has all British characters and has for its background the Russell-Cotes mer-
LORD JEFF—Continued

chant marine training school for British youths. This institution trains orphan boys for the responsibilities of seamanship and service in the Navy. The story, directed by Freddie Bartholomew, portrays a boy committed to the institution following his arrest as an accessory to a jewel robbery. His struggle for discipline and discipline but in the end he is regenerated and becomes an appreciative country. The film is directed by the Mary and aids in the roundup of the jewel thieves.

**Audience Suitability Ratings**

"A: very good; Y & C: excellent; B: above average; C: fair; **F: poor; G: very poor.**"

"Excellent, excellent story, ethics, acting, and direction." **DAR**

+ + Fox W Coast Bul Je 25 '38

Excellent work is done by the whole supporting cast as well as the director. Splendid entertainment for the family." **E Coast Preview Committee**

+ + Fox W Coast Bul Jl 19 '38

"Dramatically potent, with its powerful direction and the convincing acting of the entire cast. A real human story, in which spiritual values are splendidly balanced with physical. Highly recommended. H. S., of the church." **Church Digest**

"Excellent entertainment because of intelligent direction, good production values and splendid work of an experienced cast. Social values high. Family." **C. Calif Fed of Business & Professional Women's Clubs**

"Beautifully presented and of universal interest is this human, appealing story. . . . This is the outstanding and achingly poignant film, rarely fine in its constructive qualities and high in its entertainment values. All ages." **Gen Fed of Women's Clubs (W Coast)**

"Excellent for the entire family." **Nat Council of Jewish Women**

Interesting and entertaining. Family." **Nat Soc for Uni of Oregon Women**

"Through an exceptionally suitable, well directed cast, and unusually fine dialogue, this picture moves with well measured tempo and exemplifies the influence of environment and opportunity on the character of a child, developing an appreciation of the beat and a sense of responsibility to others. Family." **S Calif Council of Fed Church Women (W Coast)**

"Lord Jeff," in addition to being good entertainment, presents a social problem in a constructive way. The story is seeing for its entertaining qualities and also because it treats a serious problem sincerely and dramatically. Adolescents 12-16: yes, fine: children, 8-12: yes." **Motion Picture R. p6 Jl 38

"General patronage." **Nat Legion of Decency Je 30 '38

"A, Y & C: excellent; B: above average; P: poor; *: very poor.**

"The boys are particularly good. Family. Juvenile."

**Wkly Guide Je 25 '38

**Newspaper and Magazine Reviews**

"The film bears a ideal cargo—fun, action, fair play, and not even a small hamper of "Love, Honor and Obey." Because in all roles, it is Terry Kilburn, a small York- shire lad with a beautifully broad accent, who steals the picture scene. Family." **Christian Science Monitor p15 Je 25 '38

"If the performances of Freddie Bartholomew and Mickey Rooney are indeed "excellent," then certainly "Lord Jeff" would be just another "Rover Boys at School."" Perhaps we are getting a bit tirde, or seeing "Lord Jeff" as a snob and perhaps in "Lord Jeff" we may think his conversion comes too quickly, but we have to admit that the boy's acting is, indeed, holds his own and usually outshines any of the grown-ups in the film." **Philip Hapgood**

**Commonweal** p329 Jl 15 '38

"Not to be missed. Sam Wood again demonstrates his ability to get outstanding performances from a cast of youngsters. . . . Even though 'Lord Jeff' was shot in its entirety in or near what we call Hollywood, it brings England to us as convincingly as if the produc- tion were made in the local school story." **Hollywood Spec p6 Je 25 '38

"Hollywood's recurrent Anglo-mania is very much in evidence in 'Lord Jeff.' This patriotic fervor for the empire may strike you as a bit thick, but it does not keep the show from being entertaining. It is a compelling screen drama, and Metro-Goldwyn- Mayer should be able to worry about its success in the British Isles." **Howard Barnes**

+ + N Y Herald Tribune p14 Jl 1 '38

"It's a compact little fairy tale, as such things go, as predictable as one of our own Annapolis or West Point films and about as easy to accept. The only appreciable difference is in the physical dimensions of the players—most of them are as small as were Freddie's size—and in the range and thickness of their accents. . . . All things considered, Master Freddie does well to be a problem child. His rehabilitation is going to be interesting to watch." **F. S. Nugent**

+ + N Y Times p22 Jl 1 '38

"Undercroft: Aside from advertising the Queen Mary, 'Lord Jeff' again displays Freddie Bartholomew as a child crook. This little crook reforms, as usual, and becomes an appreciative country. The film is its good, and there are often moments throughout the film when one has a hankering for further development of the Chinese picture. The school is largely innocuous schoolroom stuff." **John Mosher**

- - New Yorker p50 Jl 2 '38

"Despite an implausible yarn about a pair of jewel thieves and their youthful stooce, this is an interesting and appealing film. The battle at the Russell-Cotes nautical school. There are excellent performances by Bartholomew, Mickey Rooney and Terry Kilburn." **Newsweek p27 Jl 4 '38

"The result is scarcely scintillating or surprising, but provides acceptable entertainment for those who have enjoyed the Bartholomew's efforts to adjust himself to even less agreeable circumstances." **Time p15 Jl 4 '38

**Trade Paper Reviews**

Here is a smash hit from any standpoint and one which should stand out from the pack in its public reception and revenue record. While the cast is predominantly juvenile, and the story entirely free from romance, there is a bumper crop of solid entertainment values for adults and juvenile."**-** **+ Boxoffice p69 Je 25 '38

"An inspirational juvenile drama, replete with humor and strong stirring, splendidly produced for youngsters everywhere. The picture will be widely praised by youth organizations and women's clubs. Its theme is the regeneration of a juvenile, and for the natural performance of its accomplished young actors." **+ Film Daily p3 Jl 2 '38

"Here is a heart-warming, human picture, certain to please the fans and deserving of much exploitation. Sam Wood has done an outstanding job of directing, blending the ac- tion and comedy effectively." **+ Motion Picture p4 Je 23 '38

"This is a natural for the money, should garner good returns, in spite of its being one of Hollywood's very pedestrian pictures. Esti- mate: high rating program." **Phila Exhibitor p133 Jl 1 '38

"'Lord Jeff' is already loaded with boxoffice balm and, if adequately advertised, it will spin the wickets into profitable engagements in all types of evidence in 'Lord Jeff,' and although the acting is turned in by the lads. . . . Production has size, the appearance of authenticity and air of credibility." **+ Variety p14 Je 22 '38

To the extent that word of mouth affects business, the acting of four of the crooks and of several of the juvenile shoppers and suppliers and supplements the value of the Freddie Bartholomew and Mickey Rooney names. The success of a crook story and of a crook troupe, will 'Lord Jeff' profit. . . . In the British market, especially, it should be a cleanup." **+ Variety (Kwywood) p5 Je 18 '38

**
LOVE FINDS ANDY HARDY, MGM 90-92min JI 22 '38


**Director:** George B. Seitz.


**Screen writer:** William Ludwig.

Another in the Judge Hardy series. In this one, the love affairs of young Andy Hardy, portrayed by Mickey Rooney, are the center of interest. Mickey becomes entangled with two girls. And called upon to act, and involved in the purchase of a second hand car.

**Audience Suitability Ratings:**
- A: good; Y: very good; C: probably good.
- Christian Century p975 Ag 10 '33
- Good. Family. Daily Yank S 16 '38
- Fox W Coast Bul JI 16 '38
- Mickey Rooney and Judy Garland steal the show. Questionable taste in showing youngsters of this age indulging in so much kissing. Mature. Am Legion Auxiliary
- A family picture." Calibri Cong of Par & Teachers
- "The thinking in humorous situations is this human-interest story of 'puppy-love.' The characterizations are excellent and the story will appeal to the homemakers of this age as well as to the contemporary young folk. Family." Calibri Fed of Business & Professional Women's Clubs.
- Restrainted and sympathetic direction presents tender sentiment, amusing foibles and serious family-life problems in a highly commendable and most entertaining manner. Easily the best of the series. Family. Gen Fed of Women's Clubs (W Coast).
- "It surpasses its predecessors in humor, humaneness and interest. Family." Nat Council of Jewish Women.
- "Another of the delightful Hardy family series. A wholesome and entertaining picture for the whole family." S Calif Council of Fed Church Women.
- "Here is a welcome addition to the series of pictures about the Hardy Family. Adolescents, 12-16: '36. Lewis Stone: Interesting." Motion Pict R p6 Ag '38
- "General patronage." Nat Legion of Decency JI 21 '38
- "A & Q. Possible." Parents' M p70 S '38

**Newspaper and Magazine Reviews:**
- "Latest and possibly the best of the Hardy Family series. Family. A & Q. Possible." Christian Science Monitor p13 JI 30 '38
- "Love Finds Andy Hardy" is a touching and unpretentious little comedy that carries on in the films that series of stories about the Hardy family. If Mickey Rooney continues to improve in pictures such as he has lately, there's no telling to what heights he'll rise. His understanding and sincere portrayal of the adolescent boy is one of his best. And even though this is a picture good entertainment." P. T. Hartung.
- "Commonweal p370 JI 29 '38
- "This is the first of the series and you're bound to discover occasionally that a 'good' picture need not be either breathless spectacle or blood-pounding melodrama—though those are among the elements for simple, straightforward, unaffectedly nice family comedies whose only (and completely sufficient) excuse is that they are lightly, amusingly, and decently." Jesse Zusner.
- "Cue p10 JI 23 '38
- "It returns to the formula in this one. The story is about you and me and the people who live next door—just an honest-to-goodness recital of the things of importance only to those involved in them." Hollywood Spec p7 JI 23 '38

"You may find amusement in the heartthrobs of youth. Adolescence gets involved with Life for the first time." Mickey Rooney helps a lot as Andy, and Judy Garland is a girl who sings three songs. Your liking for La Garland depends upon—well—your liking for La Garland. Mickey is pretty sure of herself, but maybe you like that." (2 stars) Beverly Hills Liberty p47 Ag 20 '38

"Besides being what is known as a natural for the family trade, 'Love Finds Andy Hardy' is an amusing, if coy, comedy of contemporary life. Along with the best of the 'Judge Hardy' series, this screen account of a youngster's romantic and growing-up affairs, and the screen's comparatively honest and almost always funny... Unless you are definitely allergic to juvenile screen drama, you will enjoy this feeling exceedingly entertaining." Howard Barnes.
- + N Y Herald Tribune p8 JI 22 '38
- "Our favorite neighbors, the Hardy's, are visiting again, this time in a felicitous little comedy which goes—and goes delightfully under the expert direction of George B. Seitz. Mickey's Andy on the screen is practically as good as reading Mark Twain and Booth Tarkington; he's the perfect conception of everybody's kid brother." F. S. Nugent.
- + N Y Times p10 JI 22 '38
- "Love Finds Andy Hardy [is] the [fourth] movie of a series I don't seem to appreciate. There is a cautious studio smash to these would-be 'sweetie' pictures. Mickey and Judy Hardy are lovely and I'm afraid they're pretty soft custard." John Mosher.
- + Life p53 JI 22 '38
- "Fourth item in MGM's lively series on the homely, 100% American problems of the Hardy Family. Mickey's Andy Hardy rises above the standard not only of its predecessors but also of most of its producer's most expensive features. Its dubious family virtue mainly to emphasize its cardinal virtue, of preserving intact the mood and flavor of ordinary life in an ordinary family—top drawer.
- + Time p38 Ag 8 '38

**Trade Paper Reviews:**
- "The latest in the 'Judge Hardy' series is first-rate, wholesome comedy which should prove even more popular than its three predecessors which review complaints voice the story's motivation, steals the picture. The remainder of the cast is comparably good, with George B. Seitz showing Judy Garland particularly outstanding." Boxoffice p25 JI 16 '38
- "Numerous stars of the Judge Hardy Family series and the most entertaining to date. delightfully human comedy which will register solidly with all types of audiences." Film Curb p9 JI 23 '38
- "Designed as a family series picture, M-G-M has produced a box office 'sleepers' in this latest of the Judge Hardy group that should appeal tremendously to every type of audience. There is sparkling comedy, warm human emotions and true-to-life troubles and joys for the Judge and his family." + Film Daily p5 JI 13 '38
- + Motion Pict Daily p6 JI 14 '38

"This one is tops in the 'Andy Hardy' series, good clean comedy made to order for the masses, offering plenty of entertainment for even the emanating masses. Better than average 'Judge Hardy' offering." + Phila Exhibitor p167 Ag 1 '38

"Best of the Judge Hardy series from Metro, this one is good family fare for the children where it will do good boxoffice business. In story, performances and production, it rates high box office allocation. Sock entertainment.
- + Variety p15 JI 13 '38

"Metro's Judge Hardy's Family series show in a way as something to fill lower brackets on dual programs, sails into top post classification. A plus for 'Love Finds Andy Hardy. Packed with lots of entertaining and production value, and with Judy Garland as an extra selling point, the picture is headed for excellent business wherever it will be shown." + Variety (Hollywood) p3 JI 11 '38
MOTION PICTURE REVIEW DIGEST

M

THE MAIN EVENT. Columbia 55min My 5 '38
Director: Danny Dare
Original story: Harold Shumate
Screen writer: Leo Loeb
A prizefight story in which the champion is kidnapped and held for ransom.

SEE ALSO issue of June 27

Audience Suitability Ratings
"A. Y & C: stupid."—Christian Century p875 Ag 16 '38
"A somewhat synthetic yarn. Family."—E Coast Preview Committee
Fox W Coast Bul Je 25 '38
"A: fair; Y & C: unsuitable."— + Parents' M p54 Ag '38

Trade Paper Reviews
"A good action film which will entertain general audiences—for double bills."—+ Film Curb p80 Je 25 '38
"Chalk this up as a rather wild melodrama with a lot of far-fetched doings that are as close to reality as a fairy tale, but a thrill splendidly performed for excitement and audience. As such, it serves the purpose."—+ Film Daily p8 Je 22 '38
"Under average 'E' action thriller that has been shoddily and cheaply produced for Columbia by Ralph Cohn, with direction by Danny Dare that is anything but inspired. The No. 1 feature with this one should be more than ordinarily strong. ... Much of the scripting and direction is on the cheap as well as careless."— + Variety p14 Je 22 '38

MAN FROM MUSIC MOUNTAIN. Republic 54-58min Ag 15 '38
Cast: Gene Autry, Smiley Burnette. Carol Hughes. Ivan Miller
Director: Joe Kane
Original story: Bernard McConville
Screen writers: Betty Burbridge, Luci Ward
A western melodrama with music.

Audience Suitability Ratings
"The chief appeal of the production lies in its portrayal of the free and exhilarating life in the open country of the West. Family."—E Coast Preview Committee
+ For W Coast Bul Ag 27 '38
"General patronage."—Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews
"Devotees of cowboy music should find 'Man From Music Mountain' a feast, for it abounds in the kind of homey songs that are sung by our brethren on the range. ... This is not a superior Western, but those who are not too exacting will see a good deal of entertainment value in it."—Bert Harlen
+ — Hollywood Spec p12 Ag 20 '38
"Gene Autry's story rides hard, outwits the villains, and steadily grows more personable as the hangeron's idol. He belongs to the great stratum of the screen that loves its heroes simple, direct, and not too quick on the histrionic trigger."— (2 stars) Beverly Hills Liberty p57 S 21 '38

Trade Paper Reviews
"Gene Autry will be a screen stal in the kind of singing, shooting Western that has made his name a favorite with showmen and action fans. The Autry personality creeps this time from a more lavishly mounted vehicle which has as its framework a timely and fast-paced, story, directed with a sure hand by Joe Kane."— + Boxoffice p35 Ag 18 '38

"With Autry singing several engaging songs in his best style, plenty of fast action and a wild aspect of old climax, this new Republic Western will appeal to the cowboy fans."— + Film Daily p8 Ag 13 '38
Reviewed by Vance King
+ Daily Variety p4 Ag 12 '38
"Republic Pictures has turned out its most ambitious Gene Autry starrer in 'Man From Music Mountain'. Film songs and music, of the home-spun variety, so typical of past Autry horse operas, once more occupy a prominent place. But here the emphasis is on the Autry melodramatic aspects, a great change which the company has decided to try. In the provinces, it may even go as a single."— + Variety p30 Je 17 '38
+ "Man From Music Mountain' will take its place as one of the most entertaining vehicles Republic has yet provided its No. 1 warbling sagebrusher."

+ Variety (Hollywood) p3 Ag 4 '38

MAN'S COUNTRY. Monogram 53min Ji 6 '38
Cast: Jack Randall, Ralph Peters. Marjorie Reynolds. Walter Long
Director: Robert Hill
Screen writer: Robert Emmett
A western melodrama.

Audience Suitability Ratings
"General patronage."—Spec Sheik of Decency Ji 7 '38
"A. Y & C: good Western."— + Parents' M p54 O '38

Trade Paper Reviews
"Jack Randall's latest rates as a good, solid Western."
+ Boxoffice p29 Ag 6 '38
"This is a lively outdoor action film, that keeps Jack Randall in a steady whirl of riding, fighting and romancing. The story gets away from the formula stuff for Westerns, and introduces a lot of human touches that nicely enhance the thrill and action material."— + Film Daily p6 Ag 8 '38
"'Man's Country' possesses more believable intrigue and suspense than is often found in these outdoor operas. Should serve on the after half of double-billers. ... Yarn has a couple of out-of-the-ordinary turns and seldom drags. Walter Long, playing both the good and ornery brothers, chips in with probably his best western film work."— + Variety p15 Ag 3 '38

MARIE ANTOINETTE. MGM 160min (Roadshow special release)
Director: W. S. Van Dyke
Dance director: Albertina Rasch
Music: Herbert Stothard
Screen writers: Claudine West. Donald Ogden Stewart. Ernest Vajda
Based on the biography same title by Stefan Zweig. It will be shown on a roadshow basis of two showings a day. The film portrays the colorful tragedy of its name character. married in 1770 to the Dauphin of France. Unhappy with her dull husband the gay, extravaganter, Australian girl plunged into a succession of thoughtless gaieties. Count de Fersen becomes her lover, the Duc D'Orleans a traitor to her. Then the French invasion of France by revolution and terror; the birth of power gathered in the hands of the masses accom-
mpanied the Napoleonic wars and blacked the film ends on a tragic note—the fortitude of the royal pair as they ascend the guillotine.
A Guide of the Motion Picture Guild, the screen version of Marie Antoinette, prepared by Trentwell Mason White, is obtainable from Educational and Recreational Guides, Inc. 1403, 1501 Broadway, New York at fifteen cents a copy.
Audience Suitability Ratings

"A: excellent; Y: mature; C: no."

+ + Church Centennial p105 S 7 '38

"Powerful, moving, effectively handled historical drama, exactly expected. . . . No lasting historical impression as clarifying facts are sacrificed for stage effects and pageantry. . . ."

+ + Fox W Coast Bul J1 23 '38

"A most educational and commendable picture. Adults." — Am Legion Auxiliary

So gogeth the story, with which each of the cast plays his role that the audience stiffs in tense terror as the gleaming blade of the guillotine comes closer and colder, and descends upon the proud but luckless Queen. A wise mixture of chamber and martial music, except for the clanging of backgrounds, flawless photography, intriguing and elaborate gowns intensify the dramatic possibilities of S. Zweig's biography, to the point of emotional exhaustion. Mature." — Calif Cong of Par & Teachers

"Many may feel the picture is too ornate and the love story unexciting, but . . . the film is possessed of several affecting scenes that are hard to forget. Recommended to every thoughtful movie-goer. Mature." — Calif Fed of Business & Professional Women's Clubs

"Tremendously spectacular. The story is appealingly handled and the playing seems to be too many people in the picture which detracts from the grandeur of the settings. In the last few minutes of the story the stars are lost in the crowd. Also is an overabundance of grand entrances and exits.

It is a view of the film that theBelow cue is not only distressing but revolting and entirely unnecessary. Mature." — Calif Council of Fed Church Women

+ + Fox W Coast Bul Ak 20 '38

"The first part of the picture is all magnificence; the latter part is heart-rending. Throughout the film the acting is capable. Adolescents, 12-16: good historical values but rather mature; children, 12-14: too harrowing." — Motion Pic R p5 Aug '38

"Adulthood"

+ Nat Legion of Decency Ak 4 '38

"A & Y: excellent; C: mature but very good."

+ Parents' M p40 O '38

"Visually, all possible paths have been taken to make a handsome and impressive historical picture, with a carefully chosen cast. Recommended for the family. Recommended for schools and libraries." — Wkly Guide Ag 18 '38

Newspaper and Magazine Reviews

"There are some good scenes, notably the conversation between Dauphin and Dauphine after the latter has made the attempt to escape the guillotine; and some good acting, notably by Robert Morley, who is excellent as Louis XVI. Few of the other characters emerge. The film lasts two hours and 35 minutes, but its entertainment value is hardly proportionate to its length. Adults and young people." — Christian Science Monitor pt7 S 3 '38

"Based on part in the book by Stefan Zweig, 'Marie Antoinette' in the films is most sympathetic, and is not meant to be an historic study of the French queen. If Norma Shearer is lovely as the princess, and there can be no doubt of it, she is even more beautiful as the tragic queen, who suffers with her husband and children are torn from her. . . . The weakness of the film is the love story that there's nothing else. . . ."

+ Cinema Monitor p17 S 3 '38

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+ Christian Science Monitor p17 S 3 '38

"The splendid of the French monarchy in its dying days have not simply been equaled, they have been surpassed by Metro-Goldwyn-Mayer's film biography, 'Marie Antoinette'. . . . It's the queen's story and Miss Shearer seems to have been stuck with it as much as anybody. Her sincere efforts to breathe life into a weak script and to disguise her lack of sympathy in direction by personal histrionics are everywhere apparent, and it would not be fair to assume that any other actress has less than a story of passion and particular Antoinette more real than she has done. . . . As a whole, though, the script must be blamed for it all, which is a pity since an era of history is far better than the romance. The excellent Tyrone Power is helped by the part of an artist who leaves France and he stays pretty much a grand opera figure throughout the production." — Howard Barnes

+ + N Y Herald Tribune pl4 Ag 17 '38

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+ + Air Age T13 17 '38

"The film is an elegant historical spectacle, lavish and amusing, with a cast that includes Tyrone Power, Laura Hope Crewes, and Joan Crawford. It tells the story of the fall of the French monarchy, culminating in the revolution of 1789. The film is a technical masterpiece, with a cast of thousands, and is a fine example of the studio's ability to produce large-scale historical dramas. . . ."

+ + Commonweal p54 Ag 29 '38

+ + Commonweal p54 Ag 29 '38

+ + New Yorker p52 Ag 29 '38

"Magnificently done: one of the greatest visual treats that ever has accrued to the world. It is obvious Metro spared no money in its honor of the one which introduced something extraordinary in the way of screen entertainment. Technically, 'Marie Antoinette' is a notable achievement, such as with Heaven's Gate, and 'Marie Antoinette' leaves us cold. When we viewed 'Seventh Heaven, we did not know what was going to happen, but when we view 'Marie Antoinette', we know what is going to happen to Marie, History. As a background for a good romantic story, the screen version of the story is not. In an effort to enliven our sympathy for Marie, the woman, Metro has created for her a personality of its own conception and disregards the facts of the history it is recording. Particularly toward the end when the picture should approach its climax swiftly, it is more irritating than entertaining."

+ Hollywood Spec ptj 22 '38

"For all its great length, this filming of history moves with pace, power, and absorbing interest. Tyrone Power does not boast of his acting and it is proper to rather fresh story of love and personal tragedy, tied to history mainly through the costumes and makeup. The character of Marie Antoinette within the figure of the slow and tortured Louis XVI; Norma Shearer carries the main pattern; Joseph Schildkraut's M. Barre is very good in his separate ways." — Otis Ferguson

+ + New Repub p45 Ag 21 '38

"Metro-Goldwyn-Mayer has lavished all its production resources on 'Marie Antoinette.' The result is the most sumptuous historical spectacle of the year. It is far more than a sad story of the death of kings, . . . A poignant portrait of the title role by Norma Shearer and an equally fine characterization of the doomed Louis by Robert Morley give eloquence and dramatic power to what might have been merely an elegant story of love and revolution. The result is far better than the romance. The excellent Tyrone Power is helped by the part of an artist who leaves France and he stays pretty much a grand opera figure throughout the production." — Howard Barnes

+ + N Y Herald Tribune pl4 Ag 17 '38

"The splendid of the French monarchy in its dying days have not simply been equaled, they have been surpassed by Metro-Goldwyn-Mayer's film biography, 'Marie Antoinette'. . . . It's the queen's story and Miss Shearer seems to have been stuck with it as much as anybody. Her sincere efforts to breathe life into a weak script and to disguise her lack of sympathy in direction by personal histrionics are everywhere apparent, and it would not be fair to assume that any other actress has less than a story of passion and particular Antoinette more real than she has done. . . . As a whole, though, the script must be blamed for it all, which is a pity since an era of history is far better than the romance. The excellent Tyrone Power is helped by the part of an artist who leaves France and he stays pretty much a grand opera figure throughout the production." — B. R. Crisler

+ + Air Age T13 17 '38

"Actually the whole picture belongs to the ancient school of things. Big crowds, fancy clothes, wigs, and the like. I guess they have their enduring appeal. Long as it is—two hours and three-quarters, you know—‘Marie Antoinette’ is upset with the sudden boldness with which Miss Shearer portrays the final tragedy and without any notion whatsoever because the figure of Marie Antoinette loses its grip on the guillotine. That guillotine moment is Director Van Dyke's most courageous detail—an ending of the greatest of all romantic fashions, big, costly, perhaps negligible." — John Mosher

+ + New Yorker p52 Ag 29 '38

It is superbly written, beautifully photographed, brilliantly played, and faultlessly directed. You won't in the least mind its great length. — Jesse Zunser
MARIE ANTOINETTE—Continued

"The production, which set the studio back some $1.25 million, is a half million dollars, is dazzling, on a grand scale and apparently authentic in its least detail, but its most memorable asset is the quality of its Actors. Consider- ing the film's unusual length, Marie Antoinette is allowed to suffer overlong in prison. But despite that, and the inevitability of the Queen's fate, W. S. Van Dyke, director, and his cast sustain unflagging interest to the end. This is a movie which is imbued with consummate skill. There will be differences of opinion about 'Marie Antoinette' in value as a historical spectacle. As a portrait of a queen, it is both heart-warming and magnificent."

—Time p31 Ag 22 '38

"Lest there be misgivings about the quality of this historical spectacle, we hasten to assure you that the screenplay of 'Marie Antoinette' is an immaculate perfection in every department."

—Katharine Best Stage p18 S '38

"The French Revolution MGM, Shearer & Pow. Director W. S. Van Dyke II and $5,000,000 probably an unbeatable combination in any language. Even for Hollywood's most extravagant production, the scale on which this picture was produced remains gargantuan. . . . Historically, the picture was conceived and directed by Shearer under the title of 'Marie Antoinette' for ignoring facts whenever convenient, but ordinary cinemaphiles will scarcely share their feelings. They are likely to guess instead that the picture is far superior to the revolution from which it was derived and that, if there are any disparities between them, they can be charged off to the fault of the latter, as the mishaps of a dress rehearsal."

—Time p31 Ag 22 '38

Trade Paper Reviews

"Signaling the triumphant return to the screen of Norma Shearer, and destined to win universal acclaim as one of the most impressive and spectacular film offerings of all times, this lavish production has been beautifully and painstakingly mounted and motivated and should record staggering grosses in its de luxe and first-run engagements everywhere. It approaches the screen's greatest film."

—Boxoffice p31 Jl 30 '38

"(It) is at once magnificent entertainment and worthwhile instructional data. . . . It is definitely a pretender but not pretentious by any means, a prestige and roadshow picture. . . . It is not pretentious, it is not a heavy-handed production. Picture exhibitor who is in a quandary about how to sell 'Marie Antoinette' should have his head examined. It is a great film."

—F. W. Ayer

"It should score heavily at the box office. Norma Shearer signals her return to the screen with a brilliant performance. W. S. Van Dyke faced a difficult task in directing . . . but acquitted himself splendidly. Hunt Stromberg rates many bows for the lavish production."

—Film Daily p5 Jl 13 '38

"An historical drama with a spectacular production, this is the tops in every detail. This should be a big money maker. Norma Shearer's return to the screen is the result of her best performances, handling a most difficult role particularly with the artistic virtuosity. . . . She is not a weak spot in the offering. This is one of the season's biggest, best pictures. Estimate: box office 200 million."

—Phila Exhibitor p167 Ag 1 '38

"Produced on a scale of incomparable splendor and extravaganza, 'Marie Antoinette' succeeds magnificently in recreating actualistic historical literature. Its popular success on this account is well assured. But the picture seems assured of an attraction, however, is strengthened by the appearance of Norma Shearer in the title part, a performance not only of acting but of getting superlative interpretation. Film begins its commercial career as a road show. Its length precludes continuous booking in its present stage. With heavy advertising which will accrue during its two-a-day showings, the film will be an established standout by the time it reaches regular release. Raised advertising prices and extended engagements are its unquestioned box office expectation."

—Variety (Hollywood) p9 Jl 13 '38

"The screen's finest artistry is exhibited in 'Marie Antoinette' to give showmen as choice an opportunity as has been experienced in this time of box office need. It is a great picture in every aspect, with superb performances to validate a paddle-dragging trama of grand proportions and emotional power, and will serve mightily to stimulate popular hunger for the best in film entertainment."

—Variety (Hollywood) p3 Jl 9 '38

MEET THE GIRLS. 20th century-Fox 60min O 7 '38


Director: Eugene Forde

Music director: Samuel Kaylin

Screen writer: Marguerite Roberts

First in a new series featuring June Lang and Lynn Bari and called the Big Town Girls series. A farce in which the two girls are seen as showaways on a Pacific liner after being fired as cafe entertainers in Honolulu.

Audience: Suitable—Rating: A: poor; young, know-it-alls; C: no."

—Christian Century p1111 S 14 '38

"Fairly entertaining comedy. Excessive drinking. Adults. Am Legion Auxiliary."

—Drinking scenes limit its suitability to adults only."

Calif Cong of Par & Teachers

"A picture obviously produced for dual programs so one can expect little. The story lacked novelty. The further embellishment and tittle dialogue. Not recommended because of drinking."

—Excessive Drinking pAg 22 (Newfoundland) Calif Fed of Business & Professional Women's Clubs

"Mediocre. Fast moving, broad farce. Adults. DAR.

"A drags." Gen Fed of Women's Clubs (W Coast)

"Mediocre, slow-moving comedy. Mature." Nat Council of Jewish Women

"A crude uninteresting film with a dragging involved plot, lame dialogue and pathetic attempt at comedy. Adults only." Nat Soc of New Jewish Women

"Waste of time." Calif Council of Fed Church Women

"R-Time for the Calendar Calif Bui Jl 30 '38

"This is a [a] thoroughly cheap, pointless picture. Adolescents, 12-16 & children, 8-12: no."

—Motion Pic R p6 Ag 3 '38

"Adults."

—Nat Legion of Decency S 8 '38

"A: poor; Y & C: no."

—Parents' M p34 O '38

Newspaper and Magazine Reviews

"The whole tone of the picture is not especially pleasant, nearly everyone in it being a drunk, a materially unfaithful one, a thief, a blackmailer, an habitual gambler, or a groaning psychologista. Maybe I missed my guess as to the film's intended audience."

—Bert Harlen Hollywood Spec p17 Ag 6 '38

Trade Paper Reviews

"Meager in both story and thespic accomplishments, this initiator in still another 20th Century-Fox 1938 series offering promising under the ambitious cognomen 'Big Town Girls,' fails to augur a very bright future for the group. As regarded as a promising new production, it could be, this series following, it falls considerably short of the company's established predecessors of this type—though, at any rate, the Chums, et al."

—Boxoffice p25 Jl 23 '38

"This is the first picture in the Big Town Girls series, which shows no winning popular favor. It's inexpensively produced, with story, situation given more thought than elaborate settings. Estimate: okay for duets, neighborhoods."

—Phila Exhibitor p168 Ag 1 '38
“Nothing much to this. Just one of those sub-B items for double billing with a strong mate. Doesn’t offer any visible selling angles, won’t get any word-of-mouth and has no marquee rating.”

— Variety p40 Je 31 ’38

“[It is] aimed primarily at the neighborhood trade. Made on modest budget, but well dressed and supported with cast of well-established troupers, the introductory offering gets off to so as good a start as most of the other popular and profitable 20th-Fox series had.”

+ Variety (Hollywood) p3 Jl 16 ’38

MEN ARE SUCH FOOLS. Warner 70-75min My 21 ’38


Director: Busby Berkeley

Screen writers: Norman Reilly Raine. Horace Jackson

Based on a novel of the same title by Faith Baldwin. A tale of marital discord brought about by trying to mix a bride’s business with her marriage. After the wife intimates that she is going to Paris for a divorce, her husband returns and is reconciled.

SEE ALSO issue of June 27

Audience Suitability Ratings

“A & Y: stupid; C: no.”

+ Christian Century p525 Je 29 ’38

“Adults
Nag Legion of Decency Je 30 ’38

“A & Y: mediocre; C: no.”

+ Parents’ M p61 O ’38

Newspaper and Magazine Reviews

“Adults and mature young people.”

— Variety p50 Je 16 ’38

“The trouble with ‘Men Are Such Fools’ is that Wayne Morris is such a completely stub- born, bull-headed, selfish fool that a girl would be even a greater fool to fall in love with him. Even with the help of Humphrey Bogart and Hugh Herbert, these two young people can’t make something out of a story that isn’t any too sure of itself in the first place.”

— P. T. Hartung

— Commonweal p273 Jl 1 ’38

“It is an amusing little comedy.” Jesse Zunser

+ Cue p10 Je 18 ’38

“Other depressants: ‘Men Are Such Fools,’ with Wayne Morris and Priscilla Lane, paws over that old story of marriage versus a career.”

John Mosher

+ Boxoffice p69 Je 25 ’38

“[It is] a weak tale.”

— Newsweek p24 Je 27 ’38

“[It is] a feverish little story of love among junior advertising executives.”

Time p26 Je 27 ’38

Trade Paper Reviews

“This meagre effort from the romantic-charm school is set up for folk who don’t know and care less. The unseasoned team of Priscilla Lane and Wayne Morris falls altogether in delivering the characteristics of both Baldwin’s modern-day success story. To complete the cast blunder, such stalkworts as Humphrey Bogart and Hugh Herbert are brought in by the scruff of the neck. Theme is a cream puff, sophisticated, variably silly and incredible.”

— Boxoffice p66 Je 25 ’38

“Although some audiences may be mildly amused at the domestic disagreements of a young couple, the majority will rate this familiar stuff which lacks the original character- ization or the hilarious situation neces- sary to lift it out of the program classification.”

+ Film Curb p32 Je 25 ’38

“Rates as very weak with poor incoherent story and trite dialogue. It is a vast expenditure of energy by the producer neither surprising nor laughs or for that matter just plain ordin- ary. It is impossible to detail a coherent plot, for there is no such thing.”

— Film Daily p5 Je 17 ’38

“Many familiar dramatic and comedy elements common to the emotionally disturbing situation of a career wife versus the sentimental hubby are employed here, and two or three of the incidents are amusing. . . . But it is just another history picture, a shade better than others of its kind.”

+ Variety p14 Je 22 ’38

MEN OF THE SEA. Aminko 83min Je 20 ’38

Cast: Boris Livanov. L. Vivien. V. Safrozon. Leonid Kmit

Director: Alexander Pfeintimmer

Screen writers: Alexander Zenovin. Alexander Zhegin

Russian dialogue film with English subtitles. The film recreates the part played by the Baltic sailors in the defense of Petrograd in 1912.

Audience Suitability Ratings

“A: perhaps; Y: hardly; C: no.”

Christian Century p578 Jl 13 ’38

Newspaper and Magazine Reviews

“The increasing tendency of Soviet films to whom it up for nationalistic propaganda is clearly evident in ‘Men of the Sea.’ It has considerable screen excellence, especially in its acting, but it is a far cry from such moving works as ‘Potemkin’ or the more recent ‘We Are From Kronstadt.’ . . . The fact is that ‘Men of the Sea’ is an arrantly jingoistic film and suffers from all the metaphors that go with this sort of treatment of the cinema.”

Howard Barnes

+ N Y Herald Tribune pl2 Je 21 ’38

Trade Paper Reviews

“The friends of Russia will get satisfaction from this film. Soviet heroes play by the Revolu- tion, but the picture is too long and the story rambles too much to make it effective. The acting is top-notch, and the technical aspects of the picture are on a high plane.”

+ Film Daily p4 Jl 1 ’38

“Supposedly authentic boom-boom stuff showing how, against tremendous obstacles, treach- ery and sabotage, the Bolshevik fleet by fol- lowing orders from Stalin successfully defended the Baltic and Petrograd. . . . Maybe so, but it’s just another Russian picture, not rating much comment, being occasionally objectionable, no outstanding performance to be recorded, it proves to be another propaganda picture and no good for the American market or elsewhere outside of Russia.”

— Variety p14 Je 22 ’38

MERIDIAN 7-1212. See Time out for mur- der

THE MEXICALI KID. Monogram 56min S 14 ’38


Director: Wallace Fox

Screen writer: Robert Emmett

A western melodrama.

Trade Paper Reviews

“Here is a Western that rates high as entertain- ment. It is a solidly constructed vehicle that bares evidence of more intensive treatment that is frequently accorded pictures of this type.”

+ Boxoffice p21 S 10 ’38

“Will suit a Saturday matinee audience with calls for more like it.”

— Film Curb pl1 S 10 ’38

“Exhibitors who cater to Western and action fans will find this up to standard. It contains all the familiar situations, but they are given a tough twist to satisfy the followers of cowboy yarns.”

+ Film Daily p6 S 7 ’38
THE MEXICALI KID—Continued

Reviewed by C. S. Aaronson
— Film Daily pl9 8 14 '28

"Familiar crooked-foreman-of-ranch sage saga that will get by without exciting Western fans. Short running time will be an asset in the film which it is claimed since it lacks cactus equivalent of a 'name' performer... Director keeps everything on the hop without dwelling with its brevity, makes it seem more active and entertaining while it lasts—easily forgiven."

+ Variety pl8 8 7 '28

THE MISSING GUEST. Universal 65-
6min Ag 12 '28


Director: John Rawlins

Music director: Charles Previn

Screen writers: Charles Martin. Paul Perez

Based on the novel, Secret of the Blue Room, by Erich Philippi. A mystery melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 25 '28

Newspaper and Magazine Reviews

"Among the cinematic small fry list 'Missing Guest,' with Paul Kelly as the daring reporter, who gets the story, the murderer, and the girl in 65 minutes. Time flying time." Jesse Zinsme

— + Cue p9 3 3 '28

"Singularly unfrightening spook show... Even a couple of killings do little to give an edge of excitement or suspense to the show. Bad as the melodrama is, though, it is great compared to the purported comic relief, which involves no private detectives in exceedingly unfunny antics. Instead of underlining what little horror there is in the film, they make the whole production look foolish." Howard Barnes

— N Y Herald Tribune pl8 8 7 '28

"We hope this won't keep motion picture's greatest year from being motion picture's greatest year. But the Missing Guest is more than just a title; it's a suggestion... The cast does as little with it as it deserves, and that is little enough." F. S. Nugent

— N Y Times p30 3 7 '28

"Not only the doors creak in 'The Missing Guset' but all running time and shock effort does so, too. It's a quaint but feeble bit." John Mosher

— New Yorker p86 3 17 '28

Trade Press Reviews

"Touring all the standard sequences of its type, even to the clutching hand and asorted trap-doors, this hokum-laden chiller will do its unassuaging duty as program fare, chiefly because of the excellent work of Paul Kelly in the top spot. His performance transcends a week supporting cast and story." + Boxoffice pl1 40 20 '38

"Melodrama with haunted house setting suffers from lack of coherent plot." + Film Daily pl9 8 9 '38

Reviewed by Vance King

— Motion Pict Daily p19 8 9 '38

"Feeling murder mystery for bottom billing in the duals. It hasn't a visible selling angle. There are enough sliding panels, hidden stairways, phantom voices and clenching hands to make a satire to end all murder mysteries. But this is as far as it can go, and it cannot be viewed as a gag. If possible, the production and direction are worse than the writing."

— Variety p15 8 14 '38

"Though lacking in marquee names, 'The Missing Guest' is a well-built and highly entertaining whodunit capable of appealing to audiences interested through to the final fade. It will fill the second spot on dual bills."

+ Variety (Hollywood) p3 Ag 15 '38

MR. CHUMP. Warner 60min Ag 5 '28

Cast: Johnnie Davis, Lola Lane. Penny Singleton, Chester Clute

Director: William Clemens

Screen writer: George Bricker

A tale of a small town dreamer who makes a fortune through artful manipulations. When he tries to do the same thing with stolen bank funds he finds himself in the peni
tentiary.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Ag 11 '38

"A: poor; Y & C: no."

— Parents' M pl5 O '38

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor pl9 Ag 13 '38

Trade Press Reviews

"In sponsoring this unripened tomato Warner either selected the title of 'Mr. Chump' in hopes that lots of exhibitors are naive to a point approaching the uttermost or else have assumed new codes and found artful salesmen. When the proceedings appear to be at an end, as in a two-reeler, they are resumed." + Boxoffice p25 J1 25 '38

"Johnnie Davis makes good with several hot numbers he plays on his trumpet at appropriate places in the film. He also sings a couple of swaying songs notable for their loud
ess rather than any musical quality. But his trumpeting is rather warbled, so the stock-hairdo, as noted, will go big with the swing addicts, and the exhibitor booking this number can play these elements up to the trade and confide, and stop there. The story is loosely written, illogical, and jumpy. Perhaps the thing that is most amusing is the underlying disregard for human reactions to given situations."

+ Film Daily p6 Ag 12 '38

"A weakening, it will be liked best by jazz-
loving youngsters, to whom the name of Davis may mean something. He has appeared in several of this company's musicals, is handy with the cornet, best at very hot singing. He is not so convincing as an actor, nor appealing; though the story is written around him. Esti-
mated for the juvenile."

— Phila Exhibitor p16 Ag 1 '38

"'Mr. Chump' will serve as a relief for dualers featuring a melodrama or 'smart' fare on the floor below. Very light in texture, names and all, else, it is just that which will put it above that box of operatic stock-mob which likes its humor on a platter and not dressed up in fancy garb. Has the homey Hardy touch, but stresses the character of Mr. Davis of a small town family group. A little fantastic—but fun!"

+ Variety pl2 Ag 10 '38

"Comedy drama emphasizing a few novel twists that provoke mild laughter, 'Mr. Chump' will serve to fill out the dualers, but stands small chance of rising above that mark. Aimed to boost Johnnie Davis toward more pretentious roles than he has had in the past, the offering not only misses fire, but more than likely will boomerang against the trumpet-playing comic's chances. Main criticism of the picture lies in its casting, especially in the case of Lola Lane."

Variety (Hollywood) p3 J1 21 '38

MR. MOTO TAKES A CHANCE. 20th-
Century-Fox 57-63min Jc 24 '38

Cast: Peter Lorre. Rochelle Hudson. Robert Kent. J. Edward Bromberg. Chick Chan-
dier

Director: Norman Foster

Music director: Samuel Kaylin

Original story: Willis Cooper. Norman and S. Kaylin

Screen writers: Lou Breslow. John Patrick

Based on the character created by J. P. Marquand. Another in the Moto series with the action taking place in the wilds of Sumatra.
**MOTION PICTURE REVIEW DIGEST**

**Audience Suitability Ratings**

“General patronage.”

**Nat Legion of Decency** Je 16 '38

“A & C; fantastic; C: harmless but not much positive value.”

Parents’ M p70 S '38

**Newspaper and Magazine Reviews**

“Adults and young people.”

Christian Science Monitor p15 JI 23 '38

“...If you are familiar with the sing-song repartee and the perhaps slightly monotonous charm of Mr. Moto, as impersonated by Peter Lorre, you will have learned to expect from this small Japanese secret agent all that he gives you in the latest chapter of his biography, entitled 'Mr. Moto Takes a Chancer.’” B. R. Crisler.

N Y Times p15 Je 15 '38

Newsweek p24 Je 27 '38

**Trade Paper Reviews**

“This Peter Lorre lecturer well fulfills its mission of supplying the action fans with an exotic, albeit suspensful type of melodrama. While the motivation is forced, audiences who have become familiar with the Mr. Moto series will overlook discrepancies in continuity for the crafty domination of Lorre’s detective role. Generally, the picture provides plenty of photography, mystery twists and Oriental backgrounds are all that would be wished for in budget adventure. Family.” + — Boxoffice p27 Je 18 '38

“Mr. Moto and some incredible adventures in a mundane action film.” + — Film Curb p14 Je 18 '38

“For some reason, the producers of the Mr. Moto series have gone into lurid melodrama on this one, and it is not good melodrama at that. It is all wildly exciting and very unbelievable stuff, but it will thrill the wrong audiences, but will afford little entertainment for mature minds.” — Film Daily p6 Je 16 '38

“Newest in Mr. Moto series is too melodramatic in its implausibilities to stack up well with predecessors. However, it still will attract Peter Lorre’s followers, who like to see him as an Oriental sleuth. But it won’t win new friends. Best for twinnies.” + — Variety p14 Je 15 '38

**MR. MOTO’S LAST WARNING.** 20th century-Fox 74min


**Audience Suitability Ratings**

“Mystery drama with a capable cast, unusual and interesting sets but poor direction has made the picture so serious and heavy that at times it borders on farce. A large cast in the beginning and the difficulty in understanding the dialogue made the plot hard to follow. A lighter touch would add much to the Mr. Moto series. Too confused and too gory for children. Adults.” + — Legion Auxiliary.

“Fair family picture.” Calif Cong of Par & Teachers

“Well-sustained suspense, swift-moving direction of capable cast, and intriguing locale keep this picture well up to standard in this series of detective-mystery stories. Mature.” Calif Fed of Business & Professional Women’s Clubs

“Good. Adults.” DAR


“There are many tense situations which, although good, overburden the plot. Mature.” Nat Soc of New England Women

“All lovers of mystery and intrigue will enjoy this picture. . . Tense and exciting, with some comedy. S Calif Council of Fed Church Women

Fox W Coast Bul S 3 '38

**Newspaper and Magazine Reviews**

“Again the invincible, redoubtable, and phenomenally lucky Mr. Moto comes to the aid of an innocent girl with a problem, a case that should please his many fans mightily. . . The art of photography, and editing are first-rate.” Bert Harlen

Hollywood Spec p15 Ag 6 '38

**Trade Paper Reviews**

“All in all, the picture will amply repay the consideration of Moto fans and should satisfy acutionists with its suspenseful, engaging story. Audience reaction was good. Estimate: okay for dual support.” + — Phila Exhibitor p169 Ag 1 '38

“Mr. Moto’s Last Warning” is by no means the best of the Mr. Moto murder mystery series, but is nevertheless a sprightly melodrama that will get its share of applause on double bills. Harms a much action as some of its predecessors and is a bit drabgy in spots. Not enough social exposure, however, to hurt the high standing of the series as a whole.” + — Variety (Hollywood) p3 JI 22 '38

**MOTHER CAREY’S CHICKENS. RKO 80-82min JI 29 '38**

Cast: Fay Bainter. Anne Shirley. Ruby Keeler. James Ellison. Walter Brennan. Frank Albertson. Director: H. C. Potter. Screen writers: S. K. Lauren. Gertrude Purcell. Based on the novel of the same title by Kate Douglas Wiggin and on the play by Kate Douglas Wiggin and Rachel Crothers. This is the tale of Mother Carey who loses her husband in the Spanish-American War and then has a constant battle to establish a home and keep her children.

**Audience Suitability Ratings**

“A & C; very good; Y: excellent.” + — Christian Century p1073 Ag 31 '38

“Good. Family.” DAR

Fox W Coast Bul JI 16 '38

“Delightfully entertaining and appealing. The director and actors have depicted so lovely and charming a home life that the picture should prove an inspiration to all. Family.” Am Legion Auxiliary.

“An excellent cast brings to life the characters of Kate Douglas Wiggin . . . This [is] wholesome entertainment for all ages.” Calif Cong of Par & Teachers

“This will prove an enjoyable feature for family audiences. Although the picture inclines toward the soap-opera and sentimental type series, it is played with warmth and sincerity. Family.” Calif Fed of Business & Professional Women’s Clubs

“A beautiful picturization of family life, with all the elements of good entertainment, delightful people, good direction, mystery, pathos, and pleasing romance. Refreshing entertainment for the entire family.” Gen Fed of Women’s Clubs (W Coast)

“The direction is understanding, the story simple but poignant, and life of the period maintained throughout. Family.” Nat Council of Jewish Women

“Constructive social drama nicely blended with gentle humor. Family.” Nat Soc of New England Women

“Pathos is tempered by appropriate comedy, the whole providing excellent entertainment for the family.” S Calif Council of Fed Church Women

+ — Fox W Coast Bul JI 23 '38
MOTION PICTURE REVIEW DIGEST

MOTHER CAREY’S CHICKENS—Cont.

"There is something reminiscent of ‘Little Women’ in this picture, although the period depicted is largely that of the Civil War, there has the same simplicity and charm and homespun humor, and the likes of a more gracious, charming, the humor is natural, and the character-izations are unusually good. Adolescents, 12-15, and adults will probably enjoy the sentiment with laughter, s-12." +

+ Motion Pic R p6 Ag ’38

"General patronage." +

Nat Legion of Decency Jl 28 ’38

"A: Y C: Excellent." +

+ Parents’ M p54 O ’38

"Family. A fine old-fashioned family story with a touch of romance. Plenty of sentiment and comedy. WKy Guide Jl 16 ’38

Newspaper and Magazine Reviews

"Family." +

Christian Science Monitor p13 JI 30 ’38

"You get a bit doubtful about the Carey’s real lack of funds as you see beautiful bouquets of flowers, fresh crisp dresses and polished finger nails. But the kids will love this picture and wonder where the money comes from." F. T. Hartung

Commonweal p30 Ag 5 ’38

"This refreshing delight of sweetness, light, and sentimentality and well done into the bargain. It tugs at the heart strings, yanks at the emotions, and smuggles down with it a vengeance into the guise of sweet/natural. Those who enjoy their goo unadulterated will love it. Other moviegoers should steer clear." Oliver Claxton

Cue p9 Ag 6 ’38

"One of the sweetest, tender, wholly human pictures; told simply, acted brilliantly, superbly directed. It is dramatized domestic simplicity, straight down the throat like a mother and her brood of four. There are some good spots of genial humor, mostly attributable to an engaging young fellow, Denison Dunham, who has his own inimitable way of putting a scene over, and to Virginia Weidler, who seems to have gathered what Kate Douglas Wiggan had in mind. Sugar was never this sweet." Katharine Hess

+— Stage p49 S ’38

"Pilmed with a heartiness and warmth calculated to evoke tender toasts. It is around the parlor base-burner, ‘Mother Carey’s’ joins Metro-Goldwyn-Mayer’s homely ‘Judgment Day’ as a superlative picture. Happy-go-lucky Jones Family in cinema’s new grand march to the tune of Home, Sweet Home." +

Time p28 Ag 1 ’38

Trade Paper Reviews

"For folks that like homespun melodrama with a dash of comedy and a spot of old-fashioned family humor, this picture will reward. Carey’s Chickens’ more than satisfies. It is a picture headed for better results in the homey surroundings will appreciate it more." +

Boxoffice p25 JI 25 ’38

"This picture should produce great word-of-mouth advertising. It is clean, wholesome and honest. No matter what you play it, be sure to show it on your best program, this is a picture the youngsters, as well as adults, will be able to see if it." +

Film Curb p8 Ag 13 ’38

"Heart-warming story, capably handled by able casts should please families generally." +

Film Daily p5 Jl 25 ’38

"High rating, human picturization of thoroughly American story. Here is an all-American family picture, with moving, convincing performances from every player. It is definitely a mass picture; clean, happy, human; it should build by word of mouth, do especially well out-side of the ‘more cosmopolitan spots’." +

Phila Exhibitor p165 Ag 1 ’38

"As homespun as they come, the Kate Douglas Wiggan story of many years back makes relishing screen material but it probably will build better in the hinterlands than in the keys. Not a mite of ‘Mother Carey’s Chickens’ is, however, a good enough entertainment to suggest better than average business generally. The picture has been well plotted, carefully cast and, in the direction, piloted to gather the desired flavor of the time and folk concerned in Miss Wiggan’s time."

+ Variety p17 Jl 27 ’38

"Pandro Berman has sent what promises to prove a boxoffice hit. For, boxoffice hit. For, ‘Mother Carey’s Chickens” will warm the hearts of exhibitors, for it contains ingredients necessary to start the turnstiles clicking again. From screen play on down, it is packed with a display of showmanship, and at times surpasses, the finest of Producer Berman’s previous efforts."

+ Variety (Hollywood) p3 Jl 22 ’38

MY BILL. Warner 60min JI 16 ’38


Director: John Farrow

Screen writers: Vincent Sherman. Robertson White

Based on the play, Courage, by Tom Barry. Kay Francis portrays a widowed and financially embarrassed mother whose three eldest children leave her to live with a wealthy aunt because they do not approve of her management. The youngest boy remains with her. He becomes engaged to a wealthy recluse who dies leaving a fortune to him. When Mother’s Day comes round, the three prodigal children return for a reunion.

Audience Suitability Ratings

“A: perhaps: Y: mature; C: delightful." +

Christian Century p595 Ag 3 ’38

"Will hold its audience because of its rich human values, its skilful direction, and its convincing story. Don’t miss it. It’s for all the family." Calif Cong of Par & Teachers
"This picture is very pleasant 'bokum' with plenty of heart interest and human appeal. Family." Calif Fed of Business & Professional Women's Clubs Clubhouse.

"Most entertaining is this well staged, well told human interest story. While not always convincingly proven, the film is greatly enjoyed by its sympathetic appeal. Mature." Gen Fed of Women's Clubs (W Coast)

"An obvious, overdrawn story with a happy denouement which will prove interesting, because, with the exception of the family, we have been few problems that interested us less... It is all too pat, too incredible and, at times, even irritable. In fairness, the audience seemed to accept it philosophically and, as philosophically, probably forgot all about it the moment it left the theatre. This is the kindest thing to do." F. S. Nugent.

N Y Herald Tribune p12 JI 7 '38

"The Colbrook brood remains a problem family, and we hope the Warners will forgive us for having advertised the film as having few problems that interested us less... It is all too pat, too incredible and, at times, even irritable. In fairness, the audience seemed to accept it philosophically and, as philosophically, probably forgot all about it the moment it left the theatre. This is the kindest thing to do." F. S. Nugent.

N Y Times p24 JI 7 '38

Reviewed by John Mosher.

New Yorker p51 JI 16 '38

"Minus her usual expensive wardrobe, Kay Francis doesn't stand a chance against this ridiculous story of an irresponsible but callant mother's love for her four children—three of them the most objectionable brats every characterized on the screen."

Newweek p26 JI 18 '38

Time p21 JI 18 '38

Trade Paper Reviews

"Kay Francis's fans will find no beautiful gowns or glamorous situations in this story of mother-love, discouragement, and sacrifice, but—providing the shock of seeing this erstwhile glamorous girl as a homely and human tale of small town gossip, meddling relatives, and the grateful children capably directed by John Farrow and, in the main, convincingly acted."

Boxoffice p69 Je 25 '38

"Miss Francis will delight the women fans although male patrons may become restless at the picture. It is a sentiment and human tale of small town gossip, meddling relatives, and the grateful children capably directed by John Farrow and, in the main, convincingly acted."

Film Curb p4 JI 16 '38

"Very human story of a mother and her children scores with heart-warming qualities."

Film Daily p6 JI 8 '38

"Miss Francis is featured in the role of a widowed mother with the emotions ranging from 10 and 19 years. She doesn't look a day over 24 herself. This picture is not the answer to the ice skating film shortage of first run product. It isn't, in fact, the answer to anything."

Variety p14 Je 15 '38

"Frankly a tear-jerker, but it should click with the mass, garner plenty of favorable word-of-mouth comment."

Phil Exhibitor p56 JI 1 '38

"Kay Francis is featured in the role of a widowed mother with the emotions ranging between 10 and 19 years. She doesn't look a day over 24 herself. This picture is not the answer to the ice skating film shortage of first run product. It isn't, in fact, the answer to anything."

Variety (Hollywood) p3 Je 14 '38

MY LUCKY STAR. 20th century-Fox 90min S 2 '38

Cast: Sonja Henie, Richard Greene, Joan Davis, Lou Ebsen, Buddy Ebsen, Cesar Romero, Sonja Henie, Sonja Henie, Sonja Henie, Sonja Henie...

Director: Roy Del Ruth

Music and lyrics: Mack Gordon. Harry Revel

Music director: Louis Silvers

Original story: Karl Tunberg. Don Ettlinger

Screen writers: Harry Tugend. Jack Yellen

This is a model in a
MY LUCKY STAR—Continued
Fifth Avenue shop where is sent by her shop to popularize sports clothes in college. While at school she falls in love with Richard Greene and is expelled because of an involvement in the marriage of a show girl Louise Hovick and the son of Miss Henie’s employer, Cesar Romero.

Audience Suitability Ratings
"A: perhaps; Y: probably entertaining; C: fair"
+ Christian Century pl111 S 14 '38
"General patronage."
Nat Legion of Decency S 8 '38
"Family a pleasant picture."
Wky Guide S 3 '38

Newspaper and Magazine Reviews
"It seems to me that the Sonja Henie Formula for film comedy-spectacles is beginning to wear itself out. (It is) an obvious, but reasonably entertaining and frothily light, ice-musical. As such things go, it’s passable, but not terribly astonishing." Jesse Zusser
+ Hollywood Spec p12 S 3 '38
"Sonja Henie goes to college, sings a refrain or two, wears a lot of fancy costumes in 'My Lucky Star,' I would have preferred more skating. Though the new picture of the skating girl on ice is a muddled combination, offering little enough rhyme, reason or wit, while the star herself still is far better at intricate figures than at singing or acting. As for the narrative... it is awful. It would seem obvious, after witnessing 'My Lucky Star,' that Miss Henie as a screen actress is a very fine skater and that the more skating she is permitted to do the better her vehicles will be." Howard Barnes
+ N Y Herald Tribune p6 S 10 '38
"The long and short of it, in spite of all the believe-it-or-nots, is that Miss Henie skates brilliantly, especially in an Alice in Wonderland balcony scene, which is staged late in the picture, and that the de-iced portions of the film are fairly amusing."
F. S. Nugent
+ New Times p20 S 10 '38
"Indubitably, Sonja Henie’s skating in 'My Lucky Star' is an extraordinary exhibition, and I myself thought the final ballet, an Alice in Wonderland concoction, quite lively and neat. There happen to be only three or four interludes on the ice, however, and the rest of the movie is pretty dull. As a co-ed, Miss Henie is not entirely at ease, and I can’t feel she lends much conviction to her lines expressing worry lest her undergraduate beau lose his adoration of her because of his devotion to her." John Mosher
+ New Yorker p8 S 17 '38
"The plot is adolescent in its appeal, but high-lighted by the star’s skating."
Newsweek p24 S 19 '38

Trade Paper Reviews
"For exhibitors and fans alike, the latest Sonja Henie film is a little boxoffice winner indeed, since it maintains the high entertainment standards established by its predecessors and should fare equally well as a money-puller."
+ Boxoffice p31 S 3 '38
"The dazzling wizardry of Sonja Henie’s skating, plus a fast-moving story, amusing comedy and tuneful music, make this 20th-Fox musical comedy a swell all-around audience pleaser. Sonja Henie skates in several well-adapted sequences, but there is never too much of her brilliant artistry."
+ Film Daily p8 S 12 '38

Reviewed by Roscoe Williams
+ Motion Pic Daily p4 Ar 30 '38
"[My Lucky Star] is Sonja Henie’s fourth picture and, while not the strongest, it has enough strength to prove adequately entertaining and profitable. With the advent of the drama the Henie name has gathered, it will do satisfactorily at the box office, although far from a smash. In her preceding trio the petite Norika champ had better support as well as more surefire comedy."
+ Variety p15 S 14 '38
"Sonja Henie can do no wrong at the box office. Her pictures are money shows, and this one will not be an exception. Projected against a college setting, key attempts to youthful exuberance and grace with the most intricate skating. Miss Henie yet has exhibited. 'My Lucky Star' has an abundance and variety of entertainment ingredients and production elements for special feminine appeal. This is not an escape, but a fare to be38."
+ Variety (Hollywood) p3 As 27 '38

MYSTERIOUS MR. MOTO. 20th-century-
Foxy 62-65min O 21 '38
Director: Norman Foster
Music: Elliot Kravitz. Samuel Kaylin
Screen writers: Philip MacDonald. Norman Foster

Another in the Mr Moto series based on the character created by John P. Marquand. This time Mr Moto goes to London to track down a band of assassins.

SEE ALSO issue of June 27

Audience Suitability Ratings
"Enjoyment is a matter of taste for criminal pictures. Impossible complicated situations, slow in spots. Average direction. Too exciting for children. Adults. "Am Legion Auxiliary
"Adults." Calif Cong of Par & Teachers
"Fairly clever idea, but adaptation may bewilder rather than mystify audience. Adults." Calif Fed of Business & Professional Women’s Clubs
"Audience. Mature." DAB
"Unsuitable and overstimulating for children. Adults." Gen Fed of Women’s Clubs (W Coast)
"The story is a trite one, but well directed and acted. Mature." Nat Council of Jewish Women
"Complicated mystery and melodrama well worked out and interesting. Mature." Nat Soc of New England Women
"A convincing and well presented mystery drama. A well directed picture providing good entertainment for all lovers of mystery. Mature." S Calif Council of Fed Church Women
+ — Fox W Coast Bul Je 11 '38
"Good film of its kind. Adolescents. 12-16; mature; children, s-12; exciting." + Motion Pic Daily R p6 Jl 31 '38
"General patronage."
Nat Legion of Decency Je 23 '38
"A; good melodrama; Y: mature; C: too tense." + Parents’ M p64 O '38

Newspaper and Magazine Reviews
"You’ll get a chill and a thrill watching this." (2½ stars) Ruth Waterbury. Liberty p54 Jl 30 '38

Trade Paper Reviews
"Estimate: better than average. Moto." + Phila Exhibitor p16 Je 15 '38
MOTION PICTURE REVIEW DIGEST
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O

OUTLAW EXPRESS. Universal 56min
Je 17 '38
Cast: Bob Baker, Cecilia Callejo, Don Bar-
clay, Lenore Marston, Forrest Taylor
Director: George Waggner
Screen writer: Norton S. Parker
A western melodrama featuring the pony ex-
press.

Audience Suitability Ratings
"While the plot is a fairly good one and the
scenery beautiful, acting and direction are
amateurish and crude. "E Coast Pre-
view Committee

+ Fox W Coast Bui Jl 9 '38
"General patronage."
Nat Legion of Decency Jl 7 '38

Trade Paper Reviews
"Mark this down as a spirited Western for
cowboy fans. The characters enter into the
proceedings in a sprightly manner and despite
its lapses, the film will hold its own. Bob Baker
continues to stand out."
+ Boxoffice p31 Jl 30 '38
"Handsome Bob Baker sings well and often
in this intermittently-exciting Western. .
Unfortunately, the star's songs tend to slow
up the action with only the latter half of the
film stirring up anything like the thrills ex-
pected in an outdoor adventure picture."
— Film Daily p6 Jl 20 '38
"Routine, but enlivened by the very pleasant,
handsome Baker presence, his fine song delivery,
the story is reasonably exciting, taking time
out often to enable Baker to sing. Estimate:
okay Western."
+ — Phila Exhibitor p19 Ag 1 '38
"Outlaw Express' is just another horse
opera. Coupled with weak direction, a neb-
ulous, stereotyped story and poor casting, this
opus is a low bracket dudeler. The youngsters
may go for this cuter picture, particularly because of Bob
Baker, who warbles, fights rustlers and ro-
mances with equal abandon."
— Variety p12 Jl 20 '38

P

PAINTED DESERT. RKO 59min Ag 12
'38
Cast: George O'Brien, Laraine Johnson.
Ray Whitley, Stanley Fields, Maude Allen
Director: David Howard
Music: Ray Whitley. Oliver Drake
Music director: Roy Webb
Original story: Jack Cunningham
Screen writers: John Rathmell, Oliver Drake
Story deals with the difficulties that beset
some of the pioneer ore miners of the South-
west.

Audience Suitability Ratings
"The photographic effects are beautiful but
story, plot and direction present no outstand-
ing features. Family. "E Coast Preview Com-
mittee

+ Fox W Coast Bui Ag 27 '38
"General patronage."
Nat Legion of Decency Ag 18 '38
"Family. A very pleasant Western employing
more than the usual plot and working it out
with unusual attention to detail and personali-
ties."
+ Wkly Guide Ag 6 '38

Newspaper and Magazine Reviews
"Unusual is the Western that has adult ap-
pearance. Unusual, therefore, is Producer Bert Gil-
don's picture, 'Painted Desert.' He has selected
a plausible, carefully worked out story, given
it a good cast, and embellished it with produc-
tion values that are lacking in pictures of this
category. . There have been few good, exciting
mining stories. I think this one emerges well
ahead of the rest. (II) is an intelligent pic-
ture that has appeal for all. What it needed
most was a clear musical background."
Robert Joseph
+ Hollywood Spec p22 Ag 6 '38

Trade Paper Reviews
"Western fans who have come to depend
upon George O'Brien's screen appearance as
reliably good entertainment are slated for dis-
appointment in this."
+ Boxoffice p29 Ag 6 '38
Reviewed by Vance King
Motion Pict Daily p4 Ag 8 '38
"George O'Brien's final picture on his RKO
contract, since renewed, will prove fat fodder
for the O'Brien clientele. It's a ram full of ac-
tion, has a better than average western story,
excellent direction and acting, and is the type
of attraction that devotees of the great outdoors
will eat up. Exhibitors who play the O'Brien
films need have no worry about 'Painted Des-
ert.' It is made to order for their clientele and
should reflect excellent returns at the box
office."
— Variety (Hollywood) p8 Jl 30 '38

PANAMINT'S BAD MAN. 20th century-
Fox 60min Jl 8 '38
Cast: Smith Ballew, Noah Beery, Sr.
Stanley Fields, Evelyn Daw
Director: Ray Taylor
Original story: Edmund Kelso. Lindsay Farnsworth
Screen writers: Luci Ward. Charles Arthur Powell
A western melodrama.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency Jl 14 '38
"A, Y & C; good Western."
Parents' M p56 O '38
"Family. A typical stage-coach Western .
gives much of the usual variety by the color-
ful vigor of Noah Beery and Stanley Fields."
+ Wkly Guide Jl 9 '38

Trade Paper Reviews
"Good Western for the fans, the routine for-
mla is distinguished slightly by an interest-
ing plot twist."
+ — Phila Exhibitor p154 Jl 1 '38
"History of the Smith Ballew saddle sages
has been anything but popular with exhibitors
or box office, and 'Panamint's Bad Man' won't
correct the low standing. Neither does it shake
the musical angle, which always tends to slow
the Westerns. There's only one song, 'I've Got
Some Ridin' to Do,' but it figures very much .
The picture could be plenty flat if it weren't
for bits by Fields and Beery."
— Variety p27 Ag 10 '38
"Sagebrush fans will be able to take 'Pana-
mint's Bad Man' in their stride without caring
much one way or the other. Average Western
that offers no more than the usual brand of
horse opera entertainment, this one has only
nice production and camera work to hold it in
its level."
— Variety (Hollywood) p3 Jl 11 '38

PAROLED FROM THE BIG HOUSE. Sy-
dicate 57min
Director: Elmer Clifton
Original story: George Plympton
A melodrama of the methods whereby gang-
sters secure parole and continue their law
breaking activities.
PAROLED FROM THE BIG HOUSE — Continued

**Trade Paper Reviews**

"This is one of those Hollywood hybrids which the industry has been producing with increasing frequency of late. The often outstanding feature of the film is its mediocrity. It abounds in the script, sound, photography and acting. The subject of paralyzed convicts sets off the proceedings, but the film immediately lapses into the old gangster hokum." — Variety p11 Ag 20 '38

"This offering is strictly a programmer, but despite technical faults and a lack of names in the cast, it has enough plot to hold the interest of fans who like this type of picture." — Film Daily p11 Jl 29 '38

"It actually is a cheaply directed, ineptly written, vacation story of the type that appears in dime magazines. A starg матине audience in a grind house received it apathetically, laughing slightly at one of the comedy characters. The plot is very thin and the comedy is all very amateurish. Estimate: duller in every way."

— Phila Exhibitor p170 Ag 1 '38

**PASSPORT HUSBAND.** 20th century-Fox 74min Jl 15 '38


Stuart Erwin portrays a not-very-bright friend of Harold Huber who uses Erwin as a tool in trying to win a fiery Latin dancer, Joan Woodbury. Erwin is declared an undesirable alien and Erwin is persuaded to marry and protect her — so that Huber and Miss Woodbury may continue their friendship.

**Audience Suitability Ratings**

"It is regrettable that Stuart Erwin's clever acting should be used as a caricature of decency and high ideas. As a rich but dumb and honest young man he is made the butt of gangsters' jokes, tricks, and even his marriage becomes a plot for the gangster's moll to avoid deportation."

— Calif Cong of Par & Teachers

"A lightly amusing comedy, Mature." — Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." — DAR

"Stuart Erwin very good. Mature." — Gen Fed of Women's Clubs (W Coast)

"The dumb-proverb spouting of Stuart Erwin and Joan Woodbury's fiery Mexican temper somewhat relieve the dullness of the production. Stuart Erwin plays the part of a timid elated young woman..." — Nat Legion of Decency My 1 '38

"Good cast and acting wasted on a gangster comedy with an inferior, hopelessly involved plot. The story is silly and much of it is in poor taste, Direction uneven. Adults." — Nat Soc of New England Women


+ Fox W Coast Bul Jl 9 '38

++ "Stuart Erwin's characterization is the one bright spot in a tiresome film. Adolescents, 12-16: not recommended; children, 8-12: no."

— + Motion Pict R p6 Ag '38

"Adults." — Nat Legion of Decency Jl 21 '38

"A: mediocre; Y: mature; C: no."

— + Parents' M p70 S '38

"Family. Farcical and funny in a familiar way."

— Wkly Guide Jl 16 '38

**Newspaper and Magazine Reviews**

"Tame stuff. Adults and young people."

— San Francisco Science Mirror Jl 30 '38

"[It] provides Stuart Erwin with one of the liveliest, funniest and most enjoyable comedy roles in his career. James Tinling's direction is excellent throughout. The picture moves with lightning speed. Suspense, laughter, with no let down. I felt that the entire Erwin sequence would have been refreshing." — Tom Miranda

+ Hollywood Spec p11 Jl 9 '38

"Of practically no consequence, but neither pretending to be, is a minor farcical item called 'Passport Husband,' Hal Perlatto. Pretty, light and wacky stuff it is. But with Mr. Erwin doing his familiar beat (or worst) as a typical dumb-bell, with Joan Woodbury as a fiery rhumba-dancer and with a nice assortment of muggs it shouldn't hurt any one's feelings, except in an agreeable way."

— Variety Jl 15 '38

+ — Film Daily p13 Jl 15 '38

**PHANTOM RANGER.** Monograph 52-54min My 27 '38


Original story: Stanley Roberts. Joseph O'Donnell

Screen writer: Joseph O'Donnell

A western melodrama.

**Audience Suitability Ratings**

"General patronage."

— Nat Legion of Decency My 12 '38

**Trade Paper Reviews**

"It's no trick what they do next for an idea in a Western. The picture is weak, action and not up to the McCoy standard." — Variety p1 Je 3 '38

"Plenty of action and fight stuff with good plot puts this over nicely." — Film Daily p6 Je 20 '38

"Estimate: okay McCoy." — Phila Exhibitor p140 Je 1 '38

"There's action galore in this Tim McCoy Western. It's a little too melodramatic and cluttered with implausibilities, the picture has several original twists and nice suspense. Should please Western McCoy fans. A definite improvement over 'Phantom Ranger.' As with most oats operas, 'Phantom Ranger' is weakest when it becomes talky. Dialog is repetitive with numerous cliches."

— Variety p14 Je 22 '38

**PIioneer TRAIL.** Columbia 55min Jl 15 '38


Director: Joseph Levering

A western melodrama.

**Audience Suitability Ratings**

"Trite story of western banditry with little of interest except the efforts of a superbly in-
MOTION PICTURE REVIEW DIGEST

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Audience Suitability Ratings

"A: good of kind; Y: too mature; C: no."

Christian Century p693 JI 20 '38

"Mature. The film is sprinkled with some good comic and characterization." Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"This mixture of seriousness and levity happens to have been directed by the efficient James Whale, who has a happy faculty for making audiences thoroughly and genuinely enjoy- ing. Although the fun here is occasionally a trifle excessive, it is never engaging for Mr. Beery and Mr. Morgan work together splendidly." Mordaunt Hall

"The picture's merits are largely due to an almost matchless performance by Frank Mor- gan. Hisl bad Wallace Beery's starring demanded that he be given so much footage. One can almost see Director James Whale being torn between duty to Mr. Beery and admiration for Mr. Morgan. Adults and mature young people." Christian Science Monitor pl7 JI 1 '38

"Count this creaking drama, stillborn out of the French novel by Pagnol, as one of those lamentable cinematic mistakes of these steamin' hot July dog days." Jesse Junser

"Port of Seven Seas' is almost two pictures in one. The first half is characterized by delicately muted, winsome comedy, while the remainder of the film parts abruptly from its chosen course into practically mawkish sentimentality, relieved only fitfully by the excellent playing of Wallace Beery and Frank Morgan. If John Beal had remained at sea, perhaps Port of Seven Seas might have had a better chance." R. W. Crisler

"This is about Marseilles life and handles with what we used to call 'daring' that un- married-mother theme. It sounds exciting, of course, with glamour and everything. Really, though, it's a tale of Wallace Beery, again, and he's no glamour boy." John Mosher

New Yorker p63 J1 25 '38

"From a strange medley of mood by Marcel Pagnol and Frank Morgan comes this Hollywood version to accentuate each disposition until the contrast becomes something of an exercise in somnambulism. In deadly serious, our hero is asked to accept these contradictory moods, and in deadly seriousness do we refuse. There is much prattle about 'the little one.' Have you read any good books lately?"

-- Stage p97 Az 23 '38

"[It is] a chatty little genre study in which ... a combination of unmarried motherhood, international commerce and life along the Marseilles docks seem about as turbulent as Wednesday morning in a day nursery. However, there's both scandal and excitement. 'Port of Seven Seas' has quiet, anecdotal charm." Time p42 JI 11 '38

Trade Paper Reviews

"It is a characterization story interlarded with comedy lines and overlaid with heavy dialogue. Frank Morgan steals the picture with an unusual character portrayal." + -- Boxoffice p25 JI 15 '38

"Rich in French waterfront atmosphere and warmly human characterizations of Marseilles townerfolk, this adaptation of the stage play is, unfortunately, too talky for general appeal. The story is doomed to movement in a film play will fail to find this entertaining."

-- Film Curb p6 JI 2 '38

"Powerful romance-drama with unusual love story distinguished some fine acting."

-- Film Daily p6 Je 28 '38

POET AND CZAR. Amkino 72min Ag 24 '38


Director: Molssel Levin

Music: N. Strelnikov

Based on the poem, Journey to Erzerum, by Alexander Pushkin. Filmed in Russia with English subtitles. Pushkin, a disbeliever in the policies of the ruler, Nicholas, flees from St. Petersburg in 1829 to aid his friends, the Decembrists, at the siege of Erzerum, although ordered by the Czar to desist.

"The film is a static compendium of incidents, made more interesting, perhaps, by phrases that build up a strangely pitiful picture of a man who is tor- tured by himself as much as his oppressor, the Czar. 'Poet and Czar' is essentially a character study, which loses potential force in the manner of its presentation... There are sequences of traditional film frenzy when one catches the anguish of the poet's soul, but they are subsequently dis- sipated by a succession of fatuous postures." R. W. Film Daily p7 Ag 1 '38

"The lives of the poets make better reading than screen material: It is impossible to portray a tortured soul, the composition or recitation of a sonnet or ballad, without lapsing into an oc- casional film frenzy of banality. The task of D. Zhuraviev, therefore, is particularly difficult one, and his achievement as the police-hounded Pushkin, the heartrend of revolutionaries, is not distinguished... There is little cinematic elo- quence, and practically no bite in the telling. We aren't as liable that Pushkin himself would approve." B. R. Crisler

-- N Y Times p15 Ag 25 '38

"'Port of Seven Seas' is almost two pictures in one. The first half is characterized by delicately muted, winsome comedy, while the remainder of the film parts abruptly from its chosen course into practically mawkish sentimentality, relieved only fitfully by the excellent playing of Wallace Beery and Frank Morgan... If John Beal had remained at sea, perhaps Port of Seven Seas might have had a better chance." R. W. Dana

-- N Y Herald Tribune p13 JI 15 '38

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"Powerful romance-drama with unusual love story distinguished some fine acting." -- Film Daily p6 Je 28 '38

PORT OF SEVEN SEAS. MGM 78-81min JI 1 '38


Director: James Whale

Music: Franz Waxman

Screen writer: Preston Sturges

Based on the play Fanny by Marcel Pagnol. The film is a mixture of French and American scenes. Maureen O'Sullivan portrays the daughter of a water-front shop keeper in love with a young man who leaves her for the sea. She finds that she is to have a child and when an older man asks to marry her she tells him her secret. He is willing to marry her and they are very happy. When the young sailor returns three years later he manages to take the girl away but his father convinces him that she must stay with her husband.

SEE ALSO Issue of June 27
PORT OF SEVEN SEAS—Continued

"Genuine and touching drama. Leisured yarn with little movement and not much action. But it is skilfully directed, and played with glowing intensity. Not the sort of film to arouse an immediate stir, but it should be respectfully received and seems likely to build on word-of-mouth. Not an easy picture to sell, for there are no spectacular values to plug.

+ Variety p12 Je 29 '38

PRIDE OF THE WEST. Paramount
55min J1 8 '38


Director: Leslie Selander

Original story: Clarence E. Mulford

Screen writer: Nate Watt

A western melodrama. Another in the Hopalong Cassidy series.

Audience Suitability Ratings

"A: hardly; Y & C: good of kind."
— Christian Century p1047 Ag 31 '38

"Worthwhile for all who enjoy Westerns.
Calif Cong of Par & Teachers

"This Western [is] good entertainment.
Family."
— Fed of Business & Professional Women's Clubs

"Mediocre. Family." DAR

"Family." Nat Council of Jewish Women

"Good Western. Family."
Nat Soc of New England Women

"Good entertainment for all who care for a western thriller which is free from all serious faults, and also from killing of men or animals. Family."
S Calif Council of Fed Church Women

"A fast-moving Hopalong Cassidy Western with better than usual dialogue, some nice incidental singing and typical scenic backgrounds beautifully photographed. Adolescents: excellent; children: depends on the individual. Women's Univ Club, Los Angeles

Fox W Coast Bul J1 2 '38

"General patronage."

+ Nat Legion of Decency Je 30 '38

"A, Y & C: very good Western."

+ Parents' M p71 8 '38

Trade Paper Reviews

"Fast action against a background of rugged beauty, well piloted by Leslie Selander under the production eye of Harry Sherman, makes this Hopalong Cassidy screen yarn a strong bidder for audience interest—and money. Grooved neatly in the melodramatic vein, it races along to the climactic punch that action fans desire."

+ Boxoffice p23 J1 2 '38

"Lively Hopalong Cassidy adventure keeps thrills piling up in action Western."

+ Film Daily p6 Ag 19 '38

+ Motion Pict Daily p9 J1 19 '38

"Audience reaction was fair. Estimate: good Western."

+ Phila Exhibitor p154 J1 1 '38

This new Hopalong Cassidy outdoor melodrama is less tonic, even for those who have noted continued improvement in this series, based on Clarence E. Mulford dramas. Pride of the West' is better written, better directed and better acted than a majority of its predecessors. Picture will bolster the duals, and easily rates solo spotting in houses which lean towards Westerns.

+ Variety p23 Ag 17 '38

"Entertainment and production values continue to increase in each succeeding number in the now firmly established Hopalong Cassidy series. "Pride of the West' latest link in the chain, is no exception.

+ Variety (Hollywood) p3 Je 15 '38

PRISON BREAK. Universal 68min J1 15 '38

Cast: Barton MacLane, Glenda Farrell, Paul Hirst, Constance Moore

Directors: Arthur Lubin

Original story: Norton S. Parker

Screen writers: Norton S. Parker, Dorothy Reid

A melodrama in which Barton MacLane, a flaneur, is caught in a jail, solo, when a prison break, becomes known as a paroled felon and finally vindicates himself by capturing an escaped convict.

Audience Suitability Ratings

"A: hardly; Y & C: unsuitable; C: no."
— Christian Century p111 8 11 '38

"General patronage."

Nat Legion of Decency Ag 4 '38

"A: sordid; Y & C: unsuitable."
— Parents' M p96 O '38

"Mature."

Wkly Guide J1 16 '38

Newspaper and Magazine Reviews

"'Prison Break' succeeds in being both placid and preposterous. It is a piece of script sleight of hand which combines a comedy with a comedy, an uprising and a double romance with an exposition of criminal law. These various themes get equally inept treatment."
Howard Barnes — N Y Herald Tribune p14 J1 13 '38

"You probably will be as confused about it as we were—ignoring whether to relax and take it as just another moderately good Class B melodrama, or to muster your indignation over the endless colorless stories piled on top of each other, and even, perhaps, in neither case, it's not a bad show at all."
F. S. Nugent — N Y Times p17 J1 23 '38

Trade Paper Reviews

"Here is a substantial and well-knit drama. . .
Never rising to great literary heights, it nevertheless has a message, which it tells in straightforward and telling fashion. There are a few swell heart tugs, the suspense is always properly drawn and the acting is entirely credible."

+ — Boxoffice p25 J1 23 '38

"Carrying a saleable, if misleading title, this is a well-produced programme which should satisfy the fans and fit in with a stronger feature on dual bills. Average program fare."

+ — Film Curb p12 J1 25 '38

"Fast-moving melodrama with capable cast will fit nicely on any programme."

+ — Film Daily p5 J1 13 '38

+ Motion Pict Daily p5 J1 26 '38

"A high rating programmer, action fans, adults, will especially like it. It has action, suspense, convincing performances, natural motivations, dialogue all through. Its human approach makes it a mass picture. Its grimness may make it unsuitable for certain family spots; but adolescents will certainly enjoy the fighting."

+ — Phila Exhibitor p169 Ag 1 '38

"Story of undying sacrifice, with over-emphasis of prison background, never quite arouses the sympathy or interest intended. The material for an intriguing yarn is visible, but it doesn't pan out. This is due to numerous dull touches in the earlier stanzas and some unlikely episodess that figure importantly in the general scheme of things. 'Prison Break' is strong enough for secondary spots on duals."

+ — Variety p12 J1 20 '38

"Woven against colorful background of fishing wharf and penitentiary and based on solid story foundation, 'Prison Break' is convincing, exciting and potent drama of a man's fight against odds, which will carry its share of entertainment on almost the whole program with more than ordinary satisfaction."

+ — Variety (Hollywood) p3 J1 20 '38
FRANKLIN FARM. Paramount. 67-69min Je 17 '38

Cast: Shirley Ross, Lloyd Nolan, John Howard, J. Carrol Naish, Porter Hall. Marjorie Main

Director: Louis King

Music director: Boris Morros

Original story: Edwin V. Westrate

Screen writers: Eddie Welch, Robert Yost. Stuart Anthony

Miss Ross portrays a stenographer who helps Nolan escape from a murder charge he cannot find. He holds up an armored car, kills a guard, and both the girl and he are arrested and sent to a brutal prison. Nolan is killed in an escape attempt, and Miss Ross falls in love with a prison officer.

Audience Suitability Ratings

"A: hardy; Y & C: certainly not."

+ Christian Century p257 Jl 27 '38

"While the technical excellence of the acting and direction is beyond question, the locale suffers a bit from over-use as a setting and the story of an innocent girl and her sweetheart who is a murderer, though interesting, is harrowing. Adults & young people."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"Realistic, tense and exciting, in some of its sequences, is this forceful presentation... Adult entertainment." Gen Fed of Women's Clubs (W Coast)

"Mature." Nat Council of Jewish Women

"Story is not always convincing. A dreary picture of debatable value. Adults." Nat Soc of New England Women

"Sordid from beginning to end, the description of prison mis-management, crime and corruption is very unpleasant. Mature." Calif Council of Fed Church Women

+ Fox W Coast Bul Jl 2 '38

"Adults.

Nat Legion of Decency Je 23 '38

"A: matter of taste; Y: C: no."

Parents' M p17 S '38

Newspaper and Magazine Reviews

"Adults and" Christian Science Monitor p15 Jl 9 '38

"Reviewing of Class B motion pictures would be less of a chore if they were all of the caliber of 'Prison Farm.'... There is no program credit for the writer or writers of this piece. Some one deserves a palm for the bright lines of the story. This simple fate is made convincing by Lloyd Nolan and Shirley Ross." J. P.

+ N Y Herald Tribune p4 Jl 16 '38

"Prison Farm" is a surprisingly good motion picture. With a little more production value (a budgetary increase would have done the trick) 'Prison Farm' could take its place alongside some of its sponsors' more pretentiously staged, yet less entertaining, productions. Much of the credit for what makes the film interesting, despite its somewhat time-worn theme, is the vigorous manner in which the story is presented uncluttered by extraneous directorial hand and through the solid performances of people like Mr. Nolan, Marjorie Main, Porter Hall and J. Carrol Naish." N Y Times p13 Jl 15 '38

Trade Paper Reviews

"Only a so-so melodrama, this fails to realize the dramatic potentialities of which a nice written and well-directed job promises. A competent directorial job by Louis King gave promise—inaudacities of the change in force an emerging position while the story sinks into the sordid and depressing and for that reason will probably not have wide appeal."

Family + Boxoffice p69 Je 25 '38

A powerful story of the brutality of prison life, this drama holds the interest from start to finish and should attract audience attention in the major motion picture houses. Although lacking in star names, the picture can boast of excellent performances in the leading roles and a well-nigh perfect supporting cast of hard-boiled prison types."

+ Film Curb p10 Jl 23 '38

"Here is a gripping program offering that holds interest from the start. Louis King turned in an excellent job of directing and gained fine performances from his principals."

+ Film Daily p8 Je 21 '38

- Motion Pic Daily p7 Jl 1 '38

Right, capable programmer, worth top dual billing in neighborhoods, this carries special appeal for the crime fans in the action houses. While it is a sordid story, it is morally suitable for families. Estimate: high rating dual action programmer."

+ Phila Exhibitor p16 Je 15 '38

"Paramount's contribution to the procession of penal institution epics is first-rate entertainment despite lightweight star names... Picture's running time and cast make it fit nicely into the dual-program groove, where it will lend hefty support."

+ & Variety p12 Jl 29 '38

"If Paramount executives and other major studio tops are really serious in their widely-publicized efforts to entertain audiences, the general public's present thumbs-down attitude toward the talkers, they might take 67 minutes off their Paramount effort, and contain every thing that goes to make a first class production with the exception of the two most important ingredients—the story and names useful for marquee purposes... [It is] depressing Word-of-mouth advertising is going to boomerang on its chances."

- Variety (Hollywood) p3 Je 17 '38

PROFESSOR BEWARE. Paramount. 90min Jl 29 '38

Cast: Harold Lloyd, Phyllis Welch, Raymond Walburn, Lionel Stander, William Frawley, Thurston Hall

Director: Elliot Nugent

Original story: Crampton Harris, Francis M. Cockrell, Marian B. Cockrell

Screen writers: Delmer Daves, Jack Cunningham, Clyde Bruckman

A typically wild Lloyd chase comedy in which he portrays a young archeologist in a museum on the Pacific Coast who is arrested for lending a stranger his clothing. When Lloyd learns that a delay at the trial will keep him from taking some important Egypt research, he grabs a suitcase and starts off pursued by police for the three thousand mile trip to the coast.

Audience Suitability Ratings

"A & Y: entertaining; C: good if not too exciting." Christian Century p1022 Ag 24 '38


+ Fox W Coast Bul Jl 16 '38

"Harold Lloyd has again brought up a side-splitting comedy, reminiscent of earlier days, but containing some new pages that will con-vulse you. Family." Am Legion Auxiliary

"Fantastic and a bit slow-moving, it is nevertheless entertaining and employs the slapstick brand of humor. Family." Calif Corp of Par & Teachers

"Family." Gen Fed of Business & Professional Women's Clubs

"An entertaining, cleverly directed, well-staged farce, based on the amusing and hiliarious adventures of a young archeologist. Though the picture is long, interest is held by humor, swift action, laugh-provoking situations and the personable Harold Lloyd. Good entertainment for all ages." Gen Fed of Women's Clubs (D.C.)

"A clever, unusual story with good comedy, excellent cast, and first rate production and,
PROFESSOR BEWARE—Continued

though some of the slapstick situations seem outmoded and forced, the comedy situations are large and varied.

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Bur J 1 23 '38

"Like most of Harold Lloyd's pictures, this one abounds in slapstick and has many amusing adventures. It is not up to his usual standard. It is as it drags at intervals and the comedy is sometimes forced. RATING as a family picture, it has enough hilarious episodes to keep the children diverted, although some of the references are a bit of plodding. 

Adolescents, 12-15: entertaining; children, 8-12: yes.

Motion Pic. p6. Ag 8 '38

"General patronage."

Nat Soc. of Decency J 21 23 '38

"A. Y & C: excellent!"

+ Parents' M p71 S '38

Family

Weekly Guide J 16 '38

Newspaper and Magazine Reviews

"One of the best of the Lloyd products, with more action than talk. Adults and young people.

+ Christian Science Monitor p15 Ag 6 '38

The appearance of a new Harold Lloyd picture should be an occasion for rejoicing among ardent film-goers... In 'Professor Bewar' you discovered a truly enthusiastic Harold Lloyd (amazing, after all these years), the same wild, Mack Sennett chases, the same use of slapstick... From beginning to end, each catastrophe that were all part of every one of his pictures. However, 'Professor Beware' seems a little flat, a little emptier than usual."

P. T. Hartung

Commonweal p35 Jl 29 '38

"The picture is laced with two-reel slapstick and righting him from each catastrophe that were all part of every one of his pictures. However, 'Professor Beware' seems a little flat, a little emptier than usual."

P. T. Hartung

"Harold Lloyd returns in a transcontinental semi-slapstick comedy, rather old-fashioned in style, but, after a slow start, vigorously and uproariously developed, straightforward, hearty stuff and quite enjoyable."

Commonweal p56 Jl 23 '38

"One hour and a half of just good fun. And you can laugh at the fun without losing half of it. Harold Lloyd's comedy is elemental, is for all ages and all degrees of intelligence—

the kind of comedy which leaves laughter un satu-

rated by virtue of being a bit slapstick. That is getting back to the first principles of screen entertainment."

Commonweal p56 p5 Jl 23 '38

"This glorified chase is not one of Lloyd's best comedies. It is confused and strained in getting the point across. The laughter is abrupt, but the farce has its moments."

(3) -Wally Hills

Liberty p49 Ag 13 '38

"The great tradition of screen comedy is contin-

uoned brilliancy in Harold Lloyd's new film. The show has structural flaws, including a particularly weak and uneven pace, but then they
do not keep it from being an exceedingly funny picture, with its famous farce and slapstick. To my mind the bespectacled master clown has never been more engagingly assured."

+ + N Y Herald Tribune p11 Jl 14 '38

"Harold Lloyd's gag men... have gone far back in their research for material for 'Profes-

sor Beware', Out of comedy's unabridged dictionary they have drawn practically every slapstick cliché. Duly assembled, spayed with a new story coating, cheerfully presented by the comedy profession itself, they add up to a mildly amusing picture, not one of Mr. Lloyd's best."

F. S. Nugent

+ + Time p17 Jl 14 '38

"The comedy belongs to the wild old school of things, and the Harold Lloyd pedagogue of this comedy profession, he add up to a mildly amusing picture, not one of Mr. Lloyd's best."

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F. S. Nugent

"Professor Beware' is the ultimate in screen chases, ... After getting off to a draging start, Elliot Nugent, director, keeps the compendium of gags and acrobatic thrills moving to a slam-bang finish. While 'Professor Beware' will be welcomed by Lloyd fans, it fails to measure up to the optimum."

+ + Newsweek p24 Jl 15 '38

"About half way, after a confusing and mas-

sive opening, the film gathers up its latent momentum, pauses for one last easy sigh, and plunges into pure comedy that is worth. Bluntly, the second half is first-rate. Good times."

+ Stage p97 Ag 8 '38

"It is a comedy which would be funnier if it did not give the impression of being an over-

stocked museum of silent comedy technique."

+ - Time p21 Jl 15 '38

Trade Paper Reviews

"This Harold Lloyd laughfest is worth wait-

ing for. It contains enough hilarious comedy, original touches, and pace to roll up significant grosses. Lloyd himself was never in better form."

+ Boxoffice p25 Jl 16 '38

"Harold Lloyd, who always gets his laughs in a legitimate manner without resorting to wise-cracks or ridiculous clowning remains at the top of his comic form in this new feature fun trile. After a full hour devoted to a cross-

country chase during which the comedian and his able assistants scatter a good supply of laughs, the new comedy winds up with a amusingly funny free-for-all fight sequence which is guaranteed to tickle any audience in stitches."

+ Film Daily p5 Jl 14 '38

"Making his first picture in two years, Harold Lloyd has a box office winner in 'Professor Beware'. Making no pretense at the comedy being literally with slapstick, it is funny, with a smash climax good for plenty of belly laughs from any audience. The story has been skillful designed and has most of the comedy situations, and consequently it is, and remains, a comedy (throughout)."

Film Daily p5 Jl 14 '38

+ Motion Pic. Daily p6 Jl 14 '38

"Harold Lloyd returns to the screen in a picture

that rates with his better offerings. Whether it will overcome a handicap apparent when other Lloyds were released, (that he does not appear enough in films) is for the exhibitor to decide. It has the elements for showmanship..."

+ Motion Pic. Exhibitor p183 Ag 1 '38

"When bigger and better chase pictures are made, Harold Lloyd will make them. ... Both Lloyd and the audience are out of breath after S,000 miles in the country, but the exhaustion is from laughing. 'Professor Beware' compares favorably with the best Lloyd has done in this type of comedy, but has fresh and hilarious gags

+ Variety p15 Jl 13 '38

"Curiosity on the part of Harold Lloyd's legion of fans who will have a first opportunity with initial reception of 'Professor Beware'. It is not his best, but measures up well to generally unknown and branded comedies he has set over a long span of years. ... 'Professor Beware' lacks the finesse of some Lloyd's other pictures, has less comic modulations, but has fresh and hilarious gags
PUGACHEV. Amkino 80min J1 5 '38
Cast: K. Skorobogatov, K. Mukhitinov, Y. Mallutin, V. Garden, M. Pavikov
Director: P. Petrov-Bitov
Music: V. Shebalin

Screen writer: Oleg Forsh
Filmed in Russia with English subtitles. The film is a reconstruction of the doomed revolt of Emelian Pugachev who, by persuading his followers that he was Czar Peter III, led a Cossack uprising against Catherine the Great.

Audience Suitability Ratings
"A: good of kind; Y & C: little interest."

+ Variety (Hollywood) p3 J1 12 '38

RACKET BUSTERS. Warner 71min J1 16 '38
Cast: George Brent, Walter Abel, Humphrey Bogart, Gloria Dickson, Allen Jenkins
Director: Lloyd Bacon
Screen writers: Robert Rosson, Warren Duff

Based on the racket-busting activities of Thomas Dewey, district attorney of New York. This is a tale of a racketeer who takes over a truckers' association as first move in an attempt to control New York City's food supply. This film is not to be confused with "Dismashing the Rackets", an RKO production also based on the activities of New York's district attorney.

Audience Suitability Ratings
"A: hardly; Y: undesirable; C: no."

- + Christian Century p999 Ag 17 '38
"Adults."

- Nat Legion of Decency Ag 25 '38
"A: good melodrama; Y & C: no."

+ Parents' M p36 O '38
"Family."

- Wky Guide J1 30 '38

Newspaper and Magazine Reviews
"Adults and young people."

Christian Science Monitor p15 Ag 20 '38
"Lloyd Bacon's good direction, some excellent photography, the well staged fights in the Washington Market, the repeated portrayal of fear on the parts of the truck drivers and their wives, the earnest struggle by the prosecutor to get a conviction of the racketeers to expose Martin and his gang make 'Racket Busters' memorable." P. H. Hartung

+ + Variety p599 Ag 17 '38
"This is a smartly paced bit... All in all, the film is good, light entertainment. It gets along at a good gait, and does not linger over the scenes of Oliver Claxton." + + Cue p10 J1 30 '38

"As a straight melodrama it has considerable suspense and action, with a fine free-for-all fight at the finish... This is no such challenging document as 'Black Legion' or 'They Won't Forget,' but it is a comparatively fresh and exciting screen reworking of yesterday's big news... The situations are generally credible, although somewhat simplified and telescoped. This type of film such as 'Racket Busters' would seem to lie more in its appeal to public reason than to public sentiment or heart throbs." Royle Crowther

+ N Y Times p13 Ag 11 '38
Reviewed by John Mosher

New Yorker p53 Ag 20 '38
"Although New York's district attorney, Thomas E. Dewey, forbade the use of his name and activities on the screen, this robust and exciting melodrama is based on the activities and career of his racket-busting career."

+ + + Newsweek p19 Ag 1 '38
"In 'Racket Busters,' Mr. Dewey is represented by Special Prosecutor Allison (Walter Abel), whose facial resemblance to his original is as similar as the difference in their methods... [It is] reasonably good entertainment."

+ Time p41 Ag 22 '38

Trade Paper Reviews
"Fairly smooth and exciting melodrama. Stocked liberally with gangster hokum, there is enough action to make this a pretty good box office fare. Although the picture makes a slight effort to portray the significance of the conflict involved, it is only superficially done."

+ + + Boxoffice p41 Ag 20 '38
"The story has just enough fiction based on fact in it to make it top-notch entertainment in the field of social drama... This is definitely a film for serious-minded adults."

+ + Film Curb p8 Ag 13 '38
"This should do well in both class, mass city spots. It has tough talk, fighting, gunfire; it also has literate passages, messages for the socially minded. Estimate: strong action programmer."

+ + + + Phila Exhibitor p169 Ag 1 '38
"'Racket Busters' is just another gangster picture, full of familiar boilerplate, but one which attempts a note of authenticity by assuring audiences that it is based on court records and other data in connection with racketeering in the city of New York City... The box office potentials rate from fair to good, depending on how well the picture is sold and what interest is aroused in the Dewey angle... Houses whose patronage strongly support gangster fare should do considerably over average even if the picture is no knockout."

+ + Variety p25 Ag 17 '38
"Combines the gangster drama with fast action, and serving the mixture in large quantities, 'Racket Busters' is first division screen fare aimed at the masses who will gobble it up. It is sufficiently potent in both entertainment and production strength to warrant top position on two-film programs."

+ Variety (Hollywood) p3 Ag 19 '38

RATING OF PARIS. Universal 73min J1 1 '38
Cast: Danielle Darrieux, Douglas Fairbanks, Jr., Mischa Auer. Louis Hayward, Helen Broderick
Director: Henry Koster
Music director: Charles Previn
Screen writers: Bruce Manning, Felix Jackson

The new French import, Danielle Darrieux, portrays a French girl out of a job who tries to get work as a model for Douglas Fairbanks. When she fails she arranges for financing from
**MOTION PICTURE REVIEW DIGEST**

**THE RAGE OF PARIS—Continued**

Mischa Auer, head waiter at an expensive hotel, with the purpose of marrying Louis Hayward, was working for Fairbanks, Jr. Fairbanks convinced she is a gold digger, seeks to disillusion Hayward and then falls in love with Miss Darieux.

**SEE ALSO** issue of June 27

**Audience Suitability Ratings**

*A: good of kind; Y: doubtful; C: no.*

+ Miss Auer.—Chicouty, *Columbia* 7/28 '38

**Highly amusing is this light comedy. Family.** Am Legion Auxiliary

**Delightful sparkling social comedy. Mature.** Calif Council of Par & Teachers

**Diverting social comedy with a charmingly provocative appeal because of the personality of the little French star. The title of this picture not applicable to the story. Mature.** Calif Fed of Business & Professional Women's Clubs

**Good. The play is amusing, rather risque, but sure to be popular. Adults.** DAR

**This [is a] gay, sparkling comedy. An evening of freshness & entertainment. Mature.** Gen Fed of Women's Clubs (W Coast)

**Sparkling dialogue, intriguing situations, attractive casting and cleverly handled characters. Mature.** Nat Council of Jewish Women

**Clever dialogue and acting finds smoothly paced society comedy. While the sophisticated story is not novel, it is amusing, with some deft characterizations. Adults.** Nat Soc of New England Film Lovers

**Light, entertaining fast-moving comedy. Intriguing and clever episodes, clean humor, and an unexpected twist in the romantic angle combining to make an excellent, well-directed cast, raises this picture over the commonplace class. Mature.** Calif Fed of Women's Clubs

**Fox W Coast Bul Je 18 '38**

*A treat is in store for audiences who have not heretofore had the opportunity of seeing Danielle Darieux on the screen. Her American début in 'The Rage of Paris' is a fortunate occasion for film patrons who enjoy frothy, sophisticated comedy. Adolescents, 12-16; sophisticated; children, 8-12: no.*

+ **Motion Pict R p7 Jl 18 '38**

**Objectable in part…** Nat Legion of Decency Je 30 '38

*A: very good; Y: mature; C: too sophisticated.*

+ **Parents' M p47 Ag '38**

**Outstanding. Old theme and old plot, but handled very well with matching lines and comic situations. Very good entertainment and capable acting. Family.** + + **Wkly Guide Je 18 '38**

**Newspaper and Magazine Reviews**

Danielle Darieux, in her first American-made picture, sparkles gaily and proves the further versatility of her talents. The film itself, an inconsequential comedy romance, does not measure up to the performance of Danielle Darieux. Come again soon, Miss Darieux. Adults and young people.

+ **Christian Science Monitor p18 Je 18 '38**

**The trivial plot is largely atoned for by the excellent acting of Danielle Darieux and Douglas Fairbanks, Jr. Pleasant frothy entertainment.** + + **Film Wkly p21 8 2 '38**

**There is nothing much in the story itself, but it is a really brilliant piece of screen writing… Producer Buddy De Sylva certainly is entitled to take a big bow because it was the given picture one of its outstanding comedies of this or any other season.** + + **Hollywood Spec p7 Je 18 '38**

Danielle Darieux is an actress of skill, personality, and warmth, for in this, her first American exhibit, she has given her the Kiki role, pithy, pungent, in pajamas, and sex appeal. She carries this charade with such artful grace that you forget its homy stage and are completely bewitched. (3 stars) Ruth Waterbury Liberty p83 Jl 16 '38

**Danielle Darieux makes an auspicious Hollywood debut. The Rage of Paris.** The photoplay itself is a featherweight comedy, but with her vivid beauty and artistry, Henry Koster makes the most of it. While playing, it becomes a refreshing and delightful entertainment. The film would be an event for the stage (performance alone, but hers is not the only fine acting to be seen in it. There is Douglas Fairbanks, Jr. for example, driving knowledge of laughteration.**

Howard Barnes + + **New York Sun p18 Jl 5 '38**

**In this rather bedroomish though quite in- nocuous farce, which won't shock survivors of a more staid era, Mademoiselle Darieux is funny, appealing, pretty, and provoking and contributes a nice freshness to what might otherwise have seemed too familiar a story.** Old fogies may dissent, but this is the thing. So are most people.**

John Mosher

+ **New Yorker p58 Je 2 '38**

**Mme. Darieux is coming through in the picture, particularly in the stripping sequence and a bedroom scene. Fairbanks turns in a capable performance, while supercracking Helen Broderick and the banjo-eyed Mischa Auer are as reliable as ever. The whole thing is fast paced, splendid fun.**

+ **Newsweek p23 Je 27 '38**

**The introduction of Mile. Danielle Darieux to an American public which thinks of 'Mayer- ling' with a sigh is perhaps Hollywood's most courageous act of the season. From the fragile, frivoliy French actress, dramatic moves to the tombouy clowning of 'The Rage of Paris' with an ease we suspect to be real talent... Mile. Darieux has the audacity to grace a screen in unconcern with the Gallic tongue that make the picture compulsory for comedy-lovers. Give yourself a treat.**

+ + **Stage p97 Ag '38**

**Suspecting that it needed if not another Deanna Durbin, at least a running mate of comparable calibre, Universal acquired one, with the same lucky initials, in the note-worty French person of 21-year-old Danielle Darieux. ... Result is a pleasingly prepos- terous little fable which, while more sophisti- cated than any of Miss Durbin's contribu- tions, rivals them in their fresh and energetic charm.**

+ **Time p18 Jl 4 '38**

**Trade Paper Reviews**

Danielle Darieux's first American picture caught on with the premiere audience at the Astor in New York and she was generously applauded by circuit buyers and exhibitors who attended. There are numerous situations which provoked laughs from the audience, which at times made it impossible to catch the dialogue. It is entertaining and is certain to gain new admirers of the French screen.**

+ **Boxoffice p25 Je 18 '38**

**Danielle Darieux's long-awaited American debut lives up to every expectation. A bright, fast-moving entertaining light comedy which should sell Miss Darieux to the American movie going public.**

+ + **Boxoffice p15 Jl 18 '38**

**This is grand entertainment, every foot of the way. Estimate: box office.**

+ + **Phi Exhbitior p15 Jl 1 '38**

**REFORATORY.** Columbia-Darmour 59m Jn 21 '38

**Cast:** Jack Holt, Bobby Jordan, Charlotte Wynter, Sylva Koscina

**Director:** Lewis D. Collins

**Screen writer:** Gordon Rigby

The action takes place in a reformatory where wayward boys are beaten by brutal
prison guards. Holt is called to take charge, institutes the honor system and helps the boys after sundry complications.

**Audience Suitability Ratings**

"A: fair of kind; Y: perhaps; C: no."

- + Christian Century p1078 S 7 '38
- Mediocre. Unconvincing, sentimental story
- Movie: DAR
- + Fox W Coast Bui JI 16 '38

"General patronage."

**Nat Legion of Decency** JI 7 '38

"A: good of kind; Y: & C: unsuitable."

- + Parents' M p71 S 3 '38
- "Not strikingly original, but its sincerity puts it in the first notch."

**Wky Guide** JI 2 '38

**Newspaper and Magazine Reviews**

"The scenes are well photographed, the settings are carefully constructed, and although the story is more or less obvious, it is one that will evidently appeal to the younger generation."

Mordaunt Hall

- "Adults and mature young people." Christian Science Monitor p15 JI 25 '38

"A rather good little melodrama, considering that it is evidently a low-budget picture. It has a good deal of human interest, the plot hangs together well, and the action is smooth."

Belli H. Puleo

- + Hollywood Spec p9 Je 25 '38

Reviewed by B. R. Crioler

- + N Y Times p5 Je 30 '38

**Trade Paper Reviews**

"Another typically workmanlike creation from Producer Larry Darmour, this should hit the spot with Jack Holt fans and add another notch to this veteran's gun as one of the screen's most competent and virile action stars."

Family

- + Boxoffice p66 Je 25 '38

"Holt fans will rejoice to find their idol giving another strong-laved characterization in a fast-moving picture with a powerful theme."

- + Film Curb p5 JI 2 '38

"This is effective entertainment, the picture being well produced, directed and acted. Lewit D. Collins turned in a swell job of directing and holds interest to the end."

- + Film Daily p6 Je 29 '38

- + Motion Pict Daily p5 Je 23 '38

"This does not have an exactly original plot. In fact, most audiences will realize long before it comes to a close ending. However, it has been well done, holding interest all the way, due to convincing characterizations, plenty of action, and realistic dialogue. Jack Holt's character sings with genuine acting."

Estimate: good crime programmer, dually.

- + Exhibitor p153 JI 1 '38

"An extremely inferior picture of its kind. It is imitable of nearly all reformatory yarns and not as good as most of them. Of course, the children are a certain selling angle, plus Jack Holt, but not nearly enough to overcome the lack of romantic appeal. It's for the bargain programs."

- Variety p12 Je 29 '38

"For its ultimate destiny on the lower rung of a dualer, Larry Darmour has turned out a fast moving, punchy picture in 'Reformatory,' As neighbors and fare'll it does a good job. It's the only thing against it, the studio could have held retained its original identity, 'Orphans of the Dawn.'"

- Variety (Hollywood) p3 Je 15 '38

**RICH MAN, POOR GIRL. MGM 65min Ag 12 '38**


Director: Reinhold Schunzel

Music: Dr William Axt

Origin: Edna Franklin

Screen writers: Joseph A. Fields. Jerome Chodorov

Based on the play, White Collars, by Edith Ellis. A millionaire, in love with his secretary, wants to assist her family. Pride prevents the family from accepting his aid and the girl his offer of marriage. When the family are told of the rich man's disposal of his wealth they all do an about face. This is the third filmization of the story.

**Audience Suitability Ratings**

"A & Y: fair; C: no interest."

- + Christian Century p1078 S 7 '38

**Newspaper and Magazine Reviews**

"`Return to Life' lacks both the adroit cutting and the cumulative, pacifying mood which characterizes superior films of its kind. Moreover, the commentary by David Wolff is random and repetitious. The clinic's actions are not designed for squeamish spectators." Howard Barnes

- + N Y Herald Tribune p16 Ag 4 '38

"Unless you happen to be concerned with the bandage-rolling, stretcher corps, orphanages, bread lines and conversations to help the single laugh, then you might as well cross it off your list. If you are interested, the picture will reward that curiosity by providing a full and pictorially faultless report on the work of International Newsreel."

F. S. Nugent

- + N Y Times p15 Ag 4 '38

**Trade Paper Reviews**

"Strictly a propaganda picture, [it] still has other aspects that hold a strong human interest value and the technical work is above par. . . The film misses being a good documentary as the scene is used wander from one mood to another."

- + Film Daily p7 Ag 19 '38

"Assorted newsreel and Spanish Loyalist government pictures strung together rather loosely, but helped by the fairly intelligent running of David Wolff. The film's weakness lies in the fact that it must depend largely on the narrator's work to hold attention. Scenes are not used long enough to help the sound voice running through 45 minutes of footage. A little more care in film editing and rearrangement of sequences might have aided . . . Production may serve in certain arty spots, especially wherever the exhibitor is certain an accusingly dramatic voice [of David Wolff's] which turns every crutch into a propaganda weapon, the picture might very easily have been simply a photographic report of a medical group to its patrons. We prefer to forget Mr. Wolff's part in the film and call it a story of behind-the-lines Spain." F. S. Nugent

- Variety p27 Ag 10 '38

**RETURN TO LIFE. Frontier films-Garri-Gari 45-50min Ag 3 '38**

Director: Henri Cartier

Commentator: David Wolff

Music: Charles Koecklin

Filmed behind the Loyalist lines in Spain, this is a review of the accomplishments of International Medical Aid. The commentary is in English. A documentary film about the rehabilitation of civilians and soldiers injured in the Spanish War.
RICH MAN, POOR GIRL—Continued

"A pleasant little tale with clever repartee, fine acting and subtle direction. Family." — Nat Council of New England Women

"Clever, realistic, social comedy. Family." Nat Soc of New England Women

"Clean entertaining picture, which, under clever direction and with a good cast, presents the story of wholesome home life in a middle class American family... Too bad this fine portrayal is overshadowed (unfortunately) by the family dinner. Mature." S Calif Council of Peds Children's Women.

— Fox W Coast Bul Ac 20 '38

"General patronage." Nat Legion of Decency Ag 18 '38

Scholastic p12 S 17 '38

"Family." Wky Guide Ag 13 '38

Newspaper and Magazine Reviews

"It is an excellent film, something in the line of a provocative stage comedy... Its characters run true to form and the narrative, with a few somewhat extravagent scenes, reveals that after all there is a degree of selfish greed for money in people. Certainly, every person in this picture are a little unusual, but their conduct is quite credible and the portrayals of all the cast are most efficient." Morduann Hall

+ + Boxoffice Trans sAg 27 '38

"Family." Christian Science Monitor p15 Ag 27 '38

Newspaper and Magazine Reviews

"It is the usual Cinderella romance, tedious and typical, but enlivened by some comedy and skillful performances. Jesse Zunser

— + Cue p10 Ag 20 '38

"The chief asset of the picture is the able performances on the part of the entire cast. Rich Man, Poor Girl personifies to the nth degree the photographed stage play type of motion picture. The story is told principally with shots of first one character and then the other, talking or doing some trivial bit of business." Bert Harlen

Hollywood Spec p11 Ag 20 '38

"Nowhere does the picture get its toes into life. Nor is it divertingly enough done to be as successful as was the Broadway play from which it grew. Some of it, it seems to us, is close to the direction. Director Schenkel does not know his America." (1 star) Beverly Hills Liberty p50 S 17 '38

"Some day, perhaps, the small wage earner will receive his cinematic due in a photoplay of epic proportions. Meanwhile, 'Rich Man, Poor Girl' is a reasonably amusing hot-water entertainment." J. P.

+ + N Y Herald Tribune p8 Ag 19 '38

"[It is] a genial and heart-warming little comedy which crackles and pops so pleasantly that you can hardly hear its joints creak. Metro's forces have been able to imbue it with liveliness and charm. And just who has waved the wand is not, on the surface, detectable." Bosley Crowther

+ + N Y Times p13 Ag 19 '38

"Robert Young and Ruth Hussey present their interpretations of a romance that has painful economic overtones. Lew Ayres, a member of Communist tendencies, is possibly the liveliest figure in the film. Strangely enough, the rôle isn't as convincing as many might expect it to be." John Mosher

Youth's Own p58 Ag 27 '38

"[It is] a strictly minor effort for a major studio." Newsweek p22 Ag 29 '38

"A dreary, lifeless picture which is obviously designed to give some new faces a chance to show what they can do. What they can't do, that is. Robert Young and Lew Ayres try to give some professional substance to the plot, but they are outnumbered. No." Katharine Eastman

— Stage p49 S '38

"Social philosophy is complicated by the most thoroughly tiresome Cinderella romance of the summer season." — Time p23 Ag 29 '38

Trade Paper Reviews

"The theme has been utilized countless times before but this case has been given sufficient new plot twists to make it moderately entertaining fare. Cast members all down the line are quite able, but cumbersome direction and a spotty script prove to be the film's major handicap."

+ + Boxoffice p25 Ag 13 '38

"All that can be said to recommend this picture is the acting of Lew Ayres. The picture is an affecting one that is likely to stay in the theaters for some time, that enjoys a goodly against the rich, but the ending will sour even them. Conclusion: no plot, no story, a good cast; a class B with one good actor."

— Film Curb p6 Ag 13 '38

"There is a lack of clear definition in the motivation of this story, with the result that its semi-serious social problem being handled without any forthrightness bogs down into an amusing comedy-romance type of picture that puts it in the run-of-the-mill class with so many others of this type."

+ + Film Daily p7 Ag 23 '38

Reviewed by Vance King

+ + Motion Pic Daily p4 Ag 10 '38

"It is a trifle lightweight in marquee strength, but should build through word-of-mouth. Plot isn't new, yet the faithful character studies and colorful dialogue in this make it refreshingly new."

+ — Variety p22 Ag 17 '38

"Whatever its technical rating, 'Rich Man, Poor Girl' is, on the score of sheer quality, as sweet an A entry as is being made or offered to any exhibitor. It will make the customers laugh a lot, gulp a little, admire exceptionally fine performances and adroit direction and send them out charmed and cheered by its amusing humanism to talk it up to the neighbors. Picture is a winner, and equally in the keys and the subsequents, will certainly prosper and may easily mount to surprising grosses." + Variety (Hollywood) p8 Ag 6 '38

RIDERS OF THE BLACK HILLS. Rep. 55-61 min Je 15 '38


Director: George Sherman

Original story: Betty Burbridge. Bernard McConville

Screen writer: Betty Burbridge

A western melodrama presenting the Three Mesquiteers in a new light.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Je 30 '38

"A. Y & C: very good Western." + + Parents' M p11 S '38

Trade Paper Reviews

"Better than the average Western spiced up by a horse-racing plot innovation which helps make things more interesting. Family."

+ + Boxoffice p69 Je 25 '38

"Several fresh angles and new characters are introduced in this latest of the Three Mesquie..." — Boxoffice p69 Je 25 '38

"Several fresh angles and new characters are introduced in this latest of the Three Mesquiteers series and a generally entertaining action film is the result. The Three Mesquiteers will please all fans, and one of the ridingest Westerns in some time." + + Variety p8 JI 16 '38

"This represents the Three Mesquiteers, and is about the finest they have done in their long series. It is certainly one of the strongest turned seen in a long time, for it goes from one fast riding sequence into another, and all very logically worked out in the picture. The direction is good, and ably

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— + Film Daily p6 Je 17 '38

— + Motion Pic Daily p7 JI 1 '38

"Routine story, with some mass comedy, this does not rise to the height of the usual action, pace, closely packed story."

+ + Phila Exhibitor p154 JI 1 '38
"Literally a film on the hoof. There's no end of horses, chases and assorted saddle acrobatics from the racetrack to the range. For all the hard riding, the film is entertaining, brevity and variety of plot from cactus carbon helping much. As good a double depot filler as the next best film to the larrupin' trio."

+ Variety p14 Je 22 '38

ROAD DEMON. 20th-century-Fox 65min D 2 '38

Cast: Henry Arthur, Joan Valerie, Henry Armetta, Tom Beck, Bill Robinson
Director: Otto Brower
Music director: Samuel Kaylin
Screen writers: Robert Ellis, Helen Logan
First in a new series called Sports Adventures. An auto racing story with some of the action taking place on the Indianapolis Speedway.

Audience Suitability Ratings
"Too exciting for the smaller children—otherwise good family entertainment." Am Legion Auxiliary
"Family." Calif Cong of Par & Teachers
"Family." Calif Fed of Business & Professional Women's Clubs
"Mediocore. Mature-family." DAR
"Disjointed and rather tiring as to plot and lines, however interest is partially saved by an excellent performance on the part of Henry Armetta. Mature." Nat Council of Jewish Women
"Vivid, well photographed and very tense social drama of auto racing. Incident of loaded trucks racing on the public highway is handled much too lightly." Nat Soc of New England Women
"Swift-paced story appealing to the fans of auto racetrack sport. Mature." S Calif Council of Fed Church Women
+ Fox W Coast. Bul S 3 '38
"General patronage." Nat Legion of Decency S 8 '38

Trade Paper Reviews
"Boasting the best race sequences ever captured on film, this second in the 'Sports Adventures' series has some real excitement and the racing scenes will be a hit with juvenile audiences and thrill fans." + Boxoffice p25 Ag 27 '38
"A combination of action and comedy makes this a lively number of the program variety. It is a swell show for the children and for the folks who want action, thrills, suspense, and the like. The race with its threatening crack-ups keeps one on edge while the auto stuff is on the screen."

+ Film Daily p7 Ag 23 '38
Reviewed by Vann King
+ Motion Pict Daily pl5 S 1 '38
"[It is] an hour's arresting action entertainment. It will fit in satisfactorily as program support in the general run of houses and will rise to the cream spot in not a few. Indianapolis Speedway is used as background and stock shows are skillfully combined with the aptly contrived melodrama to enhance the dangerous moment of the auto flaming flash of an almost actual fatal accident."

+ Variety (Hollywood) p3 Ag 18 '38

THE ROAD TO RENO. Universal 65min S 23 '38

Cast: Randolph Scott, Hope Hampton, Helen Jeffrey, Alan Marshall, Glenda Farrell
Director: S. Sylvan Simon
Music director: Charles Previn
Screen writers: Charles Kenyon. F. Hugh Scott and to marry Alan Marshall. Her husband resents her career and fights the divorce action. When Hope finds that her friend, Gladys Farnsworth, has seduced Randolph, he calls the divorce off.

Newspaper and Magazine Reviews
"A gay and tuneful picture comes from Universal in 'the Road to Reno.' What principally makes the piece noteworthy, however, is its direction. ... Action as a whole is breezy and whimsical, the director revealing a sense for comedy."

+ Variety (Hollywood) p3 Ag 31 '38

ROLLIN' PLAINS. Grand national 57min Jl 8 '38

Cast: Tex Ritter, Harriet Bennett. Snub Pollard
Director: Al Herman
Music: Walter Samuels
Screen writers: Lindsay Parsons, Edmond Kelso
A western melodrama.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency Jl 21 '38

Trade Paper Reviews
"It is the usual Ritter action Western, with Harriet Bennett furnishing what romantic interest there is. Estimate: okay Ritter."

+ Phila Exhibitor p161 Jl 15 '38
"'Rollin' Plains,' newest Tex Ritter opus of the wide-open spaces, won't roll many silver cartwheels through the box office window. Although it is peopled with familiar western characters, film looks like it was tossed together between two licks of the smoking cigarette. Production, scripting, directing and first-class acting smack of the quickie school, and net result makes up to that description."

+ Variety p40 Ag 31 '38

ROMANCE OF THE LIMBERLOST. Monogram 75-84min Je 22 '38

Cast: Jean Parker, Eric Linden. Hollis Jewell. Marjorie Main
Director: William Nigh
Screen writers: Marjorie Orth
Based on the novel Girl of the Limberlost by Gene Stratton-Porter. Jean Parker portrays an orphan; Eric Linden is the son of a judge who comes to the aid of the girl and defends a boy on trial for the murder of a
ROMANCE OF THE LIMBERLOST—Continued

cruel bully in this swampland romance. This is a remake of Girl of the Limberlost produced by Monogram in 1934.

Audience Suitability Ratings
"A: poor; Y: harmless; C: hardly."
+ Christian Century p85 J1 638

"General patronage."
+ Nat Legion of Decency Je 30 '38
"A. Y. C: very good."
+ Parents' M p47 Ag '38

Newspaper and Magazine Reviews

"Of its type, it is well produced and played. Adults and young people."
+ Christian Science Monitor p17 J1 2 '38

"Some vivid performances, direction of some-times distinguished sensitiveness, and fine scenic investiture make of 'Romance of the Limberlost' an independent production possess-ing considerably greater quality than the average of such films. . . . Occasional naiveté in handling the story material, however, rob it of complete genuineness, and makes dubious the appeal of the film to discriminating audi-ences. . . . The film is inclined to lay the fault of the picture—its frequent return to the 'Little Nell' school of melodrama—to the screen play, to that dubious direction and dubbing of the film in the way of heavy-handedness."
+ Bert Haren

Hollywood Spec p10 Je 25 '38

"City slickers may object to a film at this, but among the simpler of heart it should find a grateful audience. It is, confessedly, old-fashioned and simple, tear-jerking and not in the least pure."
(2 1/2 stars) Ruth Waterbury
Liberty p16 Ag 6 '38

Newsweek p24 Je 27 '38

Trade Paper Reviews

"This is a human, earthy and appealing melo-drama of the swamp folks. The picture should fare well in any situation and should prove a bell-ringer in smaller communities where audi-ences crave their celluloid entertainment with-out the Hollywood subtleties that have marked too many recent productions. Family."
+ Boxoffice p60 Je 25 '38

"For its most important offering to date, Monogram Pictures has wisely turned to an early novel by the well-known Gene Stratton-Porter in producing another wholesome and depression-breaking exotic drama. As is certain to register strongly with family audiences.
A tender and appealing romantic drama—ideal for family audiences.
+ Film Curb p11 Je 18 '38

"This production is by way of being a per-sonal triumph for Director Phil Nigh, who visualized a tale of an earlier sentimental vintage such as Gene Stratton-Porter wrote for an easier generation, and by his sincere treatment made it very impressive and convinc-ing in spite of the homespun quality and the trappings and customs of an age that is gone. The film is also a personal triumph for Marjorie Main."
+ Film Daily p6 Je 16 '38
+ Motion Pict Daily p6 Je 16 '38

"Estimate: high rating family picture, espe-cially good for small town spots."
+ Phila Exhibitor p153 J1 1 '38

"Strictly dual fare and should have difficulty even the less particular spots. Provincial direction and cutting help retard early minutes. Considerable pruning needed to bring it to 80 minutes within reasonable bounds and speed it up."
+ Variety p12 J1 20 '38

"This, Monogram's most auspicious effort for the year, is a worthwhile filmization of the widely read Stratton-Porter novel. Friends of Gene Stratton-Porter's (and her) will find that Marion Orth's adaptation contains all the ex-tending elements of the original, as well as new and subtle twists serving to build up the author's work."
+ Variety (Hollywood) p3 Je 14 '38

ROOM SERVICE. RKO 75-78min S 30 '38


Director: William A. Seiter

Screen writer: Morrie Ryskind

Based on the play of the same title by John Murray and Allan Boretz. A slapstick farce in which Groucho Marx's fly-by-night player who lives with his co-workers in a hotel room for which he pays while they attempt to stage a play with no financial backing and with no clear title to the play. Together with Chico and Harpo, Groucho turns the proceedings into a bedlam when they run into complications with their country-bumpkin author and the long-suffering hotel management.

Audience Suitability Ratings
"Family."

Wkly Guide S 30 '38

Trade Paper Reviews

"Exhibitors who have been scanning the horizon of the new season for an attraction to pack in the customers are in for a treat, and A. G. (McClure) of Hollywood can grind out an attraction more exceedingly fine than the more limited facilities of the stage."

Reviewed by Gus McCarthy
+ Motion Pict Daily p5 S 3 '38

"[It] is a natural for the box office. Will do plenty of business and satisfy on the laugh score. There may be captious ones who'll miss (1), Groucho's standard rasslin' with his neighbors in the-a-vise; (2), Harpo's harp solo; (3), Chico's equally standard planology. But the change of pace is a good idea and, basically, they have a more staple story structure upon which to hang their buffet line."
+ Variety p15 S 14 '38

"The Marx brothers venture off their beaten path in trouping the screen version of 'Room Service' and the result, while sound and generous entertainment, falls short of hilarious heights reached in some of their previous offerings... The story does lay some limitations on the use of the star trio, and audiences accustomed to their peculiar brand of humor may find it somewhat less diverting and entertaining, and what less screwy."
+ Variety (Hollywood) p3 S 7 '38

SAFETY IN NUMBERS. 20th-century-Fox 53min S 9 '38


Director: Malcolm St Clair

Musical: Samuel Kaylin

Original story: Dorothy Manney. Zena George


Another in the Jones Family series. In this the Joneses have to deal with swindlers who pretend that a town swamp is a valuable min-eral spring and sell stock to make money.

Audience Suitability Ratings

"Good. Another highly enjoyable Jones Fam-ily episode. Family."
+ Fox W Coast Bul Ag 13 '38

Another enjoyable chapter in the life of the Jones Family. "Family." Am Legion Auxiliary

"Family."

Calif Cong of Par & Teachers

"For the large and appreciative audience for these Jones Family series this will provide a
pleasant evening. However, it is not up to the usual entertaining standard of others. Family." Calf Fed of Business & Professional Women's Clubs

"A story with a clever plot, sparkling dialogue, and human sequences kindle anew the continuing interest in the Jones Family series: Family." Nat Council of Jewish Women

"Naturally acted, diverting domestic comedy pervaded by a fine spirit of family loyalty and cooperation . . . Second addition to the Jones Family series and a valuable, entertaining film for family audiences." Nat Soc of New England Women in the Arts

"A wholesome freshness pervades this presentation of the Jones Family, which upholds its proverbial standard of entertainment and charm, and proves that loyalty, co-operation and love are the foundations of secure home life. . . . The whole is lightened by excellent comedy providing clean entertainment for the family." S Calf Council of Fed Church Women

Fox W Coast Bul Ag 20 '38

"General patronage."

Wkly Guide Ag 20 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p17 S 3 '38

"One would not have believed that the earlier Jones Family pictures could be topped in entertainment value, but this one does it. The players are better, the neighborhood assemblage, surrendered itself wholly to its spell, muted, tittered, roared, and screamed. Encompassing more physical action than have most of the other pictures of the series, "Safety in Numbers" is a film of extraordinary vitality, one enlisting event tumbling on another." Bert Harlen

Hollywood Spec p12 Ag 20 '38

"Nothing can hurt the Joneses, not even the obviousness of their scripts. . . . Taken by and large, the Joneses are a powerful lot, and it would take a powerful lot of resistance (and more than we can muster) to deny the friendship and likability of their pictures."

F. S. Nugent

N Y Times p17 S 8 '38

"Safety in Numbers," the 'Jones Family,' (doesn't) seem anything more than amateur stuff. John Mosher

"New Yorker" S 17 '38

Time p46 S 12 '38

Trade Paper Reviews

"[It] can be expected to perform yeoman service at the boxoffice. In story, production and direction it maintains the established high order." Boxoffice p25 Ag 13 '38

"Good family number with the Jones Family hitting the human note for laughs." Film Daily p15 S 9 '38

Reviewed by Gus McCarthy Motion Pict Daily p6 Ag 9 '38

"The Jones Family series continues blithely on its liberal maximoring with maximum with their homey carryings-on in this latest effort. . . . The number of writers appears to have been a handicap. Mordaunt, St. Clair's best directorial skill consequently to take it over numerous rough or inconspicuous spots. "Safety in Numbers" holds all the bill with those going for Jones Family films and may even win new friends through the medium of swift action and absurd antics." Variety p12 S 7 '38

"Sustaining the excellent entertainment and boxoffice caliber of the series, this Jones Family entry opens up with a more slapshanging brand of action and comedy and a pace which romps it through its domestic problems in less than an hour." Variety (Hollywood) p3 Ag 5 '38

SHOPWORN ANGEL. MGM 85min Jl 8 '38


Director: H. C. Potter

Screen writer: Waldo Salt

Based on a Saturday Evening Post short story by Irvin S. Silliman, "Petitezrew's Girl," by Dana Burnet. This is a second filming of the story. It is the tale of an actress, Margaret Sullivan, and her actress to Walter Pidgeon, her producer. The action is war time and the devil-may-care Margaret almost runs over James Stewart, a doughboy from Texas. First amused by him, she is quickly attracted and feels her duty for her country for the lonely passage to the front line trenches. Just before she sails she marries him with Pidgeon acting as best man. Later while she is singing in a night club, Pidgeon brings her the official notification of Stewart's death in action.

Audience Suitability Ratings

"While on the surface no attempt has been made to put over an argument against war, at the same time the movie very definitely is a plea for peace, in a very fine and the interesting characterizations. Adults." Calf Fed of Business & Professional Women's Clubs

"Dramatic and highly entertaining is this picture with its wartime atmosphere . . . emotionally appealing and constructive and forceful in showing the futility and wanton destruction of war. Adults." Gen Fed of Women's Clubs (W Coast)

"A sentimental and touching story, well acted and skillfully directed. Adults." Nat Council of Jewish Women


"There is depth and genuine interest in this production . . . It reaches a high emotional standard and is one of the few recent productions which deserves wholehearted praise. Adolescents, 12-18; too mature; children, 8-12; unsuitable. A Women's Univ Club, Los Angeles."

"Newspaper and Magazine Reviews

"Even those who have fond recollections of the splendid old film, 'The Shopworn Angel,' will by no means be disappointed with the current edition of this story. It is an affecting and charming picture, one that has at least three playlets worth of work transcends anything they have done hitherto for the screen. . . . Although several of the episodes will bring to a lump to the heart, maturity, even the possibility for comedy has been depicted." Mordaunt Hall

Boston Transcript p5 Jl 16 '38
Shopenhauers ANGLE—Continued

"Adults."—Christian Science Monitor p15 J1 9 '38

"There's a rare treat in store for those who go to see 'The Shopenhauers An gle.' . . . Everything about this picture is a charm. The actors are all that one could wish for in a children's film. There is an actual boy and a girl. The story is a fascinating one. . . .

Gunther

- + Commonweal p329 J1 15 '38

"You have in 'The Shopenhauers Angle' a triumph of a worthy make-of-a-story dated sentiment as well as setting. Sincerity of acting and writing are there to the point where the whimsical plot of a lot of sentimental appeal." + Film Wkdly p21 J1 30 '38

A beautiful story, beautifully told; a picture without a single film slick. — Silt's screen, notable for its reliance on the camera. . . . 'The Shopenhauers Angle,' in short, is one of the few really intelligent talkies we have had." + + Hollywood Spec p6 J1 23 '38

"The three principals are each of them competent and very real people in remarkable performances, with Miss Sullivan so bringing the role of the girl up to the standard of art that you will have to admire her and her story with understanding fondness for months after the film has faded away." (3 stars) Ruth Waterbury Liberty p16 Ag 6 '38

"The human quality here is owing partly to the skill with which a combination of writing and direction, but even more to the unaffected appeal and warmth of Margaret Sullivan and James Stewart and William Wellman. . . . I think you will enjoy the picture. The direction is clean, competent. The story is carried nicely by spacing and focus of interest. As to atmosphere, the period is carried out with a certain thorough attention to details which are above the head of the current audience." Otis Ferguson + New Repub p308 J1 20 '38

"Although one may question the wisdom of re-making a film that in 1936, however, Miss Sullivan has done a good job on 'The Shopenhauers Angle.' It is definitely dated, but it has considerable dramatic interest. — C. Potter, who is one of the best young directors in Hollywood, has staged the show with such skill and imagination that it recaptures much of the engaging and moving quality which marked the original play in ten years ago. It is only by saying that such talent was not expended on fresher and more exciting material. Unless I am mistaken, 'The Shopenhauers Angle' boasts two of the best actresses [Miss Sullivan and James Stewart] appearing on the screen today." Howard Barnes + + Tribune p13 Sun p1 J1 9 '38

"If you don't mind taking plot luck, 'The Shopenhauers Angle' may strike you as moderately moving entertainment. If you are at all particular about your stories, and the people in them, it may seem moderately boring: in either case, your reaction is likely to be a moderate one. Everybody connected with the film seems to have been defeated at the outset by the basic emotional, mental, and moral poverty of the story." — B. R. Crisler + N Y Times p11 J1 8 '38

"'The Shopenhauers Angle' didn't happen to be well done and quite expertly acted. I am afraid it would just be incredible and absurd. In fact, it is reported that the story is so bad that that doesn't much matter. . . . Personally, I suspect that the various editors, authors, and creative figures concerned decided themselves before they would end the story in a conventional style. Mostly because of Miss Sullivan, they haven't been able to destroy the story, but they have weakened it pretty far from the limits of plausibility." — John Mosher + + Motion Pict J1 9 '38

"There is a blithe, gentle quality about the picture—probably the influence of Pettigrew's dialogue—combined with a toy fashion that makes it a pleasing excursion into unreality. . . . A nice session with old times." + + Pict J1 18 Ag 30 '38

"As it emerges from its previous tellings, 'The Shopenhauers Angle' is still a tear jerker in the grand manner—simple, sentimental and heroine cented. An example of Hollywood recent

Recession-prompted hunt for old stories available for new outlets. The 'Shopenhauers Angle' is an obvious one consequence: in the effort to remain consistent, the Hays organization has failed to censor material which was previously permitted in 1936, although the characters involved scarcely meet the moral requirements of the 1936 code for cinema sex life." + Time p14 J1 11 '38

Trade Paper Reviews

"Here is an engaging picture glowing with human warmth. It's strong on feminine appeal and shows Miss Sullivan without sentiment. A welcome antidote for those summer boxoffice blues. Vitalizing the somewhat confused proceedings with dramatic power is Margaret Sullivan, her performance unhampered by performance which shines out from the emotional tinsel embellishments in the story." + + Variety p11 J1 9 '38

"That Margaret Sullivan is one of the screen's greatest dramatic actresses is once again demonstrated by her magnificent portrayal of the blase showgirl, Daisy Heath. . . . A splendid re-make of a touching wartime tale." + + Film Daily p5 Je 29 '38

"This production starts a trend of war pictures. . . . If they are all as finely produced and acted as this, the public is in for a treat. It is played with a very small cast of principal characters . . . who present a brilliant exhibit of fine acting. This subjective activity such as is seldom to be found in one production." + + Film Daily p8 Je 29 '38

"Estimate: good drama, especially for women." + + Phila Exhibitor p161 J1 15 '38

"Moderately favorable box office prospect. Reputation of the original picture should give it a start, while the sentimental story has popular appeal. Picture is skillfully directed and played, and the Margaret Sullivan-James Stewart names are emerging as bycos for the marque. . . . Possibly it's the Breen influence, anyway, the present version seems a softer one, without the harsh edge of the original and as a result less absorbing." + + Variety p15 J1 13 '38

"The 'Shopenhauers Angle' is emotional drama of the finest quality. It is definitely a box office stimulant and will do substantial business. For women the love dilemma is sure fire, with the brusque, war-time soldier comedy to balance for the male customers." + Variety (Holiday) p3 J1 6 '38

The Show Goes On. Gaumont British 70mm In My '38

Cast: Anna Neagle, Tullio Carminati, Robert Douglas, Horace Hodges

Director: Herbert Wilcox

Original story: Ray Lewis

Screen writers: Florence Trampler, Monckton Hoffe.

Filmed in England. Released previously under the title Look Out for Love and The Girl in the Street. The film tells the tale of a little London street singer who is befriended by a worldly-wise young diplomat who finances her education and makes it possible for her to become a famous star.

See Also issues of April 4 under title Look Out for Love and June 27 under title Girl in the Street

Audience Suitability Ratings

"A: fair; Y & C: no.

- + Parents' magazine p28 '38

Trade Paper Reviews

"Spotty triangle drama about trapeze performers with boxoffice value doubtful because of the unconvincing manner in which the story is unresolved. . . .

Boxoffice p25 Ag 27 '38

"[It] has a nice storyline but is now in building but has a hard punch at the climax. . . . An audience not too critical will find entertainment since the first part is well made. Friday night as a single feature or equal part of a double feature suggested." — M. S. Meyers + + Film Curb p20 Ag 20 '38

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MOTION PICTURE REVIEW DIGEST
"Exciting suspense of trapeze near-tragedy highlights story of circus life."

Film Daily p6 Ag 19 '38

Review by: S. Aaron

+ — Motion Pict Daily p3 Ag 16 '38

"The discordancy of excellent production and casting with the desiring of an oft-told romance. The story is unfolded in The Show Goes On. ... A poor British-made even for the native trade; for U.S. audiences, dull stuff. Overplot some excellent cameos of the trapeze performances, there's little in the film to recommend it."

Variety p22 Ag 17 '38

SING YOU SINNERS. Paramount 85-88min S 2 '38

Cast: Bing Crosby, Fred MacMurray, Ellen Drew. Donald O'Connor. Elizabeth Patterson

Director: Wesley Ruggles

Screen writer: Claude Binyon

A story of a mad household—three talented boys and their mother. One of the brothers is unable to be around his older brother, for he supports the rest of the family. Everything turns out well, however, when another brother's optimistic scheme for getting rich is finally successful.

Audience Suitability Ratings

"Family," E Coast Review Committee

Fox W Coast Bul Ag 38

"A musical comedy with a trite plot, overlong and tiresome in spots, but which is made into fair, commercial entertainment by an excellent cast. Ethics are confused. Mature." Am Legion Auxiliary

"The naturalness of family scenes, tuneful music and excellent character portrayals make it appealing light entertainment. Mature." Catholic Church, Priests & Teachers

"The director was successful in establishing the mood of normal, middle-class life and was careful that the happy-go-lucky tactics of one son was not shoved as surplus stock in an excellent cast. [ review written by the author.]" Morning Telegraph

"Excellent. One not to be missed. Sound ethics. Fun for everyone. Family." DAR

"Excellent entertainment. Family." Nat Council of Jewish Women


"It is high in ethical values and constructive values as it emphasizes loyalty to family, the value of a good steady job, the effect on the whole family of one member's actions and their willingness to adjust themselves in circumstances. Drinking and gambling are not pleasably presented. Interest throughout is well sustained. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul Ag 20 '38

"General patronage."

+ Nat Legion of Decency Ag 4 '38

"A, Y & C: excellent."

+ Parents' M p71 S '38

"The Committee on Exceptional Photoplays finds this new Bing Crosby film so deceptively human and natural in its treatment that its remarkable excellence as first piece of movie-making may easily be overlooked. ... Don't let the fact that the picture is excellent entertain-ment obscure the equally important fact that it is a first-rate production artistically."

+ Wky Guide Jl 30 '38

Newspaper and Magazine Reviews

"A highly entertaining movie... Mr. Crosby has never been better... the cast is fine. Laurels also for dialogue, story and acting of Bing, Fred MacMurray, his dail and young people."

+ Christian Science Monitor p15 S 10 '38

"In 'Sing You Sinners' the lalalala-dedah technique is, thankfully, missing. In its stead, we are offered a pleasing, a pleasant, an engagingly friendly little story of a ne'er-do-well who, believing in it, winds up no better than he started. But thrown in between the first reel and the last are plenty of songs and dances, natural wit and spontaneous humor." Jesse Zunzer

+ Cue p10 Ag 20 '38

"Pleasant entertainment with a good story."

Film Wkdly p21 Ag 18 '38

"Bing's best. Best because he has a definite character, which permits him to play, with the spirit of the picture, as an actor in a part to which his singing is incidental, and not as a singer to whose songs his acting is essential. The picture is good entertainment because of the simplicity of its story."

+ Hollywood Spec p9 Ag 20 '38

"Bing Crosby is trying to get away from bo- bo-bo-oin the Hawaiian moonlight... He plays with an important talent, but to his credit he can't hold a job more than a few hours. You can give him sympathy or not, as you like. But he is real; he has the authentic becomes of laziness... And there's one grand novelty song, Small Heart of Mine"—Bing Crosby's New Hills Liberty p14 S 17 '38

"If it would probably be a good Wesley Ruggles comedy if you could get it out and see it quietly somewhere. You thought the action stuff a little tortured and wished that Elizabeth Patterson were too; but the main thing was the characterization of Crosby. Also there's a swell feller. Might be worth seeing when it's quiet."—Bing Crosby's New Repub p15 Ag 31 '38

"The delineation of the lovable, long-suffering Beebe family is sharp, but understanding; above all, it sticks true to life."—Bing Y Sinners' is an unusually interesting film, technically and from an entertainment standpoint. ... In appreciation of its heartfelt, it is a little embarrassed. Perhaps it is sufficient to say that Mr. Crosby's picture is an interesting and ex- ceedingly well written, that Mr. Ruggles has directed the film with great wisdom, and that the action is particularly superb. "Sing You Sinners" is an expert example of good film-making."

+ R. W. Dana

+ New York Times p23 Ag 18 '38

"Bing Crosby rests his voice for the most part throughout. There is no problem for his fans. He is seen in only two or three songs, all considerable, worked into the piece, and for what reason Mr. Crosby's script was planted in the middle of the story I don't know. Everybody is pleasant and has his chance in 'Sing You Sinners.'"

+ New Yorker p58 Ag 27 '38

"Bing Crosby's nearest approach to a straight dramatic characterization also shows the crown- ing baritone's increasing assurance as an actor. Devoid of any Crosby love interest, 'Sing You Sinners' may not be what some of his fans expect from him; but it's a good job."—Newsweek p21 Ag 22 '38

"One of the most wholesome treatments of a musical film is exemplified in this same story of a slightly insane family... Mr. Crosby isn't the only stellar quality in this picture—the story is a solid one. In the dialogue, the lads and the kids, the cast is uniformly good, and the events mount hilariously and consecutively to a top-notch final ... and a fee from the barrier to the finish line."—Katharine Best

+ Stage p19 S 38

"[1] combines the sentimental Family plot with the stock Horse Race plot—perhaps influence of the double feature. The Family family seems almost to be caricatured from musical comedy, and that is the fault. Lies by the fact that one member of it (Fred MacMurray) works. 'Sing You Sinners' is no preachment, but is typically American, but it is tolerable comedy, jiggly playfully from face to melodrama like a kite with no tail."

+ Time p25 Ag 29 '38

Trade Paper Reviews

"There's boxoffice TNT in every foot of Bing Crosby's latest, quite probably destined to be acclaimed its all-time best. Picture is loca-
SING YOU SINNERS—Continued

cubly more human and meaty than former vehicles provided the crooner and, additionally, has action—and how.

+ + Boxoffice p35 Ag 13 '38

'Regardless of what type audience you have and no matter what their likes or dislikes may be, there is absolutely no doubt the house will be in continuous good humor throughout the picture. What greater advertisement any picture of this kind may receive can not be thought of at the present time... All in all—you will not miss on this one. There was no audience reaction according to comments heard.' M. S. Meyers

+ + Film Curb p8 Ag 27 '38

'There is no box office honey in every type of theater. It has a human, heart-warming story and has been expertly produced and directed.

+ + Film Daily p7 Ag 9 '38

Reviewed by Gua McCarthy

+ + Motion Pict Daily p8 Ag 9 '38

'Original story by Claude Binyon is home-spun, down to earth and as natural as eggs for breakfast... One of the beauties of the finished job is that the tempo is even all the way, with no spurs or letdowns during any part of the picture, which pervades the entire story, direction and performances, with the plot and situations developing considerable charm.

+ Variety p22 Ag 17 '38

'Sing You Sinners,' containing an ideally proportioned mixture of rip-roaring fun, pathos and romance, is a winner. What has pervaded the entire story, direction and performances, with the plot and situations developing considerable charm.

+ Variety (Hollywood) p3 Ag 6 '38

SIX SHOOTIN' SHERIFF, Grand national 39min My 21 '38


Director: Harry Fraser

Screen writer: Weston Edwards

A western melodrama.

Audience Suitability Ratings

'General patronage.'

Nat Legion of Decency Je 16 '38

Trade Paper Reviews

'Pleasant of action and fine scenery offset a formula story in this new Grand National release, which is certain to appeal to those who enjoy the western.'

+ + Film Daily p6 Jl 7 '38

'Estimate: high-rating Maynard.'

+ + Phila Exhibitor p139 Je 1 '38

'Six Shootin' Sheriff' is a long way from being an outstanding western, but it's far above the quality in story and entertainment of the recent Ken Maynard series. His brown escapes being good, which is rare in a brown, but 'Sheriff' is a step back in the right direction.

— Variety p33 Ag 17 '38

SKY GIANT, RKO 80min Jl 22 '38


Director: Lew Landers

Screen writer: Lionel Houser

Much of the action takes place at a training school for flyers, known as the toughest and best of its type. The director's son arrives at the thatch coal mine and finds that all of his friends have stayed out of flying. He falls in love with a girl who refuses to marry him unless he gives up flying.

Audience Suitability Ratings

'A: fair; Y: rather good; C: doubtful interest.

+ — Christian Century p951 Ag 3 '38

'Fair entertainment. It has some splendid pictures, but is rather a weak, impossible story... All ends happily with the audience wondering what it was all about. Mature.' Am Legion

+ — Nothing objectionable for any age. Calif Cong of Par & Teachers

'The direction may seem too leisurely at drama moments, and may alarm some, but the excellently acted scenes of snow-capped mountains and Arctic blizzards afford a basis of realism to dispel mere flights of fancy. S Calif Fed of Business & Professional Women's Clubs

'Medlocr. An excellent theme, high tribute to aviation. Cheesepassen by (1) depicting an Army disciplinarian as stupid enough to cause deaths of flyers; (2) flippant handling of marriage and divorce, unnecessary to the plot. Adults.' DAR

'Family.' Gen Fed of Women's Clubs (W Coast)

'A fairly interesting tale. Mature.' Nat Council of Jewish Women

'Notably skillful photography, thrill in the air and air-mindedness. The leading features of this rather weak, implausible story. Mature.' Nat Soc of New England Women's Clubs

'With a suitable cast and excellent direction this picture will prove highly interesting to all aviation buffs. A story of adventure, with an exciting reference story which carries out the theme. Family.' S Calif Council of Fed Church Women

'Sky Giant' has a routine melodramatic plot and a wax-work which is a decided let down. On the other hand it deals with the training of an excellent training school has several scenes of flying which are of real interest. The expedition over Alaska to lay out a route for transport planes, and has the weakest part of the picture. It is poorly motivated and poorly executed. Adolescents, 12-16: flying of interest: children. 8-12: exciting and of little value. Women's Univ Club, Los Angeles

+ — Fox W Coast Bui Jl 23 '38

'Objected in part.' Nat Legion of Decency Jl 21 '38

'A & Y: good; C: too exciting.'

+ — Parents' M p66 O '38

'Family.' with a

Wkly Guide Jl 9 '38

Newspaper and Magazine Reviews

'An aviation melodrama such as you have seen in many, the difference being that this one is for young people.'

+ + - Christian Science Monitor p13 Jl 30 '38

'This is a pretty good film in a smallish way. There are those who may say it is not as erotic as "Test Pilot," and maybe it is not. But 'Sky Giant' has a fair enough story, if slightly on the routine side for its romance, and it is brightly done and brightly acted. If you don't demand to be lifted out of your seat by every foot of film, you should like it.' Oliver Claxton

Cue p10 Jl 30 '38

'It (Ju) ranks with "Test Pilot" as an entertaining and informative film.'

+ — Hollywood Spec p9 Jl 23 '38

'It was a way guess that a batch of aviation melodramas would follow in the considerable wake of "Test Pilot." The smart film-goer might object to repetition, and that most of them would be no more than diluted versions of a rattling good show. Such a film is 'Sky Giant.' It represents very accurately what happens when more or less inspired screen treatment becomes merely a matter of production tricks... On the whole it is a lobarded and somewhat ridiculous handling of spectacular subject matter.' Howard Barnes

— N Y Herald Tribune p10 Jl 20 '38

'The story may not be a new model, but the dialogue has been streamlined and the players have a more polished and natural manner than their father acts in the same hands. Lew Landers' direction has effected a smooth balance of aerial thrills and airy chit-chat, and we were, on the whole, satisfied to see
everything work out as we had expected it would. We've no doubt RKO Radio and the Rialto's management will be equally pleased." P. N. Nutting

"A rakish, strenuous aviation picture fits neatly into the present scheme of things. 'Sky Giant' is not a pretentious effort, but it has one scene of a plane falling some twenty-five thousand feet to earth, similar to anything I can recall in flying films... The movie is crisp and more than merely a minor thriller of its ilk." John Steiner

+ New Yorker p43 JI 30 '38

"An unconvincing love story doesn't help the historical presentation. The closest thing to a copy of 'Test Pilot' but enough excitement is whipped up to satisfy the thrill seekers." Film Daily p7 JI 19 '38

"There are a couple of air gun sights, but unfortunately these are used up by the time the climax comes. The high point of interest in this topical theme is a walk through a studio snowstorm. That's not very high. Stay where you are." Katharine Best

+ Stage p14 S '38

Trade Paper Reviews

"Interesting aviation feature. Its entertainment and boxoffice values are limited by a very obvious and cliche-laden story." Family

Boxoffice p25 JI 23 '38

"Coming at a time when the American public is unusually air-minded because of the Hughes round-the-world flight and Corrigan's 28-hour New York to Paris air crossing, this drama of test pilots will merit exceptional attention. The story is continuously interesting although lacking in powerful thrills and a plausible romantic story." Film Daily p7 JI 19 '38

"Sky Giant' takes off for RKO at the same time the papers are full of ocean hope, and with a capable cast and a popular appeal, it should be successful. The production value is O.K., and the direction of Lew Landers keeps the story moving." Film Daily p7 JI 19 '38

+ Motion Pict Daily p6 JI 19 '38

"This is a strong 'B.' On credit side, it has clean, handsome, effective production, a story with some dramatic flourishes. It also drags in some spots. Obviously a minor action melodrama." Phila Exhibitor p161 JI 15 '38

"If programmers were graded, this would be an A production in that category. Good for the lightening of the gang-buster-run house and the upper berth of double deckers... Has mild name appeal in Dix, Morris and Harry Carey, and good heart interest in Fontaine plus a slice of timeliness via loads of recent aviation doings. Film goes slightly melodramatic and Carey is included, instead of arising, as a bit, but, better performances of Morris, Dix and Fontaine, and situation and dialog, more than overcome hurts." Variety p12 JI 20 '38

"Here is a picture that expands far beyond its low-cost limits, and hits the silversheet as a piece of theatre merchandise that will provide appeal for all audiences... [H] will no doubt be awarded first position by the majority of exhibitors looking up. With the names of Richard Dix and Chester Morris for marquee lure, it will not only draw, but will also send the boxoffice packing because of the pleasing story that they have had their money's worth." Variety (Hollywood) p3 JI 15 '38

SMASHING THE RACKETS. RKO 80min Ag 19 '38

Cast: Chester Morris, Francesca Merc, Rita Johnson, Bruce Cabot. Edward Pawley

Director: Lew Landers

Music director: Frank Tours

Screen writer: Lionel Houser

Based on a series of Saturday Evening Post stories on District Attorney Thomas E. Dewey by Fortune Davis. A gang-buster tale of the activities of a big city prosecutor.

"Audience Suitability Ratings

"An educational and constructive crime picture. Convincingly acted with good direction. Adult." Am Legion Auxiliary

"Adults: is matter of taste." Calif Cong of Par & Teachers

"Suspenseful and interesting expose of racketeers and racketeers. Often reminiscent of Marked Woman. "This is an early picturization of the activities of Thomas E. Dewey of New York, this film never approaches it for forceful, honest, uncompromised drama." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"Strongly gripping, interesting expose of graft and racketeering. Mature." Nat Council of Jewish Women

"Timely, well acted, somewhat involved melodrama which grips the attention closely up to a rather perfunctory ending. Informative. Adults. Nat Soc of New England Women

"Mature." S Calif Council of Fed Church Women

Fox W Coast Bul Ag 13 '38

"Adults"

Nat Legion of Decency Ag 25 '38

"Family. Melodrama with some instructional value." Wksly Guide Ag 13 '38

Newspaper and Magazine Reviews

"Adults"

Christian Science Monitor p15 Ag 27 '38

"Manufactured melodrama possessing some excitement." (12 stars) Beverly Hills Times p5 'Liberty' p8 17 '38

"Patrons, who fancy honest, faithful and competent films, should find 'Smashing the Rackets' their dish... After all these years of underworld photoplays, there is very little new about the plot... It is old stuff, handled rather excitingly... The production has considerable stereotyped suspense, even when it has almost no conviction." Howard Barnes

+ New York Herald Tribune p10 Ag 9 '38

"Capably performed by a large cast... 'Smashing the Rackets' rates a better-than-average gang-buster melodrama. The most extraordinary thing about it is that Mr. Morris is going straight for a welcome change." Bosley Crowther

+ N Y Times p22 Ag 9 '38

Reviewed by John Mosher

New Yorker p63 Ag 20 '38

"[While in the first half] is a reasonably authentic transcript from reality, 'Smashing the Rackets' winds up in such a confusion of melodrama, involving another crook (Lionel Atwood), the presence of a fiancée (Elizabeth Meriwether) and her ill-behaved sister (Rita Johnson), that the perceptive viewer will have little difficulty in understanding why District Attorney Dewey threatened to sue the producers if his name were connected with the enterprise... [It is] reasonably good entertainment..."

+ Time p11 Ag 22 '38

Trade Paper Reviews

"Slow-paced and unoriginal, this racket-busting feature lacks the punch and sparkle necessary to keep a sustained interest, the acting contributions in general being superior to the script and motivation." Phila Exhibitor p3 JI 30 '38

"This is one of the most vivid and realistic gangster stories ever produced... There are some fine finds in the type in this big bite..."

+ Film Daily p8 Ag 11 '38

Reviewed by Joseph Priore

Film Daily Ag 13 '38

"It is so well done it should serve to revive any waning interest in this type of screen fare. Exhibitors can cash in on this one through proper exploitation. Estimated: top-spot offering that can be sold." Phila Exhibitor p68 Ag 1 '38

"'Smashing the Rackets' will need more than a 'Greatest Motion Pictures Year' campaign to get by. Only for the dual as the second feature, except where two 'Bs' are used. The producer, seemingly didn't give much thought
SMASHING THE RACKETS—Continued

to anything but a title—which isn’t bad—and a plot that tries to mirror the story.

"First to the starting post in the cycle of pictures now being readied by Hollywood around the lid of New York’s Prosecutor Dewey, ‘Smashing the Rackets’ proves itself an entertaining pace-maker. Exhibitors will be able to add their take by giving the offering the proper exploitation."

Variety (Hollywood) p3 Ji 16 ’38

THE SONG OF FREEDOM. Treo-British


Director: J. Elder Wills

Original story: Major Claude Wallace. Dorothea Abbes

Screen writers: Fenne Sherre. Ingram D’

Abbes

Filmed in England with an almost all-Negro cast, the film is vivid in London, singing in bars at night. An impresario hears him and makes him a great con- centric. He proves his newsworthy standpoint with a wealth of humor. Robeson returns to Africa where he proves that he is of royal blood and becomes head of a tribe.

Trade Paper Reviews

"Paul Robeson stamps his presence on this film in a magnificent, and often times, stirring manner. In short, that just about sums up the proceedings. It is his picture and the final effect is one of admiration for his glorious voice and fine acting. Also one of respect for the British producers who had the dramatic integrity to put two colored players in the leads."

+ Boxoffice p21 S 16 ’38

"The singing of Paul Robeson is the only bright spot in this hodge-podge picture that lacks even good production values. The picture may do business in the grind houses and in spots where Robeson will attract a following, but there is a lack of taste in the production of the film which will bar it for many other exhibitors. The musical selections chosen for Robeson to sing do not give him the opportunity that he deserves."

+ Film Daily p10 Ji 15 ’38

"Poor production, an almost entirely Negro cast make this mostly for the colored houses, although the name of Paul Robeson may be exploitable for some ‘art’ houses."

+ Phia Exhibitor p170 Ag 1 ’38

SOUTH RIDING. Korda-United artists

85-90min Ji 1 ’38


Director: Victor Saville

Screen writer: Ian Dalrymple

Filmed in England. Based on a novel of same title by Winifred Holtby. It deals with local politics of a typical English agricultural community. A school mistress aids a country squire in protecting his land from crooks and finally wins the case through a skillful plot which they feel antagonism for each other at first.

Audience Suitability Ratings

"Complete and utter naturalness distinguishes the acting, which is intuitive as well as intelli- gent. Among the further aid of direction that is keenly perceptible... Perfect entertainment for the discriminating taste. Adults." E Coast Preview Cable

+ Fox W Coast Bui Ag 27 ’38

"Adults." E Coast Legion of Decency Ag 11 ’38

A: excellent; Y: very mature; C: unsuitable.

+ Parents’ M p71 S ’38

"Exceptional Photoplays thinks very highly of this picture. It has the values, but not the flavor, of a documentary film, but the essential interest is in human beings, who are unusual in movies in their truth in life and drama and the importance of the actors, who are all superbly good, and so is the atmosphere of the locale in which they live. Here is a deliberately slow moving, introspective picture that interweaves for mature and intelligent minds, at the same time full of genuine emotional appeal."

+ Wky Guide Ag 20 ’38

Newspaper and Magazine Reviews

"Anglophiles will love ‘South Riding’. Plain U. S.ers will find it a slow moving, quiet pic- ture full of arguments. Philip Hartung

New York Daily News p130 Ar 19 ’38

"The story that goes with this is nothing much in the way of originality, but the treat- ment and the acting give it life and honesty. It is excellently photographed, with some beau- tiful soft shots of the English countryside, and it never commits the motion picture sin of over-long scenes."

Oliver Claxton

Cue p10 Ji 30 ’38

"Well-acted and dramatic drama of Yorkshire life and character. Sincere acting and convincing atmosphere, marred only by pompous closing scenes."

+ Film Wky p31 Ag 20 ’38

"‘South Riding’ is so good probably because the English have had no great ideas about making it better. It is exact and ponderous and thus tells the story of class disintegration in the boro’ of a quaint little town with an old fashioned regional color and in this kind of treatment in pictures, and the best word is that of my friend film. It’s good in spite of itself. A minor must, I suppose you could call it." Otis Ferguson

British Repub p105 Ag 31 ’38

"Victor Saville’s production of ‘South Riding’ is more than an eloquent and engaging enter- tainment, it is a dignified and dignified treatment which rarely is to be found on the screen. The theme is not particularly striking, but it has been handled with superb balance and the re- sult is a beautiful and moving photoplay. ... There are times when it tends to become epi- sodic and literary. On the whole it has an irresistible sweep and drive. ... While the script and the staging are noteworthy, it is the acting which is responsible for most of the honesty and power in ‘South Riding’. ... You will be making a mistake if you fail to see it because it is truly British in every fibre of its being. ... A screen drama which can be recommended unreservedly." Howard Barnes

++ N Y Herald Tribune p8 Ag 2 ’38

"‘South Riding’ is not doomed to popular success. Its mood is too quiet, its issues are too unimportant to excite the fascinated attention of an audience which responds only to the drama of boy getting girl. ... The greatest tribute one can give any film edition of a book is to say that it has been faithful to its charac- ters and to their actions. ... They have ad- mirably recreated on the screen a novel which essentially was not screen material. If you find it too quiet, blame it on that, not on the studio, or the players." F. S. Nugent

++ N Y Times p15 Ag 2 ’38

"That aristocratic and dignified Yorkshire and similar localities need not be dull may be dis- covered by an inspection of ‘South Riding’. There is a relentless fascination in the way which has en- livened the piece. Without them the story might seem drab, yet they are not dragged in merely to give them realism. The story of the whole thing, well handled and woven together to make what seems an honest and sensible skcte of the Yorkshire, which it appears, may divert even Westchester." John Mosher

New Yorker p4 Ji 30 ’38

"From historical and costume drama, at which they are consistently proficient, the Brit- Ish film makers have told a story to the British country life to present one of the finest film dramas of assorted lives ever to be made. ... It is a very literate and literate composite of character. ... You have seen no more noteworthy drama of private lives this year. If you want a compositional at its best."

++ Stage p102 Ag ’38
"It investigates the problem (utterly novel for screen audiences) of local government in a modern town. It pursues the investigation with gusto, diligence and considerable pictorial vigor."

**Trade Paper Reviews**

"It is not for the film bargain hunters; rather it is for the people who want reality. Similarly, the title weakness must be overcome."

**Boxoffice** p11 Jl 9 '38

"A magnificent picture of the life and loves of British country squires—ideal entertainment for class audiences."

**Film Daily** p10 Jl 2 '38

"A powerful drama of English country life, this is one of the best dramas to come from the British studios in a long time. The human drama it presents is so moving and dramatic that it should find a ready appeal to American audiences." 

**Film Daily** p5 Je 29 '38

Reviewed by C. S. Aaronson

"Very good class, art, melodrama, with special feminine appeal, this is slow, quiet, and delightful. George Raft, in the poignant, personal drama, a heightening suspense, all of it illuminated by fine, talkative acting performance."

**Philo Exhibitor** p155 Jl 1 '38

"There are enough requisites in this old English melodrama to excite attention. Yet the action is adjusted to the names of an unusual story will destined this Alexander Korda picture almost exclusively toarty houses and double bills."

**Variety** p17 Jl 27 '38

**SPAWN OF THE NORTH.** Paramount

105-110min Ag 26 '38

**Cast:** George Raft, Henry Fonda, Dorothy Lamour, Akim Tamiroff, John Barrymore, Louise Platt, Lynne Overman, Fuzzy Knight, Vladimir Sokoloff, Duncan Renaldo

**Director:** Henry Hathaway

**Screen writer:** Jules Furthman

Based on the novel of the same title by Barrett Wiley. Three years in the making, this film is a with an unusual locale—salmon spawning season in Alaska during pioneer days when Indians and trappers and pirates and poachers and the fishing industry was known. Amid the roar of ice bergers and night battles among the fishers, with the tale of two byword friends, Henry Fonda and George Raft. When they grow up, Fonda becomes a lawful fisherman and Raft a member of a gang of Russian thieves who prey on the other fishermen. In a battle Fonda shoots his friend who atones for his sins by driving the pirates into a crashing glacier.

A guide to the discussion and appreciation of Spawn of the North prepared by William Lewin, is for sale by the Educational and Recreational Guides, Inc. 12 Broadway Room 1418, New York, at fifteen cents per copy.

**Audience Suitability Ratings**

"A: fair of kind; Y: strong; G: no."

**+ Christian Century** p1111 S 14 '38

"Good. The technical excellence of several difficult scenes makes this melodrama absorb- ing."

**+ Fox W Coast Bul Ag 27 '38

"Objectinable in part."

**National Legion of Decency** S 8 '38

**Picturesque characters and action. Family.**

**Wkly Guide** Ag 27 '38

**Newspaper and Magazine Reviews**

"Virile enough in its background and in certain of its scenes, this is an action drama which has tried to substitute the honeyed word for the good right arm. Since Alaska seems less adapted to the problem play than to the tavern brawl the substitution is not successful. The technicians have made some exciting scenes. Adults and older people will enjoy."

**+ Christian Science Monitor** p17 S 3 '38

"Set against gorgeous Alaska scenery with unusual color shots of seaport and fishing boats, leaping to their spawning grounds, 'Spawn of the North' spins an exciting adventure tale."

**Philip Hilsinger**

**+ Commonweal** p505 S 3 '38

"Mixed in with a lurid, sensational, gaslightera melodrama, the story of the Alaskan salmon fisheries are some of the most thrilling natural catastrophes the films have yet photographed."

"When the camera leaves its lurid landscapes (able though they are) to turn to the story's background, the picture becomes a thing of im- pressive substance and dignity. It is all properly exciting and adequately entertaining."  

**Jesse Zunser**

**+ Cue** p9 S 10 '38

"Makes Producer Al Lewin and Director Henry Hathaway had at their command all the ingredients which go into the making of a picture with a plot and action. In the nearly two hours it takes to show it on the screen, it succeeds only in being dull and tiresome, for all that it has a great background to give it physical strength and story elements which could have given it dramatic strength. There is too much stringing out to make Harrison Ford and Ismay remotely heroic and villain."

**+ plywood Spec** p8 S 3 '38

"(It is) a rousing old-fashioned spectacle. . .

Henry Hathaway has staged the sequences with bang-up effect. He may not have made the personal dramas much more than the doings of a thrilling serial, but he has made it generally exciting and entertaining. Even the romance has been good lines in its telling and economy in its filming to keep it from being downright proscriptive."

"The North, in its particular category, is a handsome and exciting show."

**Howard Barnes**

"+ N Y Herald Tribune** p16 S 3 '38

"'Spawn of the North' is a satisfactorily wild-eyed tale of the Alaskan salmon fisheries. . . Husbanded for the masculine trade the film is a surprising store of red meat in the tinned salmon industry. Director Hathaway has built excitement steadily in the two-and free-for-all battles between the pirates and the honest fishermen. . . Mr. Hathaway's main objective is creation of a brawling, robustous, 110 per cent male melodrama. There's nothing wrong with the objective, and only the veriest of phonies mix with the director's attempts to realize it."

**F. S. Nugent**

**+ N Y Times** p27 S 3 '38

Reviewed by John Mosher

**+ Newsweek** p25 Ag 27 '38

"Both as a personal narrative and a panora- ma of the last American frontier it leaves a good deal of desire as. . . As a pictorial and a story melodrama, it is thoroughly satisfactory. . . Its his- torionics and assorted themes are chiefly of value as an excuse for its colorful presentation of a little-photographed locale, a dramatic use of the famous Taku Ice Cap as the glacier thunders newborn icebergs into the sea, and the staging of something new and grimly realistic in the way of wholesale screen slaughter."

**+ Newsweek** p25 Ag 27 '38

**Time** p33 S 5 '38

**Trade Paper Reviews**

"Robust drama of America's last frontier, the salmon fishing waters of Alaska and the war between the trap-site owners and fish pirates, this expertly staged and beautifully produced and masterfully directed feature provides action galore for those who like their entertainment in the raw. Captured are some of the spirit of romance of the customers who crave more delicate fare."

**Boxoffice** p25 Ag 27 '38

"This is definitely in for big box office every- where. It is a lusty, roaring tale of the Alaska scene, ingeniously and beautifully produced and witnessed on the screen in connection with the salmon fishing industry. This picture is note- worthily far back in backwoods setting. The evidence is plentiful that no time or expense was spared in making the production ring true in every detail."

**+ Film Daily** p15 S 9 '38
SPAWN OF THE NORTH—Continued
Reviewed by Vance King + + Motion Pict Daily p2 Ag 17 '38
"Impressive scenes of the Alaskan waters, backdropped by towering glaciers which drop much icebergs into the sea, impressive to oavy fishermen and their frail craft, lift 'Spawn of the North' into the class of recent out-of-door films where the spectacular overshadows the melodrama. The visual features are so realistic and terrifying that audiences will find complete satisfaction in the production. Its photographic excellence will win attendance. . . . [It is] deserving of the favorable comment which its production features will stimulate." + + Variety p12 Ag 24 '38
"Flashing an attractive title, padding a cast of considerable importance, build-up and pulling no punches in its frank and colorful melodrama, 'Spawn of the North' is a strong box office offering. Exciting and tempestuous action is cast against one of the most fascinating backgrounds seen on the screen in years. . . . Albert Lewin has put lavish production and smart showmanship into an outstanding piece of entertainment which has all the earmarks of prosperous life." + + Variety (Hollywood) p5 Ag 16 '38

SPEED TO BURN. 20th century-Fox 60min Ag 21 '38
Director: Otto Brower
Music director: Samuel Kaylin
Original story: Edwin Dial Torgerson
Screen writers: Robert Ellis. Helen Logan
An adventure tale of race tracks, crooked horse fixers and gamblers.

SEE ALSO issue of June 27

Audience Suitability Ratings
"Excellent entertainment. Family." Am Legion Auxiliary Rated "Excellent."
"Family. Adults: good: 14-18: yes: 8-14: mature." Calif Cong of Par & Teachers
"Satisfying unpretentious picture. Family." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Diverting story of a boy's devo- tion to a horse. Absorbing for children." DAR
"Amusingly entertaining if you enjoy the type. Family." Gen Fed of Women's Clubs (W Coast)
"Fairly interesting story. Family." Nat Council of Jewish Women
"This picture does not differ from others with a race track plot. The background is too hackneyed in its setting and treatment to have high entertainment value. Waste of time." S Calif Council of Fed Church Women + + Fox W Coast Bul Je 25 '38
"Adolescents. 12-16: entertaining; children. 8-12: little interest." + on Motion Pic R p8 Jl '38
"General patronage." Nat Legion of Decency Je 30 '38
"A. Y & C: good of kind." Nat Christian Council P50 G '38
"Family-juvenile. A delightful Italian family, headed by Henry Armetta, is good enough to go on in a series." + Wkly Guide Je 25 '38
"This is a skilful, interesting story of a boy's devotion to a horse. Will interest children and have something for the parents too. Recommended." W Len Newspaper and Magazine Reviews
"Adults and young people." Christian Science Monitor p15 Ag 27 '38
"All of the big Hollywood producing companies are going in for series of pictures involving the same characters. The theory being, of course, that you will come back to watch old friends facing new problems. 'Speed to Burn' is the first yarn built about Papa Gambini, proprietor of the gambling parlor. Mama Gambini, young Tony Gambini, who takes accord- line, and Tony's sister or two." (2 stars) Beverly Hills Liberty p58 S 24 '38

"The only thing unpredictable about horse-race pictures is whether they're going to be worth watching—with the odds usually heavy against them. But 'Speed to Burn' is one of those long-shot selling-platers which, surpris- ingly enough, comes in. This is not to say that it is a cinematic winner. But, played on the minor circuits, it should give the customers their thrills." Bosley Crowther + + NY Times p25 S 9 '38

Trade Paper Reviews
+ + Motion Pict Daily p5 Je 24 '38
"Estimated: pleasant action dueller."
+ + Phila Exhibitor p146 Je 15 '38

STAGECOACH DAYS. Columbia 56min Je 30 '38
Director: Joseph Levering
Screen writer: Nate Gatzer
A western melodrama,

Audience Suitability Ratings
"This Western offers the usual hard riding, gun play, deceit and loyalty. There are, how- ever, an exciting stagecoach race, an extremely intelligent collie and lovely scenic shots. Family." E Coast Preview Committee
Fox W Coast Bul Je 25 '38
"General patronage." Nat Legion of Decency Je 16 '38

Trade Paper Reviews
"This seems to have almost everything except that indefinable something which turns audiences into lusty, enthusiastic receptors. . . . Estimated to be a hit for Saturday matinees." + + Phila Exhibitor p153 Jl 1 '38
"Stagecoach Days" shows the wild and woolly West down to a walk. Even Junior wouldn't desert his scooter for this one. Theme is antipated.. . . . + Variety pl5 Jl 6 '38

STRANGE BOARDERS. Gaumont British 70-29min Ag 1 '38
Cast: Tom Walls. Renee Saint-Cyr. Ronald Adam
Director: Herbert Mason
Screen writers: Sidney Gilliat. A. R. Raw- linson

Audience Suitability Ratings
"Adults." Nat Legion of Decency Ag 4 '38
"Family. [The story is told with plenty of wit, suspense and fast action.]" + Wkly Guide Jl 30 '38

Newspaper and Magazine Reviews
"Tom Walls, in his best film for some time. A comedy-melodrama you'll enjoy."
+ Film Wkly p30 S 3 '38

Trade Paper Reviews
"An engaging British mystery that skillfully blends comedy in a pattern slightly reminiscent of our own 'Thin Man' detective yarns."
+ Boxoffice p21 S 10 '38
"No doubt this will be very popular with the British box-office, but there is only a chance with Americans. However, this cannot be blamed on the picture, but on the star-educated audiences. All-in-all it is an entertaining seventy minutes. Were the British stars given a greater build-up in this country, it might be of box-office value." + Film Curb p8 S 3 '38
"An excellent British production adapted from an Oppenheimer novel, filled with clever twists and fine bits of business as the thrilling plot unfolds and works up to grand suspense. Here is exciting film fare done with artistry, and grace, and beautifully acted and directed."

*Film Daily* p8 S 2 '38

Reviewed by Joseph Priore

**T**

**TENTH AVENUE KID.** Republic 56-66min Ag 22 '38

**Cast:** Bruce Cabot, Beverly Roberts, Tommy Ryan. Ben Weldon, Horace MacMahon

**Director:** Bernard Vorhaus

**Original story:** Gordon Kahn. Adele Buffington

**Screen writer:** Gordon Kahn

Bruce Cabot, a detective, kills a gangster in the line of duty. The gangster’s young son, a product of the slums, is won over by the detective after many complications.

**Audience Suitability Ratings**

"General patronage."

**Nat Legion of Decency S 15 '38**

**Newspaper and Magazine Reviews**

"A Grade B concoction of the usual Grade B sentimentality, excitement and crime. Adults and young people."

*Christian Science Monitor* p15 S 10 '38

Reviewed by Jesse Zunser

**Cue** p9 S 3 '38

"Even as the hind end of a double-feature program in which it was obviously designed, ‘Tenth Avenue Kid’ is a sorry screen entertainment. It is a palpable Class B product, with as little imagination as a county fair. The plot is hackneyed and the performances, in general, do little to make one forget the fact."

Howard Barnes

— *N Y Herald Tribune* p6 S 3 '38

"Aside from the fact that Mr. Cabot now does his gun toting for the police department and that a chubby-faced youngster named Tommy Ryan (who sings like Bobby Breen) makes his debut, there is nothing that is new or exciting about ‘Tenth Avenue Kid.’ In fact, it’s pretty dreary stuff. The story is on the sentimental side and Master Ryan unloosens the tear ducts."

T. M. F.

— *N Y Times* p21 S 2 '38

"[It is] a routine thriller."

*John Mosher*

— *New Yorker* p80 S 17 '38

**Trade Paper Reviews**

"Once again the rackets are smashed, in accepted screen style. Picture is commendably action-packed and named out, packs plenty of action and features a big-league performance by Bruce Cabot as a he-man cop."

— *Film Curb* p8 S 3 '38

"Produced on a small budget basis, this picture proves that ‘it can be done.’ With a cast of small dimensions, the story is excellent. Definitely, definitely, and named out, packs plenty of action and features a big-league performance by Bruce Cabot as a he-man cop."

— *Film Curb* p8 S 3 '38

"Thrilling gangster melodrama has strong plot, original situations and is well acted. The cast is good, well played by Tommy Ryan."

— *Film Daily* p16 Ag 29 '38

Reviewed by C. S. Aaronson

**Motion Pict Daily** p14 S 1 '38

"Bruce Cabot emerges from sinister roles of his most recent past; he turns about in Mr. Cabot’s latest assignment in ‘Tenth Avenue Kid,’ a mediocre tale of adolescent reform, with 12-year-old Tommy Ryan as the subject of his social efforts. It’s just another dunder. Young Tommy Ryan shows up extremely well."

— *Variety* p18 Ag 31 '38

"Designed to fill out dunder, ‘Tenth Avenue Kid’ comes through admirably, containing sufficient production and entertainment values to satisfy even the most discerning cinema shoppers."

*Variety (Hollywood)* p3 Ag 18 '38

**TERROR OF TINY TOWN.** Principal 60-62min Jl 23 '38

**Cast:** Billy Curtis, Yvonne Moray. Little Tommy Ryan, Joseph Talbot

**Director:** Sam Newfield

**Music and lyrics:** Lew Porter

**Original story:** Fred Myton

**Screen writers:** Fred Myton. Clarence Marks

A weedy little melodrama whose characters are all midgets, riding ponies instead of horses.

**Newspaper and Magazine Reviews**

"The Terror of Tiny Town’ [is] one of the most interesting and pleasantly entertaining pictures I have seen in quite a spell of moons. Jed Buehl does not present his players as freaks. ... We do not laugh at these nice little persons. We laugh with them as they strut importantly and obviously, with unabashed appreciation of the humor in it, through sets built to standard size and dressed with standard furniture."

— *Daily Variety* p1 Jl 23 '38

Trade Paper Reviews

"There is no precedent by which to judge the boxoffice and entertainment potentials of this novelty feature, with its all-midget cast. Quite probably, it will serve satisfactorily in the exploitation field at which it is primarily aimed and as a run-of-the-mill programmer."

— *Boxoffice* p38 Jl 30 '38

"This is a decided novelty and properly exploited should do handsomely at the box office. It is skillfully done. Westerns, with midgets enacting the typical roles of hero, heroine, villain, sheriff et al., and western fans, especially the young ones, should enjoy it heartily."

— *Film Daily* p7 Jl 19 '38

— *Motion Pict Daily* p7 Jl 37 '38

"Here is a distinct novelty with the formula western plot created by an all-midget cast. Old and young will get a genuine kick out of this one. It’s different. It’s novel. It’s brim full of entertainment. The box office novelty that can be exploited."

— *The Phila Exhibitor* p159 Ag 1 '38

"Here is distinctly a novelty in screen entertainment—half pint melodrama, ... Transplanted to the proportions and abilities of a talented group of diminutive performers, Tiny Town of Tiny Town’ offers refreshing and extraordinary amusement because of its contrasts, because of the inconceivable situation in which the cast find themselves and the problems they encounter in a big world of looming villains and tests for courage, wit and ingenuity."

*Variety (Hollywood)* p3 Jl 11 '38
The Texans. Paramount 90min. Ag 12 '38

Cast: Joe Bennett, Randolph Scott, May Robson, Walter Brennan, Robert Cummings, Raymond Hatton, Robert Barrat.

Director: James Hogan

Music and lyrics: Ralph Rainger, Leo Robin.

Frank Loesser

Music director: Boris Morros

Screen writers: Bertram Millhauser, Paul Y. Plaut, and Viert Faris.

Based on a novel of same title by Emerson Hough. This is a tale of a cattle drive, stampede, Indian fights and cavalry rescue in the period just following the Civil War when carpetbaggers exploited the South and invaded the state. This is a story less cruelly inflicted by scheming reconciliationists, reminiscent of "Birth of a Nation" and ends with the formation of the Ku Klux Klan.

Audience Suitability Ratings

"A & Y: fair; C: too exciting.

+ — Christian Century p1022 Ag 24 '38

"Romantic, romantic historical situations well produced but a trifle long. Entertaining for all ages." Calif Cong of Par & Teachers

"The picture is filled with action, but lacks an emotional family." Calif Fed of Business & Professional Women's Clubs.

"Good. Family." DAF

"Stirring entertainment for the family." Gen Fed of Women (W. Coast).

"Family." Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"A stormy romance and good comedy lighten many tense situations. Well played and understanidngly directed. Family." S Calif Council of Fed Church Women

"The contrast between the grandeur of the setting and the Petites of the story is distressing, and the harder the actors try to make their part feel live, the more painful is the result. Adolescents: passable; children: no."

Women's Univ Club, Los Angeles.

+ — Fox W Coast But Ji 30 '38

"General patronage."

Nat Legion of Decency Ji 28 '38

"A & Y: fair; C: possible."

+ — Commonweal p611 Ag 15 '38

"Everything looks and sounds pretty authentic except the story. Joan Bennett, as the heroine, is kept to keep her face turned away from the camera most of the time."

Olivia Newton-John.

"A large-scale Western with a bit of everything—and a story too thin to hold interest. Making is too sophisticated and produced, but lacking in conviction. Just average."

+ — Cue p9 Ag 6 '38

"The Texans" the first serious outdoor picture to come out of the Paramount lot. One would not go into the making of a great outdoor picture, but the story is constructed too loosely to permit it to become great. One would get tired and/or bored from what the screen presents that Paramount was more concerned in making a poor picture than in making a good one. In a part which called for nothing but riding breeches and high boots—or whatever their equivalents were in the period of the picture—Joan Bennett appears in a series of gowns which would have graced the ballroom scene in 'Marie Antoinette'.

Film Spec p6 Ji 22 '38

"This film has epicits. In brief, pretensions as to scope and size in 'The Covered Wagon' direction."

(B star) Daily Beverly Hills Liberty p17 Ag 20 '38

"A lacklustre romance has been given historical and horse opera embellishments in 'The Texans'. This is commonly supposed to be a slipshod account of how love came to Joe Bennett and Randolph Scott. Sometimes it makes exciting use of panoramic camera work. There are some strong sequences of clashes between the carpetbaggers and oppressed Texans; between the cowboys and Indians; of blizzards, prairie fires and stampedes. On the whole they only succeed in making the dramatic core of the story less suisible and less palatable...It is too bad that so much excellent spectacle has been wasted on a tedious yarn."

Howard Barnes.

+ — N Y Herald Tribune p10 Ji 28 '38

"It's not the sort of picture we dare take seriously, much as we would like to for the glory of the Lone Star State and Adolph Zukor. Theoretically it's 'epic', that convenient Holly- wood word which means nothing."

Wall Street Journal.

"The picture was well produced, but practically it is just another romance with unjustified pretensions to importance, and the sentimental part has been cut, but a commonplace cast, bad direction and a fairly silly script have stripped it of dignity, reduced it to something entertaining of less than a large-scale horse opera." F. S. Nugent

— Times p25 Ji 28 '38

Reviewed by Virgil C. Malone.

New Yorker p45 Ag 6 '38

"Take it away." Katharine Best

— Stage p49 '38

"The Texans" contains more than enough action for a grand scale brush country epic. That it fails to emerge as such is probably due to the fact that the best scenes are somewhat overshadowed by the live stock."

Time p36 Ag 15 '38

Trade Paper Reviews

"While it lacks some of the entertainment finesses found in 'The Plainsman' and 'Wells Fargo', leaning more toward the time-honored action elements of old-fashioned outdoor drama, it still fills its role as top-bracket entertainment and certainly will do plenty of business in all showings. Family."

— Exhibitor p25 Ji 22 '38

"An elaborately-staged Western, this picture attains epic proportions in all but its romantic story, which is as weak and unconvincing."

— Film Curb p5 Ji 30 '38

"Director James Hogan has come through with one of the finest, dramatic thrilling spectacles to be seen since 'The Covered Wagon'. He belongs in the same category...He has caught the spirit of the reconstruction days after the Civil War in the South, and his characters are rough-hewn and steeped in the spirit of the times."

— Film Daily p11 Ji 29 '38

+ — Motion Pict Daily p6 Ji 15 '38

"One of those Western spectacles, this lacks the star draw, but carries exploitation appeal, especially for southern sections by virtue of the story dealing with the coming to Texas of northern pioneers following the war between the States. While it deserves a high rating from a production standpoint, its entertainment value is not so certain as to be dependable. Its action, movement, overshadowing the human emotional elements."

— Film Trade Jl 10 '38

"The Texans" is all too large-scale outdoor action production. It has enough sweep and thrills, however, plus excellent histronics, to justify the general success it is having especially well in territories where Westerns have the edge. It is another of a long line of pictures which show the great open attitude in dealing with this period of American history. That should please the South, while at the same time it probably will not hurt at the box-office in the North."

+ Variety p15 Ag 3 '38
"Beautifully filmed on a scale of elaborate proportions, 'The Texans' will go down in film annals alongside that great frontier picture of the silent era, 'The Covered Wagon.' The story of the Nancys is one that should do tremendous business everywhere. 'The Texans' is a credit not only to those who projected it to the screen but also to those responsible for the actual conversion of the idea into celluloid."

**Variety (hollywood)** p3 JI 14 '38

**THREE BLIND MICE.** 20th century-Fox 75min Je 17 '38

Cast: Loretta Young, Joel McCrea, David Niven, Laura La Plante, Morricia Weaver, Pauline Moore, Binnie Barnes

Director: William A. Seiter

Music: Lew Pollack. Sidney D. Mitchell

Screen writers: Brown Holmes, Lynn Starling

Based on the play of the same title by Stadium. There are three sisters, bored with life on a Kansas chicken farm, who go to Hollywood to find a rich husband for the eldest girl. They settle and a little later, the eldest, as a socialite, wins two suitors while her sisters provide a well-acted and amusing comedy. After amusing complications the three sisters find themselves happily married.

**SEE ALSO Issue of June 27**

**Audience Suitability Ratings**

"A: hardly; Y: undesirable; C: no."

- **Christian Century** p52 Je 29 '38

"Gay, modern, refreshing comedy. Well directed and convincingly acted. Family."

**Am Legion Auxiliary**

"A delightful light social comedy, skillfully directed and excellently acted, with exceptionally clever lines, attractive settings, and an entertaining story. Mature."

**Calif Cong of Par & Teachers**

"Glamorous and lively, with gorgeous settings, romantic background and a 'sugar-coated' moral. Mature."

**Calif Fed of Business and Professional Women's Clubs**

"Good. Too much drinking mars an otherwise well-written story. Mature."

"The direction is superb, dialogue witty, and situations clever, in all gayly diverting entertainment. Mature audiences."

**Gen Fed of Women's Clubs (W Coast)**

"This is a gay, sophisticated, and engaging comedy. Family."

**Nat Council of Jewish Women**

"Diverting light comedy. Mature."

**Nat Soc of New England Women**

"A smartly paced social comedy. Unfortunately, the comedy highlight is introduced by Binnie Barnes, as Miriam, in a succession of drinking and drunken scenes. Mature."

**S Calif Council of Fed Church Women**

- **Fox W Coast Bul** Je 11 '38

"To be sure, the motive is mercenary and a bit sordid, but it is such an absurd plot that it can be taken only as a modern fairy tale. The cast is attractive, the dialogue sparkling, and the farcical situations are cleverly handled. There is more drinking than is necessary for characterization. Those who object to slapstick will part the latter half and have been subjected to the rigors of the cutting room, but others will enjoy it. Adolescents, 12-16: rather sophisticated: children, 8-12: no."

- **Motion Pict R** p8 JI '38

"General patronage."

** Legion of Decency** Je 23 '38

"A & Y: good light comedy; C: mature."

**Parents' M** p47 Ag '38

"Has a lot of fun and lightness; good lines and acting; but it has not quite the spark and puts over a fairly standard story. Family."

**Wky Guide Je 18 '38

"Will make you laugh, but not as much as it should."

**Cue** p9 JI 10 '38

"More Love Has Nancy" is pleasant enough entertainment, costs enough to make it so, but it disappoints because it makes one think he should have been without a chance in a line of the script, with the same capable cast, but guided on its way to the screen by a Capra, a La Cava or a Lubitsch. Of course, I am estimating it purely as an example of the talkie technique which is re-
MOTION PICTURE REVIEW DIGEST

THREE LOVES HAS NANCY—Cont.

sponsile for the present box-office lassitude. I don’t suppose there is one full minute in its
running time when someone isn’t talking.

— Hollywood Spec p11 S 3 '38

"The stamp of the Spewacks, who had a
hand in the writing, is lively and strongly
defined. The lines are pungent, witty dialogue
that characterized their ‘Boy Meets Girl’ spouts from the
lips of Frances Garry and John Lake. Their director, 
has maintained the action at a similar pace, without sacrificing any of
the film’s peculiar simplicity of appeal.

Three Loves Has Nancy is thoroughly recommended." 
K. W. Dana

+ + N Y Herald Tribune p10 S 2 '38

"It takes a lot of courage to be slightly daffy these
days. [This is] another of those screwball comedies. In spite of its
sneaking resemblance, in plot and character, to a host of
dubious ancestors—one has to give the
devilish its due. It’s good, clean fun. By
analytical standards, one would probably have
to give 50 per cent of the credit to the quartet of
screen writers who have lighted a silly
lampoon with a lot of sparkling lines and
Spewack twists. The remaining
percentage is not divided between Robert
Montgomery and Franchot Tone."
Bosley Crowther

+ + + N Y Times p21 S 2 '38

"[It is] slight comedy that may suit you if
you are in the mood for a mere incidental gig-
elike suspense that those ‘Boy Meets Girl’
Spewacks who have given a tart
touch to the dialogue of Three Loves Has
Nancy. It is often briefer and
simpler, such as they managed in their other
piece."
John Mosher

+ + New Yorker p79 S 10 '38

Newsweek p22 S 12 '38
Time p46 S 12 '38

Trade Paper Reviews

"Everything that goes to make a smash
comedy success has been incorporated in this
delightful romantic farce, including a trio of
scintillating performances by three boxoffice
names and a witty, brilliant screenplay, the
spontaneous exuberance of which has seldom
been duplicated this season."
H. L. Carrington

+ + + + N Y Sun p3 S 3 '38

"From start to finish, one of the most enter-
taining films that has been produced in the
post-war era of graded admissions, as
directives run out in expressing how welcome this
is. Don’t be afraid of it!"

+ + + + New York Herald Tribune p10 S 10 '38

"This one is done in the wacky vein of the
nut comedy school, but the exaggerations are
pleasingly mild and funny, and although when
it is all over it chalks up as a light trifle, so
much of it has proved laughable, along with
bright dialogue, that the audience feels that
they have had a time. The role is not alto-
tgether a happy one for Janet Gaynor, for
her Southern dialect is obviously phoney and as
a comedienne she is not exactly at her best.
The tradition of sweet primness that hovers over
her hardly fits her at this late date to hit the
pitfalls of the difficult light comedy technique."

+ + + Film Daily p11 S 6 '38

Review by Florence Willama

+ + + Motion Pict Daily p4 Ag 29 '38

"This may not be the funniest picture of the
season, but certainly one of the brightest.
[II] is a completely daffy, reasonably enter-
taining romp. Chiefly on its name pull it’s
poked to such single-billing or a hefty top-
dealer for the duals."

+ Variety p12 S 7 '38

"Constructed to help convince the world that
movie making has not been forgotten amidst
‘Three Loves Has Nancy’ not only will ac-
complish its purpose, but will start turnstiles
spinning again, for at least half of the
show. A grand farce
film will prove a sure cure for the blues—both
human and box-office—and keep audiences in
stitches throughout its 87 minutes on the silver-
sheet."

+ Variety (Hollywood) p3 Ag 26 '38

TIME OUT FOR MURDER, 20th-century-

Fox 70min O 7 '38

Cast: Michael Whalen, Gloria Stuart, Jane
Bayley, Morgan Chandler. Douglas Fow-
ley, Jean Rogers

Director: H. Bruce Humberstone

Original story: Irving Reis

Screen writer: Jerry Cady

First title in the Roving Reporter series. A
factor in the story is the telephone
signal of New York City. It is a mystery story.
Formerly known as Meridian 7-1312.

Audience Suitability Ratings

"An interesting murder mystery, suspenseful
and well developed, with some excellent
bits of comedy action duals." An Appeal
Auxiliary

"Mature." Calif Cong of Par & Teachers

"Routine murder-mystery. Mature." Calif
Fed of Business & Professional Women’s
Clubs

"Valuable for mature audiences." DAR

"Entertaining for mature audiences."
Gen Fed of Women’s Clubs (W Coast)

"Good acting and direction and excellent
comedy. Family. Nat Council of Jewish
Women

"Fairly well acted murder mystery. Mature."
Nat Soc of New England Women

"Interesting for all who like this type of
entertainment. Mature." Calif Council of Fed
Church Women

"Adolescents: too sophisticated and ethnically
unsound for that group. It is often
unusual enough to convince you of the
impossibility of the story, but
uses all its possibilities. It
will move somewhat and
readily enough to sustain in
the usual manner. Univ City Chal.

+ + Fox W Coast Bul Jl 9 38

"General patronage."

Nat Council of Decency S 1 '38

"A fair murder mystery; Y & C: unsuit-
able."

+ + Parents’ M p56 O 38

Newspaper and Magazine Reviews

"Ring three bells—loudly and long—for
Howard J. Green’s first personally supervised
picture under the Twentieth Century- Fox
banner. It’s a murder-mystery done in comedy
drama fashion, with a laugh-a-minute thrill-a-
moment touch."

+ + + Hollywood Spec p11 Jl 9 '38

Trade Paper Reviews

"This one goes right off the deep end into
blood-and-thunder melodrama. . . . The initator
in the studio’s ‘Roving Reporter’ series, it is pretty
about the same as a weak sister and, as all the
hard work of Michael Whalen, Chick Chandler
and Gloria Stuart, will find its greatest accept-
ance or disapproval in its boxoffice success."

+ + + + + Boxoffice p25 Jl 2 '38

"Even though there have been plots much
like this one, Jerry Cady’s screenplay has a
lot of good twists and some snappy dialogue.
Under H. Bruce Humberstone’s direction the
plot moves swiftly, there are a lot of laughs,
and suspense is well maintained."

+ + + Film Daily p9 Je 29 '38

Review by Joseph M Byr

+ Motion Pict Daily p8 Ag 8 '38

"This, the first of the Roving Reporter series, looks
good for a fan buildup especially in the
neighborhoods of smaller situations. Audience
reaction is expected to be fair."

+ + Phila Exhibitor p154 Jl 1 '38

"Most pertinent fact about this hokish,
hilarious and highly melodramatic film is that
20th-Fox has filled off another series and has
been courageous enough to include it in the
Movie Quiz contest. Astonishing thing is that
the compelling amusement emerges from a
strictly lightweight, implausible story, and
with only Miss Stirling, Morgan
Chandler for grist with other recent
wacky, flip comedy drammim."

+ Variety pI3 S 7 '38
The TOY WIFE. MGM 93-95min Je 10 38


Director: Richard Thorpe.

Music: Edward Ward.

Screen writer: Zoe Akins.

The locale is Old New Orleans about 1850 and the characters are two sisters, French aristocrats, one gay and one straight portrayed by Luise Rainer and the other serious and repressed portrayed by Barbara O'Neil. Luise marries a man who is loved by Barbara and after five years runs away with another man leaving Barbara to take care of her son. The husband and lover duel and the lover is killed. Later Luise is found ill and poor and is brought home to die. Barbara's son, played by Frou Frou by Henri Meil- hae and Ludovic Halévy.

SEE ALSO issue of June 27

MOTION PICTURE REVIEW DIGEST

Music: Edward Ward.

Screen writer: Zoe Akins.

The locale is Old New Orleans about 1850 and the characters are two sisters, French aristocrats, one gay and one straight portrayed by Luise Rainer and the other serious and repressed portrayed by Barbara O'Neil. Luise marries a man who is loved by Barbara and after five years runs away with another man leaving Barbara to take care of her son. The husband and lover duel and the lover is killed. Later Luise is found ill and poor and is brought home to die. Barbara's son, played by Frou Frou by Henri Meil- hae and Ludovic Halévy.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good of kind; Y & C: too mature."

Christian Century p535 Jl 6 38

"[It] will hold your interest. Adults. Am Legion Auxiliary.

"Poignant, well presented social drama. Adults." Calif Cong of Par & Teachers.

"Delightfully sentimental in its emotional appeal is this tragic romance. Though the plot is well-motivated, the narrow social codes presented are a bit outdated and may not carry serious conviction. Mature." New York Professional Women's Clubs.


"The Toy W badge of the '80's."

NY Times p15 Je 24 38

"[It] is a touching weep-drama of the '80's." Newsweek p24 Je 20 38

"M-G-M, Hollywood wonderworks, whose every B has a touch of the colossal, again solicits superlatives with 'The Toy Wife.' All right. At risk of understatement we hail 'The Toy Wife' as the year's biggest bore. . . . We repeat, the 'bore' is Katharine Best.

Stage p49 Jl 31 38

"Miss Luise Rainer's . . . goes all out for a third Academy award this time in the classic role of a belle of New Orleans. Unfortunately for Miss Rainer's aspirations and the entertainment value of this picture, a great deal of cinematic film has run through projection machines since old New Orleans was first presented as the epitome of U. S. historical glamour. Nowadays it does not seem much better than a bore, and all the Hawks, Ewings, Dandridge columns and old plantation dialogue in Hollywood 'The Toy Wife' appears to be trying to corner the market and completely change it.

"Time p38 Je 20 38

Trade Paper Reviews

"Tragic drama of the Southland with particular appeal to women patrons this is slow-moving, but gripping entertainment. Estimate: good for Frontier family, to be sold to women.

"Philia Exhibitor p15 Je 15 38

TROPIC HOLIDAY. Paramount 75min Jl 1 38

Cast: Martha Raye, Bob Burns, Dorothy Lamour, Ray Milland, Binnie Barnes, Tito Guizar, Elvia Birdos.

Director: Theodore Reed.


Original story: Don Hartman. Frank Butler.


A Hollywood scenarist sent to Mexico to write a love story takes along his stenographer. He falls in love with a native girl singer and she falls with a musician. When their relationship ends, a Hollywood star, goes to Mexico to bring him back he refuses to go.

Audience Suitability Ratings

"A: depends on taste; Y & C: probably amusing.

Christian Century p933 Jl 20 38

"Diverting entertainment for the family."

"E Coast Review Committee.

"Fox W Coast Bul Je 25 38
TROPIC HOLIDAY—Continued

"Entertainment and relaxation are afforded by this boy-meets-girl musical comedy. Clever, cheerful, and a treat for all. Martha Raye is much toned down but exceedingly funny in her attempted bull fight. A matter of choice for adults and family." Calif Cong of Far & Teachers

"The earnest efforts of a popular cast cannot save this mediocre musical. The story is inconstant, the continuity is too loosely-knit to hold the interest and the pace is jerky. Family." Calif Film Council of Women's Clubs

"Good. Mature-family." DAR

"Beautiful Mexican background, lovely music and dancing and the excellent work of an impressive young cast give high entertainment to this lavishly produced picture. Family." Gen Fed of Women's Clubs (W Coast)

"Beautiful scenery, good comedy, and lovely music and dancing revolve about an inconsequential story. Family." Nat Council of Jewish Women

"Highlighted by some very good comedy. Un- even effects. Family." Nat Soc of New England Women's Clubs

"There is too much frothy Latin love making and the emotional secretary (Martha Raye) gives a hodyenish performance, too overdone to be amusing. Mediocre. Variety." S Calif Council of Fed Church Women

"Anyone who likes the performers in this pic- ture will enjoy this one; those going through their fun-making antics. Adolescents: matter of taste: children: little interest. Family." Women's Club, Los Angeles

— + Fox W Coast Bul JI 2 '38

"General patronage." Nat Legion of Decency Je 16 '38

"A & Y: entertaining; C; possible." + Parents' M p48 Ag '38

"Family." Wkyd Guide Je 11 '38

Newspaper and Magazine Reviews

"A foolish fable about a scenario writer and a girl (Martha Raye) slow paced and dull. Adults and young people." — Christian Science Monitor pl5 JI 9 '38

"Paramount's 'Tropic Holiday' in Mexico is not as bad as one might expect. Of course it's not the Mexico of 'The Wave.' It's rather a Hold Holiday. Picture is saved, however, by the good musical score by the Mexican composer, Augustin Lara, some pleasant songs of which are sung by Martha Raye and Bob Burns, which is subbed and much better than usual, and several fine shots of clouds and seascape." Philip Hartung

— + Commonweal p32Jl 15 '38

"It's a pleasantly fantastic celluloid adolescent aphrodisiac. ... The story creeps with age, but the songs are deep moanin' and low, the marimba music quick and catchy, the gags funny, Burn's philosophical asides generally amusing, and one scene (with Miss Raye essaying the role of bullfighter) riotously comical." + Cue p10 JI 9 '38

"From a production standpoint 'Tropic Holiday' is an unusual musical. It is a pageant of visual and aural treasures ... the story, I warn, is very slight. ... Whether the visual and aural beauty of the production will outweigh the lack of firmness in story stuff is dependent on the spectator's personal equation." Bert Harlen + Hollywood Spec p9 JI 9 '38

"There is a passage in 'Tropic Holiday' in which Martha Raye turns matador and has a series of slapstick encounters with a bull. It is humorous to the great store, but it is a sequence relief in this latest Paramount musical pot- pourri. For most of the time the show is sim- ple and unpretentious. It draws in part of its Mexican background to give some slight fillip to a somewhat weak story but it is my opinion that only Hollywood Mexicans would recognize the atmosphere or doings." Howard Barnes + Herald Tribune pl4 Je 30 '38

"The lighter zones are few and far between, interminably spaced by the trying romantics of Miss Lamour and Mr. Milland, unreliably interrupted by Le Roy Prinz's notion of fiesta frivolities. Of course, some merit in it. ... But the story, reduced to its bones is bleached and witless, too spindling to merit summary here." F. S. Nugent

— + N Y Times p21 Je 30 '38

"This Miss Raye of the cinema, Miss Martha Raye, makes a large public and it may enjoy the spectacle she makes as a bull-fighter, but others will sneeze, I fear, throughout 'Tropic Holiday' day. But it is, of course, one of the season's offerings." John Mosher

New Yorker p07 JI 9 '38

"Music-lovers will find the Mexican score, by Augustin Lara, refreshing and charming, especially when sung by Elvira Rios, or Tito Guizar. For the rest of the world: nothing." Stage p102 Ag '38

Time p43 JI 11 '38

Trade Paper Reviews

"The downing of popular Bob Burns, and Martha Raye, in a few laugh-garnering sequences, the interpolation of several delight- ful Mexican musical novelty numbers and the valiant efforts of a competent and hard-working cast to squeeze the maximum of entertainment from the inadequate material with which it is faced, make 'Tropic Holiday' a generally dull comedy. The picture will probably do little more than just get by with aver- age audience appreciation." + Boxoffice p25 JI 2 '38

"An above average musical which will meet with favorable reception generally." + Film Curb p8 JI 2 '38

"There young people should enjoy this im- mensely. It has the Lamour-Raye love angle again, the antics of Bob Burns, Martha Raye to raise plenty laughs. In addition it has been given production." + Phila Exhibitor pl54 JI 1 '38

"'Tropic Holiday' is a hokey comedy with music which has some good points but on the whole has got what the boxoffice presently require. Its chances are not bright, but the line, including Bob Burns, Martha Raye, Dorothy Lamour, Ray Milland, Elinor Barnes and Tito Guizar, should protect it from dro- pping under current house levels." + + Variety plb JI 6 '38

"'Tropic Holiday' [is] distinguished for its comedy. It has in addition plenty of entertainment and a musical which is partly pop- ularizing and action, variety of gag humor, novelty of presentation and appealing romance. On name we are confident of success, pull is b.y." + Variety (Hollywood) p4 Je 22 '38

UNDER WESTERN STARS


Director: Joe Kane


Music director: Alberto Colombo

Screen writers: Dorrell McGowan. Stuart McGowan. Betty Burbridge

A Western melodrama with a musical back- ground.

SEE ALSO issue of June 27

Newspaper and Magazine Reviews

"Whether we are not yet to finally enjoy the hell-bent-for-leather horse operas, commonly known as Westerns, you will certainly like this 'Under Western Stars.' The production is excellent, the story vastly appealing, the plot complications quite unexpected and the playing in the 'brackets', Jesse Zunser

+ Cue p10 Je 25 '38
MOTION PICTURE REVIEW DIGEST

VALLEY OF THE GIANTS. Warner 75min S 17 '38

Cast: Wayne Morris, Claire Trevor, Frank McHugh, Alan Hale, Donald Crisp, Charles Bickford, Jack La Rue. John Litel

Director: William Keighley

Screen writers: Seton I. Miller, Michael Fesseler

Filmed in 1919 with Wallace Reid as star and filmed in Technicolor several years ago. Based on the novel of the same title by Peter B. Kyne. An old-fashioned outdoor thriller in which early timber barons hoped to get rich quick by ruthlessly chopping down the giant redwoods and leaving only a wasteland of brush and stumps. How they were foiled by the homesteaders makes up the story.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency Ag 25 '38

Newspaper and Magazine Reviews

"Valley of the Giants' with its tough fights, gambling joints, dynamiting of dams, and trains running off, is much in the manner of the old cinema. Miss Trevor's blond beauty, Mr. McHugh's shrewd Old West manner, and the Technicolor redwoods do very well in Technicolor." P. T. Hartung

Commonweal p534 S 16 '38

"Peter B. Kyne did a fine thing when he wrote a novel in behalf of California's giant redwoods, which might have disappeared. Warner Brothers also are to be commended for producing a film intended to recreate history. As entertainment 'Valley of the Giants' is a showy show, wrapped in ever-improving Technicolor, but as a spokesman of history it is disappointing. The action scenes, of which there are many, are staged with a color and sweep that is occasionally forceful but which too often conforms tentatively to the requirements of Technicolor and the acting is too subservient to the director's will to be of much help." R. W. Dana

+ N Y Herald Tribune p8 S 10 '38

"Everything that ever went to make the old outdoor melodramas potent has been cramped by Warner Brothers, as if they had thought they were required to make a Technicolor film. It is a rip-snorting, slickyflashback to the days of the strong and silent 'thillers,' which only be-trays the studio's long-time interest in the production, sound and Technicolor. . . . No one can say that Warner Brothers have advanced the art of the cinematic or the valley of the cedrus, but they have very definitely achieved an exciting and masterful triumph of brawn over brain." Bosley Crowther

+ N Y Times p20 S 10 '38

"It is rather difficult to find much of anything to be elated about in 'Valley of the Giants,' except possibly the timber. . . . The mortals, male and female . . . are somewhat trivial as they scurry about in the shadows of the great trees. In spite of all the excitement, though, I think it's just the scenery that counts." John Mosher

Trade Paper Reviews

"Blood-and-thunder melodrama in a setting as beautiful as Technicolor has brought to the screen this picture as one of the best of its kind. According to James Edward Grant, the melodrama has copious draughts of just what it takes to spell box-office success." Daily Variety p8 S 12 '38

Reviewed by G. S. Arronson

+ Motion Pict Daily p9 S 12 '38

"It emerges as an important boxoffice attraction. According to James Edward Grant, 'Valley of the Giants' is a yarn which contains nearly all the proven surefire elements of the successful outdoor picture. It possesses the color and inspiration and inspiring appeal. . . . Characters of the novel are from familiar patterns, until it is remembered that the Kyne story was one of the film pioneers of its type."

+ Variety p22 Ag 17 '38

W

WE'RE GOING TO BE RICH. 20th centURY-Fox 78min J1 S 8 '38


Director: Monty Banks


Screen writers: James Edward Grant

Screen writers: Sam Heilman. Rohama Siegel

Filmed in England. The tale concerns a shiftless dreamer portrayed by Victor McLaglen and his vaudeville actress wife, Gracie Fields. The action opens in Australia, then shifts to South Africa in the boom days of the early eighties. A dance hall proprietor tries to win Miss Fields from her husband but she finally decides that she would rather wander with her ne'er-do-well husband.

Audience Suitability Ratings

"A: novel; Y: better not; C: no."

Christian Century p975 Ag 10 '38

"Characterizations and direction are excellent, but the film as a whole is only average entertainment."

"This social drama etches three strong characters in such a way that a sense of justice is stimulated in the viewer's strong humanitarian plantings for the woman as played by Gracie Fields. By her will-power and integrity she not only kept herself unfiddled but raised the others with her. Good photography and exceptionally well-done costumes added greatly to the enjoyment and sense of reality in the picture." Calif Cong of Par & Teachers
WE'RE GOING TO BE RICH—Continued

"Realistically produced and most ably directed, it is filled with humor, pathos, and drama. Nature," Gen Fed of Women's Clubs (W Coast)

"Mature," Nat Council of Jewish Women

"Interesting, novel melodrama with good impersonations and singing by Gracie Fields. Adults." Nat Soc of New England Women

"A vivid story, well acted, and paid considerable credit to the world, and England's most popular star, is introduced on the American screen in this drama... The production is good, but Gracie Fields in the eyes of the average American, but expels a certain ability to portray a crude type. The music, as supplied by Jude, is very popular. Too many wild fist fighting scenes, create a very trying atmosphere, although realistic in action. Drinking scenes in evidence. Mature." S Calif Council of Fed Church Women

"Fox W Coast Bul Jl 2 '38

"Adults."

Nat Legion of Decency Je 30 '38

"A: good; Y: possible; C: little interest."

"Mordaunt Hall

Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"Gracie Fields, England's amazingly popular performer, makes her American screen debut in a British-made production. Several of her lines are credited to an audience's evident enjoyment yesterday of this British comedy... Will undoubtedly score over here... There is such great enthusiasm for her pictures in her native land and also in the British colonies, that the receipts from rentals to theaters in those parts of the world will amply reward the Hollywood concern. And, if, as seems probable, these offerings are welcome in this country, the producers' coffers will be overflowing. Miss Fields is... a born entertainer who sings charmingly."

"Boston Transcript p5 Ag 6 '38

"Adults... pure young people."

Christian Science Monitor p15 Ag 6 '38

"It isn't difficult to understand Gracie Fields' amazing popularity in England after one sees 'We're Going To Be Rich.' Although she's not beautiful, the girl sings exceptionally well and has character... It tells an entertaining and vigorous story... P. T. Hartung

"Commonweal p351 Jl 22 '38

"It is a lively, well-played, vastly interesting and amusing comedy, but it under the heading of definitely recommended film entertainment. Fine support is given Miss Fields by Victor McLaglen and Charles Peck."

"Jesse Zunser

"Cue p12 Jl 16 '38

"The story is very familiar and Gracie is quite restrained, but on the whole it's a good, virile picture."

"Film Wkly p23 My 14 '38

"A good picture for neighborhood houses with a leisurely clientele... There's nothing stuffy or ambling about the piece... The musical items will appeal to the genteel, those polite souls with just enough strength to toter around the corner to the local Odeon," John Mosher

"New York" p11 Jl 30 '38

"The chief virtue of 'We're Going To Be Rich' is that it allows the 'Lancashire Lass' [Gracie Fields] to be herself. In addition, it gives Victor McLaglen the most satisfying story role in a long time. Excellently played against a fresh background of the African gold rush, it turns out to be a funny, good-natured fun."

"Newsweek p25 Jl 18 '38

"'We're Going To Be Rich,' Gracie Fields' first screen success over here, establishes her as the most refreshing comedy personality to hit the American screen since the pre-Breen Morals. It is the girl of other Fields. We can't wait for her next picture... Thanks, England, for letting us share 'Your Gracie.'"

"Time p20 Jl 18 '38

"An uproarious, rough and tumble comedy, it displays its star, Gracie Fields, as one of the most masterful entertainers there is. It is sad that in falling to recognize her long ago, Hollywood had been guilty of serious nonfeasance... Director Monte Banks and a heterogeneous cast of minor actors have imparted energy, humor and color to a riotous flow of incident. 'We're Going To Be Rich,' however, is made really tops by the performance of Miss Fields and the matinee idol, Charles Starrett."

"Trade Paper Reviews

"A gay, colorful costume comedy, rich in humor, 'We're Going To Be Rich' introduces Gracie Fields, darling of the English music halls. On the basis of last night's performance, it should not be difficult for Miss Fields, this popular comedienne, to earn the hearty approval of American audiences. She is happily surrounded by an excellent cast." + Boxoffice p11 Jl 9 '38

"England's premier comedienne, Gracie Fields, has been outfitted with a richly amusing vehicle for her introduction to the American public and this grand entertainer takes full advantage of the story's extraordinary comic values."

"Film Curb p10 Jl 9 '38

"Something in the way of a novelty for American audiences, this British-made production... The brawling, fighting atmosphere is grandly achieved and the picture is filled with life and color... The comedy with the comedy work of the famous Gracie may be disappointed in that her efforts are considerable. The screen material had to be avoided for American audiences, but nevertheless, she never be able to her Lancashire dialect." + Film Daily p6 Jl 7 '38

Reviewed by C. S. Aaronson

"Pic Daily Jl 18 '38

" Banks, who is familiar with American technique, directed, with Sam Engel going to England as an associate producer—but this still emerges as an English picture. It has a Hollywood production; lavish, expertly done, rowdy action, comedy, music, American expatriates (Donley, McLaglen). But it has an extremely English heroine, supporting cast, some accents difficult for a domestic audience to comprehend. It may be successful in many city class spots, with proper support."

"Philabilder p155 Jl 1 '38

"'mTopical songs and ballads as only Gracie Fields can sing them, and superb acting by Victor McLaglen, with a strong supporting cast headed by Brian Donlevy, fail to lift this British-made comedy to the plane necessary for American audience appreciation. There's nothing radically wrong with the picture, except, perhaps, its old-fashioned atmosphere, but there's something lacking in that north-while fare for consumption on this side."

" Variety (Hollywood) p3 Jl 25 '38

WEST OF CHEYENNE. Columbia 51-53min Je 30 '38


Director: Sam Nelson

Music: Bob Nolan

Music director: Morris Stoloff

Screen writer: Ed Earl Repp

A western melodrama.

"Trade Paper Reviews

"Somewhat stilted in its approach and execution, this Western nevertheless accomplishes its purpose in providing satisfactory Saturday matinee fare. Production is good, with a minimum of loose strings, while the necessary ingredients for abolition of range terrorism and cowboys being good citizens are valid."

"Boxoffice p21 S 10 '38

"Rates up front among current crop of Westerns."

"Arizona Ag 25 '38

"Lots of action, lots of pretty girls, lots of exciting situations."

+ Film Daily p8 S 2 '38
“Theatre audience manifested enjoyment of the action, although the several songs were not so vociferously received. Estimate: okay Starrett.”

+ — Phila Exhibitor p161 JI 15 '38

“Chief difference from other Westerns is that ‘West of Cheyenne’ is dotted with music and trim western fancy work. One of the Pioneers, radio singing crew… Film is dual fodder, and may satisfy some ouths opera addicts… A fairly interesting setting woven by ED Earl Heppe, though his dialogue is decidedly weak, neither fitting the occasion nor helping the action. Part of this story fabrication over a familiar ground is lost through stilted acting. Direction is hit and miss.”

+ Variety p12 Ag 21 '38

WESTERN TRAILS. Universal 57min Je 3 '38

Director: George Waggner
Screen writer: Norton S. Parker
A western melodrama with songs.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Je 16 '38

“Juvenile.”

Wky Guide Je 11 '38

Trade Paper Reviews

“This is a breezy Western that should please. The outdoor shots are easy on the eyes and Bob Baker’s yodeling is easy on the ears. The pictures goes into more plot detail than the average boots-and-saddle drama and, as a result, a faint veins of plausibility runs through the proceedings to heighten the action.”

+ Boxoffice p11 JI 9 '38

“While Bob Baker receives top billing in this rather routine Western (where story is even more thin, inconsequential than usual) it is really the dog Wimpy, assisted by the horse Apache, that should have the stellar position.”

+ Phila Exhibitor p155 JI 1 '38

“Best part of this film is Bob Baker’s cowboy singing of standard plains songs, which relieve an otherwise mediocre Westerner. Formula makes it a standard gumshay affair.”

+ Variety p12 Je 29 '38

WHEN WERE YOU BORN? Warner 65min Je 18 '38

Cast: Margaret Lindsay, Anna May Wong. Lola Lane. Anthony Averill, James Stephenson. Maurice Case
Director: William McGann
Original story: Manley Hall
Screen writer: Anthony Coldeway
A mystery story in which murderers are uncovered by the use of astrology.

SEE ALSO issue of June 27

Audience Suitability Ratings

“The plot is so patently impossible that the whole production is rendered ridiculous. Direction and acting, except in the case of Anna May Wong, are uninspirited. Adults and young people.”

E Coast Preview Committee

Fox W Coast Bul Je 25 '38

“Worth seeing if you like mysteries. Too exciting for young children.”

Calif Cong of Par & Teachers

“A sincere effort is made to present the construction uses of astrology rather than as a ratchet, made objectionable by charlatans.”

DAR

“Entertaining because of originality and interesting deductions.”

Gen Fed of Business & Professional Women’s Clubs

“Interesting only because different. Mature.”

Calif Fed of Women’s Clubs (W Coast)

“This above-the-average murder mystery is entertaining. Mature.”

Nat Council of Jewish Women

“Well worked out plot and informative review of an ancient belief. Family.”

S Calif Council of Fed Church Women

“Settings and photography are pleasing, but dialogue and the solution of the mystery are rather elementary. A class for children, poor for adults.”

Women’s Univ Club, Los Angeles

- Parents” M p16 Ag '38

NEWSPAPER AND MAGAZINE REVIEWS

“Adults and young people.”

Screen Science Monitor p15 JI 16 '38

“Anna May Wong preserves her mask-like face and immobility, but she talks and talks more. This picture has not the same exotic and fascinating beauty as the picture of which this is a part, ‘West of Cheyenne.’ The picture is not a mystery yarn, but a mystery yarn picture. It contains too much astrology, which I do not understand, and too little of the worldly things I do understand. It must be left to the box-office to determine the wisdom or lack of it in the selection of such an estrus theme for what is designed as a piece of entertainment for universal consumption.”

Hollywood Spec p7 Je 25 '38

Newsweek p24 Je 29 '38

Time p29 Je 29 '38

Trade Paper Reviews

“While experiments are an important phase of film development, this is an unhappy one. An over-emphasized and long-winded discourse on astrology is made the springboard for an ordinary murder mystery yarn, with the net result an ordinary murder mystery yarn with the astrology added on to it. It may be the left to the box-office to determine the wisdom or lack of it in the selection of such an estrus theme for what is designed as a piece of entertainment for universal consumption.”

Boxoffice p25 Je 18 '38

“With an increasingly large percentage of the population consulting the stars to guide their destinies, the picture is highly exploitable and will be a great hit; will concentrate on this angle to attract out-of-the ordinary patrons. Strong cast names are lacking, the story itself falls flat. The suspense and the finale is reached without clearing up the many loose ends.”

Film Curb p5 Je 15 '38

“A slightly unusual picture, this is unusual in departure from form, in appeal to one audience category. The appealing is made up of enough suspense as murder mystery to satisfy most average audiences. Estimate: good dueller.”

In ‘When a Woman Loves’ box 1938

“Intense and strictly an exploitation picture, and its fate amongst the duals, of not much consequence at best, will depend a great deal on how many believers in astrological portents may be reached by the Warners publicising campaign and exhibitors’ ingenuity.”

Variety (Hollywood) p3 Je 16 '38

WHILE NEW YORK SLEEPS. 20th century-Fox 63min D 16 '38

Cast: Michael Whalen, Jean Rogers, Chick Chandler, Robert Kellard, Joan Woodbury. Harvey Sabiner, Marc Lawrence, Sidney Blackmer
Director: H. Bruce Humberstone
Dance directors: Nick Castle. Geneva Sawyer
Music: Sidney Clare, Arthur Johnson
Music director: Samuel Kaylin
Original story: Frank Fenton, Lynn Root
Screen writers: Frances Hyland. Albert Ray

Second of the Roving Reporter Series. Two reporters are plunged into a murder mystery hunt while on vacation.
WHILE NEW YORK SLEEPS—Cont.

Newspaper and Magazine Reviews

"[It] should have been made into one of the most entertaining little pictures of the season if Bruce Humberstone had made a better job of it. As it is, seeing many faults in a picture, it sets me wondering how a director can commit them and how a producer can allow them to pass. After viewing this one, those who are above the mental stature of morons probably will feel disinclined to take another chance at a picture house until the memory of it fades out.

— Hollywood Spec p13 S 3 '38

Trade Paper Reviews

"[It] hits a satisfactory stride and provides entertainment to carry its own weight on most programs.

Reviewed by Roscoe Williams

+ Motion Pict Daily p17 S 9 '38

"[It] comes through swinging as a choice piece of entertainment for the average taste. It should make a steady customer for these action melodramas of everyone who sees this release and promises to clinch a brand of repeater which may be banked on if the present standard is maintained.

+ Variety (Hollywood) p8 Ag 20 '38

WHIRLWIND HORSEMAN. Grand national 58min Jl 2 '38

Cast: Ken Maynard, Joan Barclay, Bill Griffith. Kenneth Harlan

Director: Robert Hill

Orchestra: Fannie Yarker

A western melodrama.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency Je 16 '38

Trade Paper Reviews

"A satisfactory Ken Maynard which should please the Western fans. Events keep moving at a nicely accelerated clip, enabling Maynard to go through his repertoire of stunts in a capable manner."

+ Boxoffice p11 Jl 9 '38

"The youngsters, who will derive the most pleasure from this routine Western, will overlook many of the story's incredulities but the average audience may find many of the situations more laughable than exciting, as was intended."

+ Film Curb p7 Jl 9 '38

"With action, plenty of shooting, hard riding from the very start (with most of the picture without a musical score), this should be right down the alley."

+ Phila Exhibitor p133 My 15 '38

"Ken Maynard as the principal figure in this Westerner leads an even more charmed life than most cactus kids of the cacti. While not off the beaten path, productionally it's adequate."

+ Variety p15 Jl 6 '38

WHITE BANNERS. Warner 90min Jl 25 '38

Cast: Claude Rains, Fay Bainter, Jackie Cooper, Bonita Granville, Henry O'Neill, Kay Johnson, James Stephenson

Director: Edmund Goulding

Music: Max Steiner

Screen writers: Leonore Coffee, Cameron Rogers, Abem Finkel

Based on the original title by Lloyd C. Douglas. The tale concerns a mother who discovers her son after years of separation. Setting the road to uselessness, helps him in trouble and then departs from his life without revealing their relationship.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: very good; V: good but mature; C: no."

Christian Century p355 JI 6 '38

"Mature family." Am Legion Auxiliary

"Especially pleasing is this simple story of intimate human relations, told simply, yet compellingly through an excellent cast. Excellent entertainment for mature family." CGC of Par & Teachers

"Excellent program and beautifully acted, this interesting social drama gives rare opportunity to an excellent cast. Mature." Nat Council of Jewish Women


"A vital and absorbing presentation, Excellent entertainment for family. Highly recommended for Church groups." S Calif Council of Fed Church Women

+ Fox W Coast Bul Je 11 '38

"General patronage."

Nat Legion of Decency Je 16 '38

"A & B: excellent; C: mature."

+ Parents' M p16 Ag '38

"Family."

Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"Sentimental inspirational drama which takes on a cinematic life through the performances of its principal characters. Adults and young people."

+ Christian Science Monitor p15 Je 25 '38

"Warner Brothers seem certain to make money on their new opus, 'White Banners.' Scene after scene fills one's eyes with tears. In fact, the eyes are filled with tears so often during this picture that they have a difficult time seeing what is being put over—perhaps it is just as well. Every trick to play on the emotions is tried. Packed with platitudes and homely scenes, 'White Banners' will get you if you don't watch out."

P. T. Hartung

Pictorial Review p207 Jl 1 '38

"The theme is familiar. But the writing of it, and the playing of it, is restrained and intelligent, with a minimum of glycerine and a maximum of sound common sense. As such, it is definitely one of the more worth while among the less spectacular films in town—an excellent example of a small budget film doing a thorough Class A picture job."

Jesse Zinsser

+ P Rita Je 25 '38

"Such comforting philosophy might charm us more in better times." (2½ stars) Ruth Waterbury

Liberty p34 Je 25 '38

"In 'White Banners' you will learn how really magnificent an actress Fay Bainter is. Without her remarkable and eloquent portrayal of a greatly posternor part, this latest adaptation of a Lloyd C. Douglas morality fable would prove even sorrler than it seems... She carries out a memorable performance in a show which I, for one, cannot too quickly forget. From any film standpoint, 'White Banners' is extremely bad. For significant action, it substitutes extended conversation interludes." Howard Barnes

+ N Y Herald Tribune p14 Je 25 '38

"The mood of the piece is quiet, restful and sincere. Mr. Rains' expression of Douglas' preachment strips it of whatever sententiousness it might have had—and we've no doubt it has had considerable—and there is just enough levelling of humor to keep the sermon entertaining. 'White Banners' is practically sedative."

F. S. Nugent

+ N Y Times p27 Je 23 '38

"This is a morality, full of weird surprises, with Fay Bainter in that delightful, choice Fay Bainter, as the peculiar victim." John Mosher

New Yorker p59 Je 25 '38

"With White Banners [a] charming and whimsical picture. It is Fay Bainter's picture. When this wistful Broadway veteran went to Hollywood, she dropped starlet status. Whether she likes it or not, after this performance she is on the way to star billing. Rains likewise shines in an excellent character role and Jackie Cooper performs competently. All in
all, they have turned out a satisfying little film—plentifully sprinkled with holun, but holding easy to take.

+ Newsweek p23 Je 26 '38

"As smug a bit of turn-the-other-cheek hokum as I've seen," wrote Gail Parks in his review of a play, yet performed so palatably and presented so unpretentiously that it is a lesson in how to sermonize on the new issues.

Stage p102 Ar '38

"Neatly produced by Hal B. Wallis, earnestly directed by Edmund Goulding, handsomely performed by Hudnut chosen cast, 'White Banners' thus turns out to be a smooth, ennobling film which should surprise and gratify those who look for sermons in shows and books on double bills."

+ Time p26 Je 27 '38

Trade Paper Reviews

"Audience reaction was very good. Estimate: top line feature, can ride along in many spots."

+ + Phila Exhibitor p147 Je 15 '38

WIVES UNDER SUSPICION. Universal 68-75min Je 3 '38

Cast: Warren William, Gail Patrick, Constance Moore, William Lundigan, Ralph Morgan

Director: James Whale
Music director: Charles Previn
Screen writer: Myles Connolly

Based on the same title by Ladislaus Fodor, Warren William, a prosecuting attorney, has made a name for himself as a leader in obtaining convictions. He prosecutes a college professor who in a fit of jealous rage has killed his wife and then discovers to his horror that he himself was on the point of shooting his wife under similar circumstances. Thus he realizes human frailty and aids the college professor. This is a remake of "A Kiss Before a Mirror."

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: fairly interesting; Y: unsuitable; C: no."

- - Christian Century p55 Jl 6 '38

"Whether or not one is in sympathy with the "unwritten law" the subject is an unpleasant one. Adolescents, 12-16: unsuitable; children, 8-12: no.

Motion Pict R p9 Jl '38

"Adults."

Nat Legion of Decency Je 9 '38

"A: fair; Y & C: unsuitable."

+ + Christian Century p83 Jl '38

Newspaper and Magazine Reviews

"Although one of its later episodes might have been set forth more convincingly, it is nevertheless endowed with the spark of originality. . . It is beautifully photographed and James Whale's direction is another point in its favor."

Morn Sun Drk

"Adults."

Boston Transcript p5 Jl 9 '38

"Adults."

Christian Science Monitor p15 Jl 9 '38

"A hilarious bit by Lillian Ya-bo gets completely stuck in all this." (2 stars) Ruth Waterbury

Liberty p54 Jl 16 '38

"With the help of the melodrama directors' friends, Bach, Beethoven and Brahms and a few others, James Whale has made this tale reasonably effective. Dialogue sounds much too funny in the担 states of these kind of emotion and the musicians are frequently called upon."

+ + N Y Herald Tribune p14 Jl 1 '38

"It differs little from previous versions. The parallel between the Court and the Passion Play. Warren is prosecuting with so much unnecessary vigor and the one he is very nearly led to commit himself. His sudden suspension of Gall is just a little bit too pat in all departments."

B. C. Crisler

+ N Y Times p22 Jl 2 '38

Reviewed by John Mosher

New Yorker p37 Jl 9 '38

Trade Paper Reviews

Motion Pict Daily p5 Je 23 '38

"They had a good theme here, but handicapped by a melodramatic cast, a few plot factors which make it a fair dueller. Estimate: top dueller in smaller houses."

+ + Phila Exhibitor p147 Je 15 '37

WOMAN AGAINST WOMAN. MGM 60min Je 24 '38

Cast: Herbert Marshall, Virginia Bruce, Florence Layton, Janet Beecher, Marjorie Rambeau

Director: Robert B. Sinclair
Screen writer: Edward Chodorov

Based on the novel, Enemy Territory, by Margaret Cukin Banning. A tale of domestic difficulties in which Herbert Marshall divorces Marie, who is uncovered and Marshall ceases being patient with his ex-wife and devotes himself to Virginia.

Audience Suitability Ratings

"A: fair of kind; Y: mature; C: no."

- - Christian Century p83 Jl 12 '38

"Excellent performance by well chosen cast. Adults."

Am Legion Auxiliary

"Smoothly directed, well-mounted social drama of commendable because of the emotionally-controlled manner in which a social problem is handled—well motivated in working toward an acceptable standard of conduct. Adult."

Calif Fed of Business and Professional Women's Clubs

"Well taken in nature." DAR

"A highly entertaining social drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women


"Due to good casting and superior production values, it appears less like a sermon than it really is . . . In spite of a great deal of talk the picture provides no panaceas for second wives but it serves as a warning to women who marry without taking into account that a divorce does not always cut a man loose from his first wife's apron strings. Adolescents, 12-16 & children, 8-12: no."

Motion Pict R p9 Jl 3 '38

"Adults."

Nat Legion of Decency Je 23 '38

"A: good; Y: mature; C: no interest."

- - Parents' M p18 Ag 38

"Mature. Well acted and directed."

Wkly Guide Je 18 '38

Newspaper and Magazine Reviews

"It is an intelligent study of the question, well acted though somewhat wordy of script. Adults."

Christian Science Monitor p15 Jl 25 '38

"In its fashion it is bright, amusing, entertaining but much more than that is not immediately obvious."

- - Cue p9 Ag 27 '38

"A human problem dealt with intelligently and quietly. No emotional sensations: Just fine acting and natural, restrained treatment. Worth seeing."

+ + Film Wkly p21 Jl 25 '38
WOMAN AGAINST WOMAN—Continued

"They make onea like this and then wonder what is the matter with the box-office....'Woman Against Woman' still will do nothing to lighten it. Box-office doom. It is not interesting...It lacks the action audiences look for on the screen, has no gripping scene to relieve its extreme pomposity. Women's good, is confined strictly within its own borders."

— Hollywood Spec p8 Je 25 '38

This picture is as female as a maternity ward and quite as full of soft 'soap.' It is, as a production, neither big nor expensive with stellar names. But so true is its story and accurate its portrayal of very general but highly different types of women—the subtle woman, the honest feminine adventurer—that we believe it will interest you more than many a film of twice its cost. (3 stars)

Liberty p17 Jl 30 '38

"Margaret CULKIN BANNING's magazine story, from which the new film stems, may have been a tasty dish for love-starved matrons and small-town thinking circles, but as entertainment for sophisticated filmgoers it is embarrassing. In short, 'Woman Against Woman' tells nothing new, and tells it with a minimum of redeeming splendor."

R. W. Dana

— N Y Herald Tribune p10 Ag 23 '38

Reviewed by John Mosher

— New Yorker p52 S 3 '38

Trade Paper Reviews

"Smartly-written, speedily-paced society tri- angle drama...Sparkling dialogue and interest-commanding situations flow with the smoothness of a streamlined train and the picture should succeed well with socialites and, quite generally, with the public."

— Boxoffice p69 Je 25 '38

"Down-to-earth drama of domestic difficulties splendidly handled. Dialogue is grand. The show is one which women especially should like, and nice money returns should be realized."

— Film Daily p1 Je 18 '38

"A conventional program, this is strictly for the women. In an upper clays neighborhood houses, it may serve as a single feature, but generally speaking, it is a dualler."

— N Y Exhibitor p32 Jl 1 '38

"This is a well directed and intelligently acted comedy-drama about marriage. Various angles are used, but the scenes have been done innumerable times on stage and screen. Because it is beautifully played by Herbert Marshall, Mary Astor and other members of the cast, it will be well spoken of and satisfactory at the boxoffice."

— Variety p14 Je 22 '38

"Silken smooth, suave drama of domestic problems involved in divorce and re-marriage, 'Woman Against Woman,' will be considered highly satisfactory entertainment for the lim- ousine trade, will appeal especially to women and should do moderately good business."

— Variety (Hollywood) p3 Je 15 '38

When he finds out he returns to the gang and tries to rob a department store which has employed him. Sylvia finds out, tells the store owner and they stop the holdup. In the end, the birth of her child brings about a rec- onciliation.

SEE ALSO issue of June 27

Audience Suitability Ratings

"A: almost completely

B: very

C: reasonably

D: moderately

E: no

"A:

+ Christian Century p189 Je 22 '38

"A: Creative Digest story of unusual in- terest. Mature." Am Legion Auxiliary

"It has good cast and production, Mature." Calif Conz of Par & Teachers

"The constantly shifting mood and the many inconsistencies make this picture confusing and unreal. The acting is excellent, but ineffective because of the confusing situations and nature."

— Calif Fed of Business & Professional Women's Clubs

"The picture, tense, even harsh at times, be- gins slowly and is somewhat uneven. Mature." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Council of Jewish Women


"Well constructed and problems tense and dramatic, but relieved by a happy and satisfying ending. Mature." S Calif Council of Jewish Women

— Fox W Coast Bul Je 18 '38

"An incredible story, the direction combines realism, humor, and sentimentality into a distasteful whole. Strangely, the acting of Miss Sidney and Mr. Raft is sincere enough to hold a measure of interest throughout the adolescents. 12-16: impossible; children, 8-12: no."

— Motion Pict R p9 Jl 31 '38

"A: medium; Y & C: unsatisfactory."

— Parents M p48 Ag 23 '38

Newspaper and Magazine Reviews

"Kiddies, what they were up to when they made this we will never guess. The cast, notably the co-stars, Barton MacLane, and Harry Carey, are accused of performing honest performances by the plot before it throws them." (3 stars) Ruth Waterbury

Liberty p54 Jl 9 '38

"It's a crazy quilt of incident and a melting- pot of moods. There is no one portion, no one performance uninterrupted long enough to achieve any single effect. Sylvia Sidney and George Raft, both reciting out of the sides of their mouths, deserve the sympathy for their assignments but none for their behavior." Katharine Best

— Stage p30 Jl 31 '38

Trade Paper Reviews

"Because of its treatment, 'You and Me' will create plenty favorable word of mouth comment. Production should prove popular with a broad audience. Estimate: top line offering; can be sold for profit."

— Phila Exhibitor p145 Je 15 '38

YOU CAN'T TAKE IT WITH YOU.

Youth

Cast: Sylvia Sidney, George Raft. Robert Cummings. Barton MacLane. Harry Carey Director: Fritz Lang

Music: Cole Porter. Kurt Weill

Music directors: Boris Morros. Phil Bouteille

Original story: Norman Krasna

Screen writer: Virginia Van Upp

A prison picture with paralyzed convicts as the leads. "Mississippi," Mischa Auer, as the de- vil, with knowing that she too has a prison record.

Y

YOU AND ME. Paramount 90min Je 3 '38

Cast: Sylvia Sidney, George Raft. Robert Cummings. Barton MacLane. Harry Carey

Director: Fritz Lang

Music: Cole Porter. Kurt Weill

Music directors: Boris Morros. Phil Bouteille

Original story: Norman Krasna

Screen writer: Virginia Van Upp

Based on the play of the same title by George S. Kaufman and Moss Hart. The plot concerns the rich young man in love with a smart girl, member of a slightly mad family. Barrymore, the grandfather stopped work thirty-five years ago to release. Springavin has been writing plays because a typewriter was delivered to the house by mistake eight years ago; Samuel S. Hinds experiments with fireworks which explode; Ann Miller studies dancing with a vivacious Miss_Edit. Mischa Auer, as the devil, with knowing that she too has a prison record.
**MOTION PICTURE REVIEW DIGEST**

**Audience Suitability Ratings**


"FAR

+ + Fox W Coast Bul S 3 '38

"General patronage."

Nat Legion of Decency S 8 '38

"Family. Outstanding. It has a sturdier outline and a far greater depth than the play, and the cast is ideal. Recommended for church use.

+ + Wky Guide S 10 '38

Newspaper and Magazine Reviews

"It is pleasantly human and real—an entirely satisfied comedy." — F. T. southwest

+ + + Commonweal p34 S 16 '38

"The fact is, the picture is better than the play. It's grand fun, guaranteed to please." — Zumin

+ + Cue p9 S 10 '38

"With the spell of 'You Can't Take It With You' is a construction stronger within me than is the best talking picture I ever saw. I am afraid I am not in a mental or emotional state at all. It dispassionately. I have decided to see it on it, to get calmed down, to have the ambition to tell you about it. It scarcely seems possible that it is as good as I think now that it is."

Morning: "It is, you say? I have no idea of going tomorrow morning to tell you about it."

Hollywood Spec p7 S 2 '38

"Wisdom and artistry have gone into the screen production of 'You Can't Take It With You' to make it currently satisfying entertainment. With fine acting collaboration and an uninhibited production Capra and Riskin have turned out one of the finest films of the year. I would go further than that and say that it is even more captivating than the play on which it is based."

+ + + Y Herald Tribune p10 S 10 '38

"'You Can't Take It With You' was a tremendously amusing play. It is a great pica
ture, which will disappoint only the most super
cificial admirers of the play. Columbia, besides contributing the services of its famous writing-direc
ting team, has chosen its cast with mira
culous wisdom... And, before we forget it, 'You Can't Take It With You' is a devil
ish jump smacker into the list of the year's best." — F. S. Nugent

+ + N Y Times p21 S 2 '38

"Admirers of the Kaufman-Hart play are bound to be pleased with the most keenest in their appreciation of the film. There was an airiness that was al
together charming about the Sycamores and their circle as we saw them on the stage. The effort to expand and explain has been un
fortunatley lost, but the humor is not well blended. Nor are the additions of pure gaiety as made by the studio always as fresh or deli
cate as they should be. It is a bit of a hit to have a long one and at times a ponderous thing, the more so the farther from the play the screen version strays. In this case it might have been wise, even had the picture turned out a more modest affair, one of less philosophical import, to have followed the play more closely." — John Mosher

+ + New Yorker p79 S 10 '38

"With all due respect to good acting by the large cast, much credit for making a successful movie out of the play belongs to the adaptor, Robert Riskin, and the director, Frank Capra. Though Riskin has dropped several Kaufman
Hart characters and added others, he has also widened the play's scope, reworking a wispy plot into a full-bodied narrative. Capra has characterized the inherent qualities of the play and made his characters real people. And the two together have proved that Hollywood can re
fashion a play into an intelligent film." — Newweek p21 S 12 '38

"Brilliantly explored by Writer Robert Riskin, Director Frank Capra and the season's most astute critic, the Pulitzer, the Pulitzer winning play of 1937 [is made] into what is easily the NO. 1 most commercially successful of all movies. The successful moving pictures are the consequence of a collaboration too complex for analysis. Nonetheless, if The Motion Picture Academy fails to award Director Capra its prize for his first picture since 'Lost Horizon,' most critics will be justified in surmising that its only ex
cuse will be that he already won it twice before.

+ + Time p14 S 12 '38

**Trade Paper Reviews**

"Approaching in every respect the perfection that was always expected when considering the ideally selected cast of stars and supporting players; a story incorporating the finest and most wholesome elements of Frank Capra, the screen version of the popular George S. Kaufman-Moss Hart play is becoming a niche high among the most popular and profitable features of this or any other season."

+ + Variety p31 S 3 '38

"That time-worn phrase, 'a box-office natural,' takes on a new meaning in Frank Capra's screen version of the popular stage success. Smoothly directed, naturally acted and care
fully produced, 'You Can't Take It With You' has all the elements of screen entertainment that the fans could wish for. The romantic theme has been used a fine-toothed comb in gathering a cast best suited for the individual roles, with a result that the portrayals are flawless.

+ + Film Daily p9 Ag 26 '38

"A strong hit on Broadway, 'You Can't Take It With You' has been a big hit on film... A long picture (126 minutes) and not leaning itself comfortably to double billings, engagements on first runs are standard, shows are also used because of difficulty of turnover. 'You Can't Take It With You' could be inaudient to them, but there, just as standing it is never tire
some... The negative cost [is] reported to be $1,200,000. It will get all of that back and much more, with business for the theatres also averaging high. In all ways figured, smash takings are made sure of." — Variety p12 S 7 '38

"A Frank Capra is always a screen event. This one should be no exception... a verdict shared by numerous exhibitors and the critical press at the preview. The film version of the Kaufman-Hart show is, in any case, a
great piece of entertainment and will stand up as one of the year's box office colossi, delight
ful in its whimsical humor on amateur rule, grand passions and exemplary in its treatment and artistry." — Variety (Hollywood) p3 Ag 24 '38

**YOUNG FUGITIVES**

Universal 67min Je 24 '38

**Cast:** Harry Davenport, Robert Wilcox, Harlan Warf, Lyman Blake

**Director:** John Rawlins

**Music director:** Charles Previn

**Original story:** Edward James

**Screen writers:** Ben Grauman Kohn. Charles Grayson

An old man, left an inheritance, takes a girl hobo into his farm home hoping to rehabilitate her. He also takes in a young gangster, grand
son of his best friend, now dead. The gangster tries to steal the money but repents and falls in love with the girl.

**Audience Suitability Ratings**

"A: feeble; Y: perhaps; C: no."

— + Christian Century p71 27 '38

"This is timely because of the Gettysburg reunion and remarkable because of the char
acterization of the old men." — Califi Cong of Par & Teachers

"Family." — Calif Fed of Business & Profes
ional Women's Clubs

"Medicinal; Family." — DAR

"The production will doubtlessly appeal to all types of audiences. Family." — E Coast Review Committee

"An entertaining picture, appropriately staged well directed and convincingly acted. Though the gangster element enters the picture, it is not enough to detract from the 'Mature' rating."

Gen Fed of Women's Clubs (W Coast)
YOUNG FUGITIVES—Continued

"A good cast, excellent direction, and some bits of humor and pathos. Family."  Nat Council of Jewish Women

"Mature."  Nat Soc of New England Women

"Good clean humor. Family."  S Calif Council of Fed Church Women

"The lovable character of the old soldier is the saving grace in a mediocre film. Adolescents; ethically confused; children: no."  Women's Univ Club, Los Angeles

+ — Fox W Coast Bui Jl 9 '38

"General patronage."

Nat Legion of Decency Jl 7 '38

"A: mediocre; Y & C: no."  + Parents' M p71 S '38

"Family."

Wkly Guide Je 25 '38

Newspaper and Magazine Reviews

"It is a little tale of much charm, notable for its human interest values and its freshness of viewpoint. ... There are certain philosophical undercurrents in the piece, some of which might have been stressed even more strongly to advantage."  Bert Harlen

+ — Hollywood Spec p9 Jl 9 '38

Trade Paper Reviews

"Unimpressive but wholesome comedy—its best asset being a new story idea; its greatest liability a lack of marquee names—this will satisfactorily serve as a run-of-the-mill programmer, for the exhibition niche at which it is obviously aimed."  + — Boxoffice p28 Jl 2 '38

"An entertaining rural drama rich in characterization but somewhat lacking in excitement. Family audiences will enjoy it and it will more than hold up its own as a second feature on double bills."

+ — Film Curb p10 Ag 6 '38

"This picture should serve as good program fare for family audiences. Director John Rawlins has done excellent work with the material at hand, the story being rather slender."

+ — Film Daily p7 Je 30 '38

Motion Pict Daily p5 Jl 15 '38

"Very entertaining, heart-warming programmer for the families, this has homespun humor that they will appreciate, clean, interesting drama, action, dialogue that children will like. It is all very human, should please the folksy audiences."

+ — Phila Exhibitor p155 Jl 1 '38

"Chances are nil for this melodrama, a stodgy story. ... It's one of the great mental problems which provides no action in a picture obviously aimed at the action clientele and of B-minus classification. ... Outside of possibly making the sentimentalists happy, the picture is no good."

— — Variety p152 Jl 20 '38

"Except for the splendid portrayal of Harry Davenport as the last survivor of his G. A. R. post, 'Young Fugitives' will mean little to the customers, and even less to the exhibitors, for there is nothing about it that will lure needed patronage. It is a weakling, both from the standpoint of production and entertainment values, while its title is entirely misleading."

— Variety (Hollywood) p3 Je 21 '38
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Under the names of the leading actors and actresses will be found the productions listed in this number in which they have taken part.

Under the director's name will be found a list of the films in this number which he directed; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film's title is given in parenthesis, thus:

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Man from music mountain
Turkey’s western star
Keighley, William
Valley of the giants
King, Henry
Alexander’s ragtime band
King, Louis
Buldog Drummond in Africa
Prison farm
Korda, Zoltan
Drums
Koster, Henry
The rage of Paris
Landers, Lew
Sky giant
Smashing the rackets
Lanfield, Sidney
Always goodbye
Lang, Fritz
You and me
Lang, Walter
I’ll give a million
Lee, Rowland V.
Mother Carey’s chickens
Leeds, Herbert I.

Keep smiling
Levering, Joseph
Pioneer trail
Stagecoach days
Levin, Moisés
Poet and Czar
Litvak, Anatole
Amending Dr. Clitterhouse
Lubin, Arthur
Prison break
McDermott, Frank
Freshman year
McCann, William
When were you born?
Marin, Edwin L.
The chase
Mason, Herbert
Strange boarders
Meins, Gus
The Higgins family
Ladies in distress
Nelson, Sam
West of Cheyenne
Newfield, Sam
Phantom ranger
Terror of tiny town

Wylie, Philip
The gladiator
Xanthippe, pseud
Death catches up with Mr. Klueck (Danger on the air)
Zweig, Stefan
Marie Antoinette

Parrow, John
My Bill
Feinsinger, Alexander
Men of the sea
Forde, Eugene
Meet the girls
Foster, Norman
Mr. Moto takes a chance
Mr. Moto’s last warning
Mysterious Mr. Moto
Fox, Wallace
The Mexicali kid
Fraser, Harry
Six shootin’ sheriffs
Freeland, Thornton
Dark sands
Garrett, Otis
Danger on the air
Goodwins, Leslie
Crimine ring
Fugitives for a night
Goulding, Edmund
White banners
Hall, Alexander
I’m the law
Hathaway, Henry
Spawn of the North
Herman, Al
Rolin’ plains
Hill, Robert
Man’s country
Whirlwind horseman
Hogan, James
The Texans
Holmes, Ben
I’m from the city
Howard, David
Border G-man
Gun law
Painted desert
Humberstone, H. Bruce
Time out for murder
While New York sleeps
Kane, Joe
Billy the kid returns
Gold mine in the sky
Man from music mountain
Turkey’s western star
Keighley, William
Valley of the giants
King, Henry
Alexander’s ragtime band
King, Louis
Buldog Drummond in Africa
Prison farm
Korda, Zoltan
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The rage of Paris
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Ladies in distress
Nelson, Sam
West of Cheyenne
Newfield, Sam
Phantom ranger
Terror of tiny town

Wylie, I. A. R.
The road to Reno

Zhuraviev, D.
Poet and Czar

BOOKS (Adapted)

Allhoff, Fred
I am the law
Ashallbe, Detective
Pepe le Moko (Algiers)
Baldwin, Faith
Men are such fools
Banning, Margaret Culkin
Enemy territory (Woman against woman)
Bruce, George
The crowd roars
Davis, Forrest
Smashing the rackets [serial articles]
Douglas, Lloyd C.
White banners
Hoithby, Winifred
South Riding
Hough, Emerson
The Texans
Hurst, Fannie
Sister act (Four daughters)
Kyne, Peter B.
Valley of the giants
Lob, Lee and Braus, Mort
Three loves has Nancy
McNelle, H.

Challenge (Bulldog Drummond in Africa)
Mason, A. E.

Drums
Oppenheim, E. Phillips
Strange boarders at Palace Crescent (Strange boarders)
Pape, Marco
Fast company
Philippi, Ethel
Secret of the room (The missing guest)
Porter, Gene Stratton
Her father’s daughter (Romance of the Limberlost)
Pushkin, Alexander
Journey to Erzerum (Poet and Czar) [poem]
Robinson, Lewis
The general goes too far (High command)
Whittier, John Greenleaf
Barefoot boy [poem]
Wiggin, Kate Douglas
Mother Carey’s chickens
Willyoughby, Barrett
Swamp of the North
Wylie, I. A. R.
The road to Reno

Zhuraviev, D.
Poet and Czar

Parrow, John
My Bill
Feinsinger, Alexander
Men of the sea
Forde, Eugene
Meet the girls
Foster, Norman
Mr. Moto takes a chance
Mr. Moto’s last warning
Mysterious Mr. Moto
Fox, Wallace
The Mexicali kid
Fraser, Harry
Six shootin’ sheriffs
Freeland, Thornton
Dark sands
Garrett, Otis
Danger on the air
Goodwins, Leslie
Crimine ring
Fugitives for a night
Goulding, Edmund
White banners
Hall, Alexander
I’m the law
Hathaway, Henry
Spawn of the North
Herman, Al
Rolin’ plains
Hill, Robert
Man’s country
Whirlwind horseman
Hogan, James
The Texans
Holmes, Ben
I’m from the city
Howard, David
Border G-man
Gun law
Painted desert
Humberstone, H. Bruce
Time out for murder
While New York sleeps
Kane, Joe
Billy the kid returns
Gold mine in the sky
Man from music mountain
Turkey’s western star
Keighley, William
Valley of the giants
King, Henry
Alexander’s ragtime band
King, Louis
Buldog Drummond in Africa
Prison farm
Korda, Zoltan
Drums
Koster, Henry
The rage of Paris
Landers, Lew
Sky giant
Smashing the rackets
Lanfield, Sidney
Always goodbye
Lang, Fritz
You and me
Lang, Walter
I’ll give a million
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Pioneer trail
Stagecoach days
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Poet and Czar
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Marin, Edwin L.
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Ladies in distress
Nelson, Sam
West of Cheyenne
Newfield, Sam
Phantom ranger
Terror of tiny town

Wylie, I. A. R.
The road to Reno

Zhuraviev, D.
Poet and Czar
SCREENWRITERS

Adler, Felix
Block-heads

Ahearn, Thomas
Freshman year

Ainsle, Marian
Carefree

Akins, Zoe
The toy wife

Anderson, Doris
Give me a sailor

Anthony, Stuart
Highway patrol

Prison farm

Atterberry, Duke
Music holiday

Atwater, Gladys
Crime ring

Baldwin, Earl
Cowboy from Brooklyn

Ballantyne, George
Dark sands

Barringer, Barry
Hold for ransom

Barrows, Nicholas T.
I'm from the city

Belgard, Arnold
Block-heads

Bernstein, I.
City streets

Binyon, Claude
Sing you sinners

Biro, Lajos
Drums

Bohm, I. Endre
Lord Jeff

Boone, Bernie
Letter of introduction

Boyer, Jean
Avocate d'amour

Braun, Mort
Three loves has Nancy

Bren, J. Robert
Crime ring

Breslow, Lou
City streets

Mr. Moto takes a chance

Bricker, George
Mr. Champ

Brown, Gibson
Little tough guy

Bruce, George
The crowd roars

Bruckman, Clyde
Professor beware

Buchman, Sidney
Holiday

Buckston, Adele
Tenth Avenue kid

Burbridge, Betty
Gold mines in the sky

Heroes of the hills

Man from music mountain

Riders of the Black Hills

Under western stars

Burton, Vai

Lord Jeff

Butler, Frank
Give me a sailor

Tropic holiday

Cady, Jerry
Come out for murder

Cain, James M.
Algien

Chapin, Robert
Always in trouble

Passport husband

Safey in numbers

Chodorov, Edward
Woman against woman

Chodorov, Jerome
Rich man, poor girl

Chord, Charles L.
Army girl

Cockrell, Francis M.
Professor beware

Cockrell, Marian B.
Professor beware

Coffee, Lenore
Four daughters

White banners

Cohen, Bennett
Law commands

Coldeway, Anthony
When were you born?

Connolly, Mylès
Wives under suspicion

Cooper, Willis
Mr. Moto takes a chance

Cunningham, Jack
Painted desert

Professor beware

D'Abbes, Ingram
The song of freedom

Dalrymple, Ian
South Riding

Daves, Delmer
Professor beware

De Wohl, Louis
Over London

De Wolf, Karen
Always in trouble

Passport husband

Safety in numbers

Doty, Douglas
Alway's goodbye

Drake, Oliver
Border G-man

Gun law

Painted desert

Duff, Warren
Racket busters

Dunham, Phil
The duke is tops

Edwards, Earl
Convicted

Edwards, Weston
Six shootin' sheriff

Elliott, Clyde E.
Bokso

Ellis, Robert
Road demon

Speed to burn

Emery, Gilbert
Always good by

Emmett, Robert
Man's country

The Mexicali kid

Endore, Guy
Carefree

English, Richard
The Higgins family

Epstein, Julius I.
Four daughters

Ettinger, Don
My lucky star

Falkenstein, Fritz
Breaking the ice

Fenton, Frank
Keep smiling

While New York sleeps

Fessler, Michael
Valley of the giants

Fields, Joseph A.
Rich man, poor girl

Finkel, Abem
White banners

Foster, Norman
Mr. Moto takes a chance

Mysterious Mr Moto

Fredkin, Edgar
Rich man, poor girl

Freeman, Everett
The chaser

Furman, Jules
Spawn of the North

Futter, Walter
Dark sands

Gatzer, Nate
Stagecoach days

George, Zena
Safety in numbers

Geringhot, Maurice
Law of the plains

Gibney, Sheridan
Letter of introduction

Gilliat, Sidney
Strange boarders

Godfrey, Peter
Blockade

Granet, Bert
Affairs of Annabel

Grant, James Edward
Josette

We're going to be rich

Gray, Hugh
Drums

Grayson, Charles
Freshman year

Young fugitives

Grey, John
I'm from the city

Griffin, Eleanor
Boys town
Grossman, F. Maury
Freshman year
Haines, William Wister
The Texans
Hall, Manley
When were you born?
Hall, Dorothy
The song of freedom
Harris, Crompton
Professor before
Hartman, Don
Tropic holiday
Heston, Sam
We're going to be rich
Peters, F. Hugh
The road to Reno
Hertz, David
Three loves has Nancy
Herzig, Sig
Four's a crowd
Hill, Lambert
Highway patrol
Hoffman, Charles
Affairs of Annabel
Hoffman, Joseph
Safety in numbers
Holmes, Ben
I'm from the city
Holmes, Brown
Three blind mice
House, Lionel
Sky giant
Smashing the rackets
Huston, John
Losing Dr Clitterhouse
Hyland, Frances
Keep smiling
Hyland, Frances
While New York sleeps
Ingster, Boris
I'll give a million
Jackson, Felix
The rage of Paris
Jackson, Horace
Men are such fools
Jacobs, Harrison
In old Mexico
Jacquard, Celia
Rollin' plains
Jacquard, Jacques
Rollin' plains
James, Edward
Young fugitives
Kahn, Gordon
Tenth Avenue kid
Kaufman, Charles
Blond cheat
Keitel, Edmond
Rollin' plains
Kent, Robert E.
Highway patrol
Kenyon, Charles
The road to Reno
Kinnan, Patrick
Drums
Kober, Arthur
Having wonderful time
Kohn, Ben Grauman
Young fugitives
Kratky, Hans
A desperate adventure
Krasna, Norman
You and me
Laidlaw, Betty
Danger on the air
Langdon, Harry
Blockheads
Laslo, Aladar
Blond cheat
Lauren, S. K.
Mother Carey's chickens
Lawson, John Howard
Algiers
Blockade
Lennon, Thomas
The crowd roars
Living, Robert
Danger on the air
Loeb, Lee
The main event
Three loves has Nancy
Logan, Helen
Haven's demon
Speed to burn
Ludwig, William
Love finds Andy Hardy
McCull, Mary Jr
Breaking the ice
Macauley, Richard
Garden of the moon
McConville, Bernard
Man from music mountain
Riders of the Black Hills
MacDonald, Philip
Mr Moto's last warning
Mysterious Mr Moto
McGowan, Dorrell
Come on, leathernecks
Ladies in distress
Under western stars
McGovern, Stuart
Come on, leathernecks
Ladies in distress
Under western stars
McGuinness, James Kevin
McNally, Jeff
Manney, Dorothy
Safety in numbers
Manning, Bruce
The rage of Paris
Marion, George Jr
The gladiator
Marks, Clarence
Terror of tiny town
Martin, Charles
The missing guest
Mather, John
Boys town
Melson, Charlie
The gladiator
Miller, Seton I.
Valley of the giants
Millhause, Bertram
The Texans
Moffett, Jeff
Always in trouble
Moffett, John C.
Tropic holiday
Mondani, Giacinto
I'll give a million
Moreau, N. Brewster
Breaking the ice
Mulford, Clarence E.
In old Mexico
Mulhause, James
The gladiator
Myers, Fred
Terror of tiny town
Natteford, Jack
Bilky the kid returns
Gold mine in the sky
Heroes of the hills
Neville, John T.
 Barefoot boy
Nible, Fred Jr
City streets
Nichols, Dudley
Carefree
O'Donnell, Joseph
Phantom ranger
Oppenheimer, George
The crowd roars
Three loves has Nancy
Orritz, Samuel
Army girl
Orth, Marion
The romance of the Limberlost
Pagano, Ernest
Carefree
Fage, Marco
Fast company
Fardner, Norton S.
Guitar express
Prison break
Fleming, John
Western trails
Parrott, James
Blockheads
Parsons, Lindley
Rollin' plains
Patrick, John
Mr Moto takes a chance
Perez, Paul
The missing guest
Phipps, George
Paroled from the big house
Thirwind horseman
Powell, Michael
Edge of the world
Preece, Gertrude
Mother Carey's chickens
Rainey, Norman Relly
Men are such fools
Rathmell, John
Painted desert
Rawlinson, A. R.
Strange boarders
Ray, Albert
Keep smiling
While New York sleeps
Reid, Dorothy
Prison break
Reis, Irving
Time out for murder
Reisch, Walter
Gateway
Reynor, Jean
Grand illusion
Repp, Ed Harris
West of Cheyenne
Rigby, Gordon
Reformatory
Riskin, Robert
You can't take it with you
Roberts, Margareta
Meet the girls
Roberts, Stanley
Heroes of the hills
Phantom ranger
Robinson, Casey
Four's a crowd
Rogers, Cameron
White banners
Rogers, Charles
Block-heads
Rogers, Howard Emmett
The chaser
Root, Lynn
Keep smiling
While New York sleeps
Ropes, Bradford
Lord Jeff
Rosson, Robert
Racket busters
Ruskin, Harry
The chaser
Ryskind, Morrie
Room service
St Clair, Robert
Men from the city
Salkow, Sidney
Come on, leathernecks
Salt, Waldo
Shopworn angel
Schary, Dore
Boys town
Ladies in distress
Schubert, Bernard
Breaking the ice
Scola, Kathryn
Alexander's ragtime band
Always goodbye
Scott, Allan
Carefree
Seff, Manuel
Breaking the ice
Segal, Harry
Blond cheat
Sheekman, Arthur
The gladiator
Sherman, Richard
Alexander's ragtime band
Sherman, Vincent
My Bill
Sherre, Fennie
The song of freedom
Shore, Viola Brothers
Blond cheat
Shelton, Alexander
Men of the sea
Shumate, Harold
The main event
Siegel, Rohama
We're going to be rich
Skouras, Edith
Always goodbye
Smith, Paul
The Texans
Smith, Paul Gerard
The Higgins family
Snell, Earle
The gladiator
Spans, Charles
Grand illusion
Spering, Milton
I'll give a million
Spawack, Bella
Boy meets girl
The chaser
Three loves has Nancy
Spawack, Samuel
Boy meets girl
The chaser
Three loves has Nancy
SCREEN WRITERS—Continued
Spigelgass, Leonard
Letter of introduction
Sprague, Chandler
The chaser
Starling, Lynn
Three blind mice
Stewart, Donald Ogden
Holiday
Marie Antoinette
Stone, Hilda
Passport husband
Sturges, Preston
Port of seven seas
Sullivan, Wallace
Four's a crowd
Swerling, Jo
I am the law
Tarshis, Harold
Fast company
Taviner, Reginald
Crime ring
Torrerson, Edwin Dial
Speed to burn
Townley, Jack
The Higgins family
Treynor, Albert
Always in trouble
Trivers, Barry
Army girl
A desperate adventure
Trotti, Lamar
Alexander's ragtime band
Gateway
Trumbo, Dalton
Fugitives for a night
Tugend, Harry
Little Miss Broadway
My lucky star
Tunberg, Karl
My lucky star
Vajda, Ernest
Marie Antoinette
Van Upp, Virginia
You and me
Wald, Jerry
Garden of the moon
Wallace, Claude
The song of freedom
Walsh, Robert E.
Boolo
Ward, Luci
Man from music mountain
Webster, M. Coates
A desperate adventure
Weisberg, Brenda
Little touch guy
Welch, Eddie
Prison farm
West, Claudine
Marie Antoinette
Weston, Garnett
Bulldog Drummond in Africa
Westrate, Edwin V.
Prison farm
Wexley, John
Amazing Dr Clitterhouse
White, Robertson
My Bill
Wilde, Hagar
Carefree
Wimperis, Arthur
Drums
Woolrich, Cornell
Convicted
Wormser, Richard
Fugitives for a night
Yawitz, Paul
Affairs of Annabel
Blond cheat
Yellen, Jack
Little Miss Broadway
My lucky star
Yost, Robert
Prison farm
Zavattini, Cesare
I'll give a million
Zenoovin, Alexander
Men of the sea

SHORT STORIES (Adapted)
Burnet, Dana
Private Pettigrew's girl
(Shopworn angel)
Jones, H. Bedford and
Browne, Barton
Garden of the moon
McConville, Bernard
Border G-man
Vadnai, Ladislaus
Josette
DIRECTORY OF PRODUCERS

Academy, See Conn.
Advance, Advance Pictures, 4376 Sunset Drive, Hollywood, Calif.
Ajax, Ajax Pictures Corp, 1501 Broadway, N.Y.
Alliance, Alliance Films Corp, 1270 6th Av, N.Y.
Ambassador, Ambassador Film Distributors, Inc, 630 9th Av, N.Y.
Amkin, Amkin Corp, 723 7th Av, N.Y.
Associated British, Associated British Picture Corp, Ltd, Film House, Wardour St, London, W 1
Atlantic, Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon, Beacon Films, Inc, 729 7th Av, N.Y.
Best, Best Film Co, Inc, 630 9th Av, N.Y.
British & Dominions, British & Dominions Film Corp, Ltd, Film House, 145 Wardour St, London, W 1
Burstin, J. Burstin & A. Mayer, 1501 Broadway, N.Y.

Capitani, Capitani-Films, Via XX, Settembre 7, Rome
Capitol, Capitol Film Productions, Ltd, 293 Regent St, London, W 1
Celebrity, Celebrity Productions, Inc, 723 7th Av, N.Y.; 9713 Santa Monica Blvd, Hollywood, Calif.
Chesterfield, Chesterfield Motion Pictures Corp, 1540 Broadway, N.Y.; Guaranty Bldg, Hollywood, Calif.
Columbia, Columbia Pictures Corp, 729 7th Av, N.Y.; 1458 N Gower St, Hollywood, Calif.
Commodore, Commodore Pictures, Inc, 1500 Broadway, N.Y.
Conn, Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Crescent, Crescent Pictures Corp, Talisman Studios, 4516 Sunset Blvd, Hollywood, Calif.
Criterion, Criterion Film Productions, Ltd, 28 Brook St, London, W 1

Darmour, Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka, Deka-Film, Berlin SW 68, Hedemannstrasse 13
Disney, Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av, N.Y.
Diversision, Diversision Pictures, Inc, 1501 Broadway, N.Y.
Dublin, Dublin Film Co, 723 7th Av, N.Y.
DuWorld, DuWorld Pictures, Inc, 729 7th Av, N.Y.

Empire, Empire Film Distributors, Inc, 723 7 Av, N.Y.
Empress, Empress Pictures, Inc, 215 W 49th St, N.Y.

First national, See Warner
Fortune, Fortune Film Co, 1270 6th Av, N.Y.
Fox, See 20th century-Fox
Franco-American, Franco-American Film Corp, 86 5th Av, N.Y.

French motion picture, French Motion Picture Corp, 126 W 46th St, N.Y.
Futter, Futter Corp, Ltd, 1426 N Beachwood Drive, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough, Gainsborough Studios, Poole St, Islington, N. 1, London
Gallic, Gallic Films, Inc, RKO Bldg, N.Y.
Garrison, Garrison Film Dist Co, 729 7th Av, N.Y.
Gaumont British, Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W 1
General foreign sales, General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn, Goldwyn Pictures, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Guaranteed, Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hiriman, Hiriman Productions, RKO Pathe Studios, Hollywood, Calif.
Hoffberg, J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.

Ideal, Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial, Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration, Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible, See Chesterfield

Lenauer, Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm, Lenfilm, Leningrad, U.S.S.R.
Libkow, Libkow Film, Marszałkowska 94, Warsaw
London film, London Film Productions, Ltd, Denham Studios, Denham, Middlesex, Eng.
MGM, Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Major, Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 46th St, N.Y.
Mascot, Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody, See Ambassador
Metropolis, Metropolis Pictures Corp, 154 W 55th St, N.Y.
Million dollar productions, Million Dollar Productions, Inc, 1504 Broadway, N.Y.
Modern, Modern Film Corp, 729 7th Av, N.Y.
Moscow film studios, See Amkino

New star, New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo, Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic, Olympic Pictures Corp, 1600 Broadway, N.Y.

Pathé. Pathé Cinema, 6 Rue Francoeur, Paris
Pax. Pax Films, Inc, 725 7th Av, N.Y.
Principal. Principal Productions, Inc, RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.

Regal. Regal Distributing Corp, 729 7th Av, N.Y.
Reliance. Reliance Pictures, Inc, 1501 Broadway, N.Y.
Roach. Hal Roach Studios, Inc, 8822 Washington Blvd, Culver City, Calif.; 1546 Broadway, N.Y.

Scandinavian talking pictures. Scandinavian Talking Pictures, Inc, 220 W 42d St, N.Y.
Selznick International. Selznick International Pictures, Inc, 9336 Washington Blvd, Culver City, Calif.; 230 Park Av, N.Y.

Spectrum. Spectrum Pictures Corp, 729 7th Av, N.Y.
Swiss-Praesens films. Praesens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp, RKO Building, Radio City, N.Y.

Talisman. Talisman Pictures Corp, 4518 Sunset Blvd, Hollywood, Calif.
Twinklenham. Twinklenham Film Studios, Ltd, 111 Wardour St, London, W. 1

Van Buren. Van Buren Corp, 729 7th Av, N.Y.
Victory. Victory Pictures Corp, 9077 Venice Av, Los Angeles, Calif.

Wanger. Walter Wanger Productions, Inc, 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warsaw Film Co, 725 7th Av, N.Y.
Wilcox. Herbert Wilcox Productions, Ltd, Denham Studios, Denham, Middlesex, Eng. World. World Pictures Corp, 729 7th Av, N.Y.
How to Use the Motion Picture Review Digest

Sample Entry

OF HUMAN HEARTS. MGM 100-105min F 11 '38

Cast: Walter Huston, James Stewart, Gene Reynolds, Beulah Bondi, Guy Kibbee, Charles Coburn, John Carradine

Director: Clarence Brown

Music director: Herbert Stothart

Screen writer: Bradford Foote

Based on the novel Benefits Forgot by Honoré Morrow. Backgrounded by a village on the Ohio river in the days before the Civil War, this tells the story of a bitter hatred between a young man and his father, a stern and exacting country pastor and of the sacrifice of a mother for that son. After he becomes a successful surgeon during the war, President Lincoln teaches him his filial duty to his mother, now widowed.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency F 17 '38

"It is a beautifully done slice of American life, not geared up to modern pace but truthful and moving."

+ WKY Guide F 12 '38

Newspaper and Magazine Reviews

"Truly a great picture. A human document which dignifies the medium recording it... Its very simplicity, its honesty, its completeness, sends surging through it an emotional strain which makes 'Of Human Hearts' one of the great things the screen has done. Under no circumstances miss seeing 'Of Human Hearts'."

+ Metro-Goldwyn-Mayer has wrought a strong and fine drama. Only the ending is out of joint, disassociated from all that has gone before. Could that have been altered, Metro might have claimed an incontestable niche for one of 1938's 'best ten.' Even as it stands it is an eloquent, brilliantly performed and fascinating document. To cast, writers and to Director Clarence Brown go our compliments, tinged only by our regret about the last act." -- F. S. Nugent

+ + N Y Times p23 F 18 '38

Trade Paper Reviews

"Penetrating drama of Mother love, this has definite mass appeal. Should garner plenty of word of mouth praise from women patrons... Preview audience reaction was very good. Estimate: good program drama."

+ + Phila Exhibitor p58 F 15 '38

"It is an elaborate production, painstakingly made, containing reproductions of architecture, costumes and manners of the period it depicts. As such, it is an interesting contribution to the screen's library of Americana. Long on narrative and short on romance, the boxoffice reaction is likely to dampen the enthusiasm of those who believe the film possesses any wide public appeal. Chief cause for disappointment with the film is its slow pace, and the defeatist mood of the story." -- Variety p14 F 9 '38

Starting at the beginning, the title of this picture is Of Human Hearts. The producing company is Metro-Goldwyn-Mayer. It is 100 to 105 minutes in length depending on whether or not it has been cut after projection room showing. It was released on February 11, 1938.

The list of principal players, the director, music director and screen writer will require no explanation.

Next comes a brief note describing the picture, its nature, plot and the novel upon which it is based. These notes are written by our staff.

Following the descriptive note, the excerpts from reviews begin. Following each review the source is given, with date of issue and number of the page on which the review appears.

It will be noticed that plus and minus signs sometimes precede the sources. These indicate the degree of favor or disfavor of the review as a whole (not just of the quoted excerpt). The meaning of the various combinations of these signs is as follows:

+ + Exceptionally Good; + Good; + - Fair; - + Mediocre; - Poor; -- Exceptionally Poor

The signs are omitted when a review merely reports on a film without expressing a definite critical opinion.

In interpreting these signs, it will be well to remember that their precise significance will vary somewhat according to the source. In general there are three types of sources represented in the MOTION PICTURE REVIEW DIGEST: (1) audience suitability ratings by special reviewing organizations (women's clubs, religious groups and the like); (2) general newspapers and magazines; and (3) trade papers. The purpose of the audience suitability ratings by the special reviewing organizations is chiefly to pass on questions of morality and propriety and to report on suitability for children of various ages. The purpose of the reviews in general magazines and newspapers is to inform the adult patron of artistic and entertainment qualities. The purpose of the trade paper reviews is to inform the exhibitor of probable commercial value.
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MOTION PICTURE REVIEW DIGEST

Vol. 3  DECEMBER 26, 1938  No. 52

PUBLISHED BY THE H. W. WILSON COMPANY, 950 University Ave., New York City

Pictures Reviewed in This Issue

A summary of the favorable and unfavorable reviews directly follows the title of the film.

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Printed in U. S. A.
Audience Evaluation Publications

Am Legion Auxiliary—American Legion Auxiliary
See Fox W Coast Bul

Bul on Current Films—Bulletin on Current Films
See Fox W Coast Bul

Calif Cong of Par & Teachers—California Congress of Parents and Teachers, Inc
See Fox W Coast Bul

Calif Fed of Business & Professional Women's Clubs—California Federation of Business and Professional Women's Clubs (Los Angeles District)
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Christian Century—Christian Century
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Christian Fox—See Christian Fox

DAR—National Society Daughters of the American Revolution
See Fox W Coast Bul

Motion Pict.—Motion Picture Reviews
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Nat Leg of Decency—National Legion of Decency
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Parents' M—Parents' Magazine
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Photoplay Studies—Photoplay Studies: Official Organ of the Photoplay Appreciation Movement
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Commonweal—Commonweal
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Hollywood Spec—Hollywood Spectator
See Fox W Coast Bul

Motion Picture Review Digest

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Bridgeport—Bridgeport Newspaper Group
See Bridgeport Post-Beacon (Bridgeport, Conn)

Chicago—Chicago Daily News
See Chicago Daily News

Christian Science Monitor (Atlantic ed)—Christian Science Monitor
See Christian Science Monitor

Commonweal—Commonweal
See Commonweal

Exhibitor—Exhibitor
See Exhibitor

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See Hollywood Spectator
Explanations

After the title of the film, the producer is given, next the running time in minutes and then the date of release.

Abbreviations of producers’ names and their addresses will be found in the Directory of Producers at the end of monthly and quarterly issues.

When the date of release is omitted, it has not been determined by the producer.

The running time as given is tabulated after projection room showings and is only an approximation of the actual release length in communities where state or local censorship may result in deletions. Where running times are variously given by our sources, two numbers are shown, as 90-105 min. For final information, consult your local exchange.

Under Cast, only leading members of the cast are listed.

In the reference to the magazine, the number of the page is first given, followed by the month, day and year.

An index will be found at the end of the quarterly cumulated numbers which includes actors, actresses and directors for the productions indexed; also books, plays and short stories from which films have been adapted. In addition the index lists compilers of music, screen writers and dance directors. A complete annual index including all of the material mentioned above appears in the December cumulation; also a complete title index with reference to date or dates of issues wherein reviews appear.

Only those foreign films which are likely to be generally shown are listed.

For system of evaluating favor or disfavor of the reviews, see note at bottom of first page.

The evaluating symbols indicate the degree of favor or disfavor of each review as a whole, not just of the quoted excerpt.

In evaluating films, the women’s organizations use “mature” or “adults” when films are unsuitable for children; “family” when suitable for all the members of a family; “young people” when suitable for adolescents from 14 to 18 years of age; “children” for those under 14.

Key to Abbreviations

a adults
Ag August
Am American
Ap April
assoc association
av avenue
bd board
bdvd boulevard
bul bulletin
C children (under 14 years)
Calif California
Cath Catholic
com company
Com committee
Cong Congress
D December
east
ed edition
F February
fed federated
gend general
inc incorporated
incl including
inst institute
int international
Ja January
J June
Jl July
Lit Literary
ltd limited
M Magazine
min minutes
mo monthly
Mr March
My May
N November
nat national
no number
NY New York
O October
p page
par parent
Phila Philadelphia
Pict picture
pub publisher
R Review
Repub Republic
S September, south
-ern
Sat Saturday
soc society
sq square
st street
univ university
vol volume
w west
wkly weekly
y young people (14-18 years)
ABUSED CONFIDENCE. Columbia-Udif
Berczhol 90min N 30 ’38
Cast: Danielle Darrieux, Charles Vanel.
Valentine Tessier, Theresee Dorny. Jean
Director: Henri Decoin
Music: Georges Van Parys.
Original story: Pierre Wolff
Filmed in France in 1938 with English subtitle.
Danielle Darrieux, beautiful orphan who lives with her grandmother, has to give up her
law studies when her grandmother dies. Dis-
couraged, unable to find work, thrown in with
brutish men, she almost decides to commit suic-
dide. When she finds an album and papers
proving that an illegitimate child was born to a
famous writer, she decides to palm herself off
as that daughter. The writer gives her a home
and she finishes her studies but the confidence
she has abused preys on her conscience.

Newspaper and Magazine Reviews

"With an absorbing theme and a gifted ac-
tress to interpret its message, the French have
produced a film that is on the verge of being
psychologically penetrating. . . Unfortunately,
the film’s concentration on its protagonist is
debilitated by a fondling camera angle that
Danielle Darrieux’s long, sad face is more a
portrait than a drama’s subject. . . It must be
said for Mile. Darrieux that her impassioned
pleas is beautifully expressed and represents In-
spired acting. If she might have shaken off the
depressing doldrums of the earlier sequences to
a certain extent, however, ‘Abused Confidence’
would speak with more authority.” E. W. Dana
— N Y Herald Tribune p10 D 2 ’38.

‘[It presents] the touching spectacle of
Danielle Darrieux, as fair and fragile a flower
as ever blossomed in France, wresting unevenly
with her conscience and other unmeritable op-
opressions for almost an hour and a half. . .
Frankly, this is not one of the Galile beauty’s
more happy screen experiences. . . Although the
purpose obviously was to frame a searching
psychological drama in this picture, the result
has been less than successful. For one, blame
this upon the conventional approach to the ma-
terial. . . In the main, however, blame it upon
Miss Darrieux’s own grab and expressionless
performance, out of which she only rises in the
one good courtroom scene.” Bosley Crowther
— N Y Times p29 D 1 ’38.

‘Lovers of Danielle Darrieux will have to be
loyal to their passion not to find ‘Abused Con-
fidence’ dull. It’s slow. As a sort of pretty
Portia, Danielle grows over ever long-faced,
while she interprets a poor girl whom men will
paw and paw.” John Mosher
— + New Yorker pl53 D 10 ’38.

Trade Paper Reviews

“The engaging Miss Darrieux and a strong
supporting cast make this new French film
engaging screen fare. Similar to other French
dramas, the film concentrates on making each
incident as dramatic as possible without a let-
up. For the French fans, foreign fans and audi-
cences who like their drama lengthy and
strong, it will fill the bill nicely.”
+ Film Daily pl6 D 7 ’38
— Motion Pict Daily p4 D 30 ’38

THE AFFAIRS OF ANNABEL. RKO
75min S 9 ’38
Cast: Jack Oakie. Lucille Ball. Ruth Don-
Atta.
Director: Ben Stoloff
Music: Ben Webb.
Original story: Charles Hoffman.
Screen writers: Bert Granet. Paul Yawitz
Jack Oakie portrays a publicity agent for
Lucille Ball, film star. He is constantly get-
ing her into serious though laugh-filled predic-
ments by making her take part in stunts
to exploit pictures. Finally he gets her a job
as a maid for a week in a home which is
selected as a hideout for a gang of desperate
crooks. First of a new series.

SEE ALSO issue of September 26

Audience Suitability Ratings

“A: hardly; Y: fair; C: no.”
+ Christian Century p1273 O 19 ’38

Newspaper and Magazine Reviews

“Sometimes it is funny. Adults and young
people.”
+ Christian Science Monitor p17 O 1 ’38

“No one will get particularly worked up over
this mild and slightly absurd comedy. Jack
Oakie as the press agent, and Lucille Ball, the
beautiful, temperamental star of Wonder Pic-
ture Studios, work awfully hard, and a couple
of times, with the assistance of Ruth Donnelly,
they are successful in getting some good
laughs.” P. T. Hartung
+ Commonweal p1551 S 23 ’38

“[It] is an amusing comedy, a lively take-off
on the rather incomprehensible antics of Holly-
wood directors, producers, and stars.” Jesse
Zanger
+ Cue p45 O 15 ’38.

“[It] is the first of a series. A promising
first, we might add; in a light farce vein, with
some flip players in it. Lucille Ball, who has
something on it, is one; Jack Oakie would be
another and Lee Van Atta, whose voice is
changing, is a third. Between them, and with
the help of a smartly written script, they have
created an amusing tripe.” F. S. Nugent
+ N Y Times p29 O 15 ’38.

++ Exceptionally Good; + Good; — Fair;
— Mediocre; — Poor; — Exceptionally Poor.
ANGELS WITH DIRTY FACES. Warner 97min N 26 '38

Bancroft. Billy Halop. Bobby Jordan

Director: Michael Curtiz

Original story: Rowland Brown

Screen writers: John Wexley. Warren Duff

The story of a film with a regeneration theme shows James Cagney and Pat O'Brien, growing up as tough tenement boys. O'Brien turns to the priesthood while Cagney becomes a gangster. After doing some stretches he comes back, teams up with a politician and becomes leader of the tenement and slum kids. O'Brien unable to sway Cagney from his crime dictatorship turns on him. When Cagney is caught by police after committing murder, O'Brien pleads with him to go to the electric chair as a coward so that he will break the spell he holds over the boy hoodlums. This Cagney refuses until the last mile when he is carried, cringing and hysterical.

Audience Suitability Reviews

"A: good of kind; Y & C: unwholesome."

+ Christian Century p1526 D 7 '38

"Good. A well-enacted gangster film of de-batable ethical values. Adults." 

+ DAR p22 N W Coast Bul 8 '38

"Distinctly a social problem picture and not a pleasant entertainment. It has a Bowery setting and is rather overcrowded with events and characters and it is well with technical interest is sustained. The ethics are ob- jectionable in that sympathy is with the gangster, Adults." Calif Cong of Par & Teachers

"The theme is handled with sincerity and the different approach to this serious social problem is admirable. Some of the values of the gangster was too sympathetically drawn at times, but the purpose may have been to ex- pose rather than to glorify. The moralizing emphasizes the danger. The picture holds the interest because of excellent direction and interesting characterization. Mature." Calif Fed of Business & Professional Women's Clubs

"A picture of stark realism with dramatic sequences intensified by a strong musical score. While the subject matter, ethical value and unusual ending of this picture may offend many, the direction is potent, every atom of drama and only the essential has been extracted and the large and able cast are most convincing in their portrayals. With equal mien, in the accepted sense, this picture will grip the emotions and provoke thought. Adults." George Martin of the Press

"Virile, exciting, swiftly paced gangster melodrama. A glorification of a gangster is unmistakable in spite of the fact that he dies in the electric chair. Adults." Nat Council of Jewish Women

"A social problem drama distinguished by able direction and acting of a high order. Back- grounds are painstakingly accurate and inci- dents of plot development are plausible. Never- theless, the story makes a hero of a gangster who has been extracted and the large and able cast are most convincing in their roles. With equal mien, in the accepted sense, this picture will grip the emotions and provoke thought. Adults." Nat Council of Jewish Women

"A sordid picture of the effect of degraded slum environment on the lives of two boys. These kids, of course, are Adults, children." Calif Council of Fed Church Women

"If this film could be shown only to audiences who are mentally equipped to evaluate its moral and who could be roused by its heart- breaking picture of slum boys to take action against existing evils it might be justifiably. But this is not the film for children. It is better to the old type of gangster film with a quick- thinking hero who attracts sympathy and a certain degree of admiration. To the boys in the audience this situation and the ending would seem a noble gesture on the part of Rocky and would serve only to enhance their admiration for him. If the film has a moral, it is against the theory that crime does not pay, it certainly falls far short of the mark. Adolescents: bad; children: impossible. Adults: Saturday Night, Univ Club, Los Angeles

+ Fox W Coast Bul N 5 '38

"Objectible in part."

+ Nat Legion of Decency N 17 '38

"A: excellent; Y: moral A: no; C: no."

+ Parents' M p32 D '38

"Vivid, exciting episodes and some intensely realistic characterizations, particularly by Cag- ney and O'Brien, are flawlessly handled. Wkly Guide N 12 '38

Newspaper and Magazine Reviews

"It must seem a bit superfluous to say that this is a melodrama, and yet it isn't like every other one you ever saw. For the cops-and-robbers epics are now by way of being socialized, and, by and large, the change is for the better: whereas they used merely to whip a gun and fire away, they are now also obliged to tell a story. And the change is called 'Dirty Faces,' in fact, does both, and excitingly, too. The newborn's story, Mrs. Cagney, is a public enemy, still has the gift." J. K. Hutchens

+ Boston Transcript p22 N 25 '38

"As intense and dramatic as machine-gun fire where you're dodging the gangsters and the flounders in a mire of false morality at the end. Mr. Cagney is startlingly effective as the gang- ster."

+ Christian Science Monitor p15 N 26 '38

"Michael Curtiz's direction of 'Angels With Dirty Faces,' although emphasizing no new note, is good entertainment. Some of the dra- matic scenes are so intense that audiences can't avoid being touched by the climax. The new film is played by Gable, a popular gangster."

+ Commonweal p133 N 25 '38

"There have been many films in recent months concerned with juvenile gangsters and their reform. None can compare with this latest Warner Bros. social drama in the explosive nature of the situation and the intensity of the tense climaxes of its rapid-fire sequences.

'Angels With Dirty Faces' is a fine, though typical, Warner production, and will not soon forget it. Jesse Zunser

+ Cue p15 N 26 '38

"Good acting, good direction, good screen play, all of which must be the product of guidance of the experienced Sam Bischoff, and still I cannot see it amounting to just an ordinary gangster picture. More imposing visually than most of those which have gone before it, it may prove, let us hope, a satisfactory tail-end to a pro- cess already too long drawn out. If I never see another gangster picture, I will die content. I think it is the same way with the great majority of picture patrons. 'Angel' is just a cheap gangster picture in spite of its many technical excellencies, in spite of the honesty of its presentation, its physical vigor and visual sweep." 

+ Good Spec p14 O 29 '38

Reviewed by Beverly Hills

Liberty p49 N 19 '38

"'Angels With Dirty Faces' is the best gang- ster picture released in months. The already classed Warner gangster work was better. One thing that Nietzsche called moral, but this story ... is magnificently told. James Cagney was never better, in fact, for children, which are not easily forgotten—those, for example, when his charm is changing into fear or love or total vitality." 

+ Nation p639 D 10 '38

"It is a stunning and absorbing underworld melodrama. 'Angels With Dirty Faces' has little thematic novelty, but it has such dramatic vigor and suspense and such vivid portrayals that it amply justified this latter-day reworking
of the gangster film formula. In the brilliant acting of James Cagney, Pat O'Brien and their associates, James Cagney, Pat O'Brien and the 'Dead End' boys have played, an engrossing and vivid motion picture that Michael Curtiz has directed. One of its chief assets is a realistic point of view. The film proceeds, overcoming the familiarity of the ground it is covering by its surprising twists of plot and character, and it emerges as one of the most picturesque and dramatic of this year's crime studies." F. S. Nugent

+ + N Y Herald Tribune p8 N 26 '38

"It is a savage melodrama Rowland Brown and his collaborators have written, a human story that James Cagney, Pat O'Brien and the 'Dead End' kids play, an engaging and vivid motion picture that Michael Curtiz has directed. One of its chief assets is a realistic point of view. The film proceeds, overcoming the familiarity of the ground it is covering by its surprising twists of plot and character, and it emerges as one of the most picturesque and dramatic of this year's crime studies." F. S. Nugent

+ + N Y Times p18 N 26 '38

"James Cagney is a bum again in 'Angels With Dirty Faces,' and his fine nerves, all on edge, and the time, sharpen every scene he has. With a cast including Pat O'Brien, Humphrey Bogart, and the 'Dead End' sextet, who ought to be aboard for Yale Yale at this time, this is a nice example of the classic underworld film. There have been better models, to be sure. To conclusion that the film is a disconcerting is those squirmish efforts to indicate a turn of heart in the film, and after the very jolly villains in a death-chamber scene, it is elaborate and shoulish." John Mosher

+ + New Yorker p90 N 26 '38

"Without James Cagney's provocative portrayal of a hard-boiled racketeer, this Warner Brothers film would offer little more than another exhibition of the 'Dead End' youngsters' all too familiar routines. But, as well as the sympathetic delineation of gangster was noble (to disillusion his admirers) or merely craven (the film-goer is allowed his choice of motives) the moralistic aspects of 'Angels With Dirty Faces' are handled with skill by its director. But, adroitly directed by Michael Curtiz, the film is tense, high-powered melodrama climaxied with a dramatic O. Henry twist." + + Newsweek p28 N 7 '38

"No blunter, more vivid, more grimly underworld melodramatics have come from Hollywood since the last time Cagney screwed his face up and showed the chumps how to be tough. Terrific." + + Stage p27 D '38

"Cinema morals aside, 'Angels With Dirty Faces' is a fine job of cinematic technique. Rowland Brown and Michael Curtiz, the director, bring nothing new to racketeer melodrama, but the brisk rattle of Cagney's conversation and a machine gun has a pleasantly nostalgic quality. The film lives up to the year's best titles." + + Time p28 D 5 '38

Trade Paper Reviews

"This is sockeroo melodrama with an arresting title. . . 'Angels With Dirty Faces' has a robustness and a 'kick-in-the-face' mood not frequently obtained." + + Boxoffice p27 O 29 '38

"One of the cleverest concoctions of pule-pounding excitement, heart-stopping thrills and threat-striking emotional human touches ever to hit the screen. Large praise, but this Warner whirlwind of power-drama is something to let your hair down about and give it the ole showman gun on all counts. Any exhibitor who can't knock off recent box-office records with this box office baby is simply asleep at the turnstile switch." + + Film Daily p7 O 24 '38

Reviewed by J. M. Jerald + + Motion Pic t Daily p5 O 24 '38

"Another typical 'Dead End' kids picture, but with the shrewdness of James Cagney and Pat O'Brien to bolster the dramatic interest and give boxoffice draw. It's Cagney's and O'Brien's second film together since the former's split with Warners. On the strength of the O'Brien-Pat O'Brien combination 'Angels' should do fair business, but the picture itself is no bonfire. That 'Dead End' kid story has almost done its time." + + Variety p13 O 26 '38

"Strong stuff. The kind audiences eat up. Right with James Cagney's alley '81.' 'Angels With Dirty Faces' spells heavy coin at the box office and points the way for restoration of Cagney and Pat O'Brien to the level of their best joint successes." + + Variety (Hollywood) p3 O 21 '38

ANNABEL TAKES A TOUR. RKO 70min N 11 '38

Cast: Jack Oakie, Lucille Ball, Ruth Donnelly. Directed by Henry Hathaway. Original story: Joe Bigelow. Produced by Bert Granet. Screen writers: Bert Granet, Olive Cooper. Second in the Jack Oakie-Lucille Ball Annabel Series. In this Lucille Ball is a dimming motion picture star, and Jack Oakie is a gangster with the joi de vivre of Jack Oakie, press agent.

Audience Suitability Ratings

"Fast moving farce. A publicity agent goes to extremes to publicize an actress; the resulting exaggerated and improbable situations make an amusing picture. Family." Am Legion Auxiliary


"Good. Amusing farce anent publicity gags. Mature." DAR

"Cleverly amusing. The casting is very good, the dialogue amusing, and the direction light, tying together the many laugh-provoking sequences. Family. Gen Fed of Women's Clubs (W Coast)"

"A weak story and its tawdry presentation is somewhat saved from absolute mediocrity by the comedy of Lucille Ball and the braggadocio of Jack Oakie. Family-mature." Nat Council of Jewish Women

"A tiresome, forced comedy, overacted and labored. Adults." Nat Soc of New England Women

"Tiresome and overdrawn . . . the gags are not new and most of the comedy is slapstick. The whole thing lacks substance and presentation. Mediocre." S Calif Council of Fed Church Women

"Films making fun of movie stardom and publicity agents have become too familiar to excite much interest. Although lightly entertaining and capably acted, this one is no exception to the rule. Adolescents; sophisticated; children: no. Adults." Women's Univ Club, Los Angeles (Pc)

"A pleasant and pleasant presentation."

+ + Fox W Coast Bul O 29 '38

"General patronage." Nat Legion of Decency N 3 '38

"A & Y: fairly good: C: no." + + Parents' M p36 JJa '38

Newspaper and Magazine Reviews

"Fast, sprightly and amusing . . . Adults and young people." + + Christian Science Monitor p15 N 19 '38

Trade Paper Reviews

"Second in the series starring Lucille Ball and Jack Oakie, this maintains the high entertainment content to which the films of this series have been. Highly acceptable to Oakie fans, and can amply justify the rank and file. Story is a rapidly moving sequence of amusing situations strung together by bright dialogue." + + Boxoffice p39 O 22 '38
ANNABEL TAKES A TOUR—Continued
Reviewed by Gus McCarthy
+ Variety p2 Oct 10 '38
"[It] is a zippy comedy that swings along at a merry pace. ... It's a strong programme that will materially advance interest in the series. There is sparkle and zest to the comedy passages which are culled by snappy dialogue. Picture rolls at a fast clip with no dull moments, and maintains quality set by first of the series."
+ Variety p12 Oct 19 '38
"Fast moving comedy adorned with a wacky touch and strung together with clever dialogue. ‘Annabel Takes it Tour’ should build new business for this RKO series. It parades Lucille Ball and Jack Oakie at their best, and will no doubt speed the former on to bigger things clinically."
+ Variety (Hollywood) p3 Oct 13 '38

ARIZONA WILDCAT. 20th century-Fox
09min F 10 '39

Audience Suitability Ratings
"Good. Satirical treatment adds comedy values to this vigorous, spirited tale of the old West. ... A better-than-usual Jane Withers film. Mature. Family." DAR

Newspaper and Magazine Reviews
"Very robustous. ... The story has been embedded thickly with gags and stunts, which follow each other in a manner like succession. Most of the ridin' and shootin' is done with tongue in cheek, however, the picture having a slight satirical flavor. Director: Herbert I. Leeds has done well by the Withers child on this picture, which is one of her best." - Bert Harlen. "Hollywood Spec p15 N 12 '38

Trade Paper Reviews
"Adroitly combining enough of the peppery Jane Withers' [brand of fun] with a rip-smitting tale of the old West, this will do double entertainment duty by satisfying both the Withers fans and those whose celluloid tastes lean toward ridin' and shootin'." - Boxoffice p32 N 12 '38
"‘Arizona Wildcat’ gives Jane Withers an excellent vehicle for her tomboyish antics. Teamed with the always lovable Leo Carrillo, they are 'two of a kind' ... and it is a toss-up as to which is the wildcat. ... The picture is ready-made for family grade." - Film Daily p4 N 8 '38
Reviewed by Roscoe Williams
+ Motion Pict Daily p5 N 25 '38
"Jane Withers Arizona Wildcat is a rather entertaining piece for her following, and should stack up favorably with past releases. 20th-Fox uppers the ante this time, with studio planning to get her into the straight percentage brackets rather than flat rentals. Whether or not the studio will compile this hike before she enters the adolescent stage is something else again."
+ Variety p17 N 9 '38

"Jane Withers turns sagebrusher for ‘Arizona Wildcat’ that pretentious and best picture of her career. Designed to swell the young star's already big following, it will accomplish its purpose. Salesmen are working overtime to get this one into the still empty theaters. It will provide entertainment for all types of customers, and should do as well in the larger cities as in the smaller communities, where La Withers has long been a heavy draw."
+ Variety (Hollywood) p3 N 4 '38

ARKANSAS TRAVELER. Paramount 83-85min O 14 '38

This drama of a rural newspaper has been dedicated to William Allen White, famous newspaperman of Emporia, Kansas. It tells the story of an itinerant printer, Bob Burns, who hoboes his way to a small town to assist Miss Bainter, the publisher of a newspaper which is running a paper. A scheming politician, played by Lyle Talbot, wants the paper to further his design, and the story is complicated when he suspects that Jane, saves the paper and promotes a romance.

Audience Suitability Ratings
"A: very good of kind; Y & C: amusing." + Christian Century pl111 O 26 '38
"Refreshing humorous social drama. Adults & 14-18: very good; children: good." - Calif Cong of Par & Teachers
"A homespun story which builds consistently and smoothly to a dramatic climax and satisfactory conclusion. Family." - Calif Fed of Business & Professional Women's Clubs
"Good. An appealing, homespun comedy of small town happenings. Mature-family." - DAR
"American life in a small town is well presented in this refreshing picture of the homespun variety, all ages." - Gen Fed of Women's Clubs (W Coast)
"Although the tempo, for the most part, is slow-moving it nevertheless leads to a quick and satisfactory climax. Family." - Nat Council of Jewish Women
"A most enjoyable, entertaining picture for the family." - S Calif Council of Fed Church Women
+ Fox W Coast Bul O 15 '38
"Bob Burns' drawling stories and homely maxims lend flavor to the tale, Fay Bainter's acting is excellent, and the other parts are well taken. Adolescents, 12-16: good comedy; children, 8-12: yes, Empire, Kansas."
+ Motion Pict R p4 N 38
"General patronage." - Nat Legion of Decency O 20 '38
"A, Y & C: good." + Variety p32 D 38
"A picture which should be popular with all audiences. ... Though the story is slightly incredible it supplies plenty of fun and is well cast and directed. Family." - Wkly Guide O 15 '38

Newspaper and Magazine Reviews
"An improbable but pleasant tale. Family." + Arko Daily Science Monitor O 15 '38
"‘In the Arkansas Traveler,' Bob Burns steps into the Will Rogers shoes and they fit well. This picture, dedicated to William Allen White and to those city men who look with longing
to the small town, is filled with earthy and homely epigrams about town and country and general conditions. Through it all, however, the whole-

some and frequently humorous story, Bob Burns with dry and casual cleverness delivers the kind of remarks that Will Rogers lovable and famous." F. T. Hartung
+
Commonweal p105 N 18 '38

"Bob Burns steps into the late Will Rogers' flipiron shoes with his quietly amusing, friendly
country comedy. Burns shows himself to be a thoroughly capable dramatic actor as well as a

talented director. Having his wholly wit and genial humoros to a simple tale." Jesse Junser
+
Cue p11 N 19 '38

"Arkansas Traveler" has an admirable aim, which is achieved to a sufficient extent to make the
film good timber for small-town audi-

dences. While intriguingly hilarious however, will be aware of some detracting improbabilities in
the story." Bert Harlen
+
Hollywood Spec p19 O 15 '38
Reviewed by Beverly Hills
Liberty p51 O 29 '38

"Bob Burns has resolutely renounced his hillbilly antics in "Arkansas Traveler" to emerge as
an engaging homespun philosopher. . . . The
story has a thick icing of sentiment and the
direction is marking time on more than one
occasion, but the performance of Mr. Burns has
such quiet persuasion that one is predis-
posed to enjoy it. George A. 1. Aide. "A little
Miss J filmy Bainter, Porter Hall and John Beal, the erst-
while movie players, give a solid picture, and
Burns makes it a pleasant, minor, entertaining.
if at times marred by the player's desire to be
more than a 'wise guy.' And it is better there than elsewherie." F. S. Nugent
+
N Y Times p29 N 17 '38
"Arkansas Traveler" runs the usual length of
feature films, but it might better have been a
'short.' All is imbued with the light of
homespun virtue." John Mosher
+
+ New Yorker p111 N 19 '38

"Unpretentious and appealing homespun com-
edy. In his first starring role, Bob Burns

minus gags and bazooka—gives an effective per-
formance in the Will Rogers tradition." Newsweek p34 O 24 '38

"Strict adherence to Will Rogers' formula gives
Arkansas Traveler," first picture in which
Burns appears, a status as a side of the same
amiable, folkly entertainment value." Time p26 O 31 '38

Trade Paper Reviews

"[It is] a deftly produced and directed vehicle
that will hit the mark for solid acclaim, espe-
cially with small town audiences. Burns' first
starring vehicle is aptly tailored to his measure,
and the supporting roles give evidence of ex-
cellent acting by all. "Boxoffice p25 O 8 '38

"[It] develops into some very good down-to-
earth entertainment on small town life. Its humor, drama, and interesting characters
should make it the sort of fare that is well liked, and its box-office returns should be grat-
fying. Highly recommended among the audience. Bob Burns fans." Film Daily p8 O 4 '38
Reviewed by Roscoe Williams
+
Motion Pic Daily p6 O 5 '38

"Bob Burns gets off to a fine start as a para-
mount star in "Arkansas Traveler." It will get
over nice notice for the key spots, but its biggest
box-office will be in the neighborhoods and smaller
communities. Burns is surrounded by an ex-
cellent supporting cast that supplies a ring of
sincerity and humaneness to the various char
acterizations, greatly enhancing the entertain-
ing qualities of the picture." Variety p14 O 5 '38

"Marking the elevation of Bob Burns to
screen stardom, 'Arkansas Traveler' comes
through bearing every indication that it will be
another boxoffice hit. It takes a bit of nerve to
be brave—and meet—the current trend in things
cinematic that the picture is rumored to be.
Should delight all audience classifications in
metropolitan centers as well as in the smaller communities." Variety (Hollywood) p8 S 29 '38

ARREST BULLDOG DRUMMOND.

Paramount 00min N 25 '38

Cast: John Howard, Heather Angel, H. B.
Walter, Jack Angel, Denny, E. E. Clive
Director: James Hogan
Screen writer: Stuart Palmer

Based on the novel, The Final Count, by H. C.
(Sapper) McNeele. Another in the Scotland
Yard series, this has John Howard as Drum-
mond and Heather Angel as the girl he leaves
at the altar while he goes after a gang who
have stolen a death ray machine and murdered
the inventor.

Audience Suitability Reviews

"Average film. Excellent cast and a good
director are hampered by mediocre story ma-
erial. Adults and young people." E Coast Pre-
view Correspondent.
+
+ Fox W Coast Bul N 26 '38

"A family picture." Am Legion Auxiliary

"Adults." Calif Cong of Par & Teachers

"Tense, suspenseful detective-mystery melo-
drama." Cal Council of Business & Pro-

fessional Women's Clubs

"Mature audiences." Gen Fed of Women's
Clubs (W Coast)

"Adults." Nat Council of Jewish Women

"Well staged mystery with some good comedy
and suspense, well played by fine child-
ren." Nat Soc of New England Women

"An excellently cast and not too deep' mys-
tery drama." Calif Council of Fed Church
Women

"Adolescents: only fair; children: too tense." Women's Univ Club, Los Angeles
+
+ Fox W Coast Bul D 3 '38

"General patronage." Nat Legion of Decency N 24 '38

Newspaper and Magazine Reviews

"A fairish amount of excitement considerably
aided by the able comic work by E. E. Clive
and Walter." Los Angeles Times

"Christian Science Monitor p17 D 3 '38

Trade Paper Reviews

"'Bulldog Drummond' fans will find no com-
plaint with this latest episode in the melodra-
matic and spine-tingling career of the cele-
bated fictional adventurer, for he gets his

new and out of more tight squeezes than ever before." Boxoffice p20 N 36 '38

"Latest of 'Bulldog Drummond' series meas-
ures up favorably with past releases in the
group. Containing all the ingredients necessary
for a picture of this type, it presents a mystery
melodrama, with weird murders and produc-
tion of an ingenious machine of destruction
which is stolen by international agents. . . . Pic-
ture is suitable fare for secondary houses that
have found previous features of the series prof-
itable. It's capable of getting over as a pro-
grammer where a dash of interest in

ing melodrama is required in support." Variety p23 N 25 '38

"Paramount's Scotland Yard series takes on
new face—and strength—with 'Arrest Bulldog
Drummond.' It is by far the best of the group
so far. Not only do the main men now have
added business for editions that are to fol-

ow. . . . It is a bet for top position in the smaller

situations, while operators of important plays
need to have no fears in placing it as the filler." Variety (Hollywood) p8 N 19 '38
ARTISTS AND MODELS ABROAD
Paramount 90min D 30 '38

Cast: Jack Benny, Joan Bennett, Mary Boland, Jay Novello, Greta Gynt, The Yacht Club Boys, Fritz Feld, Phyllis Kennedy, Monty Woolley

Director: Mitchell Leisen

Original story: Howard Lindsay. Russell Crouse

Screen writers: Howard Lindsay, Russell Crouse, Ken Englund

This is the second annual edition of the 'Artists and Models' series. Instead of being a straight filmed musical, the new one is a farce comedy in which Jack Benny leader of a troupe of stranded entertainers in Paris is evicted from his hotel and finds quarters in the Feminine Arts Building where he stages a show. An American heireesa played by Joan Bennett, is added to the troupe under the impression that she is stranded also.

Audience Suitability Reviews

"Lavishly produced comedy, with pleasing music, excellent technical values, and a real Paris fashion show. Family." Calif Cong of Pa Teachers

"Light musical farce with plenty of action and comic situations woven into a gorgeous fashion show, showing extreme styles by such well-known designers as Lanvin, Worth, Schiaparelli and others. 'Mature.' Calif Fed of Business & Professional Women's Clubs

"Good, Jack Benny's personality, and a fashion revue, save from mediocrity this trite comedy. 'Mature.' DAR

"Great and amusing. 'Family.' Gen Fed of Women's Clubs (W Coast)

"An amusing musical comedy. 'Family.' Nat Council of Jewish Women

"Charming, amusing situations, clever dialogue, and novel gags prevail in this smoothly paced farcical comedy, combined with a gorgeous fashion show. One of the best of its type...Highly enjoyable for family although mature for children." Nat Soc of New England Women

"Light entertaining presentation. Catchy songs, a shallow plot and a wonderful display of beautiful gowns by the leading Parisian modistes will provide lots of laughs. 'Mature.' S Calif Council of Fed Church Women

"Adolescents: entertaining; children: yes. Family: Women's Univ Club, Los Angeles + Fox W Coast Bui N 5 '38

"Adults.

Nat Legion of Decency N 17 '38

"A, Y & C: good."

"Parents' M p86 Ja '39

"Family.

Wkly Guide N 5 '38

Newspaper and Magazine Reviews

"Bright comedy. It has spectacular dress-parades as well as humour, but is most entertaining when it is funny. 'Attractive.' + Film Wkly p21 N 26 '38

"Misses. It is composed almost entirely of things the public has grown tired of—stranded chorus girls, elaborate sets, jumping of hotel bills, fashion shows. It has acceptable people in it, headed by the always most agreeable Jack Benny, but no cast, directed as this one was, could make entertaining the kind of story this picture tells. That it could not happen is of no consequence; few of the things which happen on the screen would happen in real life, but when a story of the sort is to be a success as a picture, it must be told so expertly, the improbable handled so deftly, that we are willing to accept fiction as fact and laugh at lack of logic. — Hollywood Spec p9 N 12 '38

"Jack Benny tried hard to score in his newest, called 'Artists and Models Abroad.' The result—in spite of four famous authors, several of them nice lads, too—is pretty bad...This film is pitifully dull. It never does get going."—Lovely Hills

— Liberty p56 D 24 '38

"Things have come to a pretty pass when Jack Benny tries to make you laugh. As clever a group of scenarists as ever cracked a guip have gotten together here and placed our Jack in a most amusing situation. + Stage p57 D '38

Trade Paper Reviews

"While this second in the 'Artists and Models' series fails to include as many lavish production and music numbers as its predecessor or, for that matter, as have come to be expected in super filmusicals, it compensates for such shortage with several numbers of songs and comedy. Affording Jack Benny, who easily dominates an acceptable cast, free reign for the distinctive type of drollery on which his wide popularity is built. Much of the picture's worth is incorporated in an impressive Paris fashion display which should prove a strong lure." + Boxoffice p30c N 5 '38

"Watch this clean up at the box office with its appeal both to the ladies and the men. In a part tailored to suit his 'fall-guy' characterization, Jack Benny has a field day and scores many laughs." + Film Daily p4 N 2 '38

Reviewed by Gus McCarthy + Motion Pict Daily p8 O 28 '38

"[II] A light farce comedy. The models in a fashion show and the artists are missing entirely. Despite its departure from formula, it's an astoundingly cheap and entertaining picture...Hit better than average business. Jack Benny dominates most of the action, and scores continually with crisp and zippy dialogue.

+ Variety p15 N 2 '38

"Decided departure from the conventional filmusical, splendor in mounting and costume, display of feminine pulchritude for the men and an exquisite fashion show for the women. The refined comedy, delivered to Jack Benny's 'fall-guy' character, distinguishes this second annual edition of Paramount's 'Artists and Models.'

+ Variety (Hollywood) p3 O 26 '38

AVOCATE D'AMOUR. Raoul Ploquin-Regal 94.min S 7 '38

Cast: Danielle Darrieux, Henry Garat, Alberte, Marguerite Templey

Director: Raoul Ploquin

Music: Georges Van Parys

Screen writer: Jean Boyer

Filmscope, written with English subtitles. The story concerns a young woman lawyer whose father wants her to give up the law and marry. She falls in love with her first client and discovers that her father engineered a plot for her to meet the young man.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Adults.

Nat Legion of Decency S 22 '38

"A & Y: good; C: no interest."

+ Parents' M p36 N 9 '38

Newspaper and Magazine Reviews

"We suspect that the French sent over 'Avocate D'Amour' just to show us that they too can make Class B pictures even when they use their stars. The story runs like an old-fashioned musical comedy...and the two leads sing several songs, the music of which is gay and catchy." + Film Daily

"— Commonwealth p590 S 30 '38

"You'll find this French farce comedy-musical a rather amusing, if somewhat overlong, bit of color, performed by Renato Zucusen. + Cue p10 S 1T '38

"The story is melancholy hokum but brilliantly acted. The star's performance is the main attraction."

+ Film Wkly p21 O 15 '38
Ballerina. Mayer-Bursty 85min N 14 '38

**Trade Paper Reviews**

"A light, fluffy French comedy whose chief selling point will be the charming Danielle Darrieux. It is a drawn-out tale of no particular consequence that could stand considerable editing and tightening up. As it stands, when the pace doesn't lag, there are a number of humorous situations."

**Boxoffice p27 S 24 '38**

"The human drama behind the formal figures of the ballet has been accorded fascinating screen treatment in 'Ballerina.' Filled with exquisite feeling and delicately directed, it is a notable addition to the list of distinguished films which France has been sending us. If the play's story is in the melodramatic scenes which underline it with tragicoric overtones, it is in the emotional drama which make the ballet as a whole... 'Ballerina' may miss being an outstanding film, but it is one which will amply repay your attention." F. S. Nugent

**N Y Herald Tribune p22 N 15 '38**

"Shining through it all is the director's understanding of the child mind, deftly illustrated by telling bits of action and dialogues of isn't the usual picture; it isn't even the usual foreign picture; but it is one to see and remember for a long time." F. S. Nugent

**N Y Times p27 N 15 '38**

"The charm that you might expect to find in any film called 'Ballerina' exists in the new French film, but it isn't by any means the outstanding feature. The Death of the Swan, most emphasized of the ballets Serge Lifar graphed full length, is a delight upon the screen. It is not the dancing of the girls, however, which holds the eyes open widest. The analysis presented of a child's mind does that for one. Not since 'The Children's Hour,' with its sketch and a little school-girl busy as a bee with her malice, has there been such a stark presentation of malenly devilishness... Balletomaniacs are asked to strip the entire title and the names in the cast, may be taken back to find instead a bitter, disillusioning story, books of glamour and ruthless in its sad realism." John Mosher

**New Yorker p110 N 19 '38**

"This is a sensitive and engrossing adaptation of 'La Morte du Cygne,' the first of a quartet in the novel by Jean Cocteau. Degas's ballet, 'The Death of a Swan,' is one of the high spots of a film which is both an artistic triumph and a distinguis---

**Parents' M p36 Ja '39**

"'Ballerina' is the sort of film for which we should like to stand up and shout 'Bravo!' Slavenska, characters and story, are all conscientious. Set to the music of Chopin and Gounod, the unusual French film marks the screen debut of Mia Slavenska, who is the star dancer of the Ballet Russe de Monte Carlo, and Yvette Chauvire, première danseuse of the National Opera."

**Stage p57 N '38**

**Time p51 N 28 '38**

"A tender and compelling story... What makes the picture fine cinema is its play of personal humor against the grandeur of great orchestral music. Ballet was never more human. The very essence of the sensational ballet dancing. 'The Dying Swan,' as executed by Mia Slavenska, is as supreme a bit of chromatography as was ever photographed... Distinguished in every way." John Mosher

**Newsweek p25 N 21 '38**

"For discriminating audiences solely, 'Ballerina' has been hailed by the New York critics with every justification. It is a fine study in child reaction, simply and gracefully done and always with great charm. In point of story content, there is too little..."

**Boxoffice p26 N 26 '38**

"The producer-director of 'La Maternelle' has scored brilliantly again. He works cinematic wonders with the camera, and presents us with a number of prodigious young dancers of the French National Opera who have never appeared in dramatic roles... The story is of a woman who is given a Frenchman and told to tell with delicacy and feeling that builds to a tremendous sweep. It is psychologically in its dramatic qualities as much as it is physical and emotional." J. M. Jerald

**Film Daily p5 N 9 '38**

"The producer-director of 'La Maternelle' has scored brilliantly again. He works cinematic wonders with the camera, and presents us with a number of prodigious young dancers of the French National Opera who have never appeared in dramatic roles... The story is of a woman who is given a Frenchman and told to tell with delicacy and feeling that builds to a tremendous sweep. It is psychologically in its dramatic qualities as much as it is physical and emotional."

**Motion Pict Daily p5 N 2 '38**

**Review by J. M. Jerald**
THE BEACHCOMBER. Mayflower-Paramount 82min D 24 '38
Music: Richard Addinsell
Music director: Muir Mathieson
Screen writers: Bartlett Cormack. B. Van Valkenburgh
Based on the short story, Vessel of Wrath, by W. Somerset Maugham. Filmed in England and then released under the title of Vessel of Wrath. Distributed in the United States by Paramount. Charles Laughton is a remittance man on a Malaya island. On his eighty-first birthday he drinks his dock each month and then remains drunk until the next one comes. He is of good family, sunk to his present state because his father would not allow him to marry a barmaid in his local town. A missionary from England, the Rev Jones and his sister, Martha, a straight-laced spinster, become Laughton's prosecutors and from destitution, both he and Martha learn to love each other, marry and return to the public house in his local town and run it—he a real tee-totaler and she a tolerant person.

Audience Suitability Ratings

"Adults"
Nat Legion of Decency N 24 '38
Outstanding. The acting of the entire cast is excellent, but that of Laughton and Elsa Lanchester is certainly outstanding. Recommended to Exceptional Photoplays Committee. Mature.

+ + Wdly Guide N 19 '38

Newspaper and Magazine Reviews

"Tenderline it as a must-see. Its assets: a psychologically sound story; four brilliant characterizations of widely diversified personalities; perfect direction; production by Hal Roach and photography up to the standard set by the other elements."

+ Hollywood Spec p11 D 10 '38

Trade Paper Reviews

"English-made, this character study of a shiftless, ease-loving drifter is steeped in British subtlety and tediously paced, but sophisticated film patrons will acclaim it as the superb Charles Laughton for a fascinating Thespian achievement and may applaud the feature as an off-the-track screen contribution. From a technical standpoint it is of the highest quality and the acting throughout is excellent."

+ Boxoffice p30 D 5 '38

Film Curb p6 N 12 '38

"Charles Laughton does marvels with his role of the beachcomber. Elsa Lanchester is also excellent. . . However, some sequences are pretty druggy, with a lot of incidental action and considerable conversation among the principals."

+ + Film Daily p5 D 1 '38

"Due to United States censorial objections the film is understood to have undergone some severe mutilation. Just what in 'Beachcomber' displeased the censors isn't evident in the picture at present. There are one or two sequences that are flagrantly unsuitable (by Hollywood standards) material and the philosophic outlook of the early portions is frankly of the live-and-let-live school of thought, but there is nothing outright to warrant protest. Principal consideration about the picture at present is that it rates as distinctly entertaining. There's plenty of story for those who crave direct action, plus a wealth of characterizations and characterization for the sophisticated. For those reasons, because it has Laughton's name strength and because it is admirably played by a nicely balanced group of leads, the picture appears destined to reap a nice profit at the box office."

+ + Film Daily p4 N 30 '38

"Delightful, provocative sex drama with emphasis on comedy, which offers refreshing change from the usual screen confusions about adult love capers. Because of subject matter, treatment and cast, appeal will be limited, although comedy may give it wider range than indicated. The adaptation from W. Somerset Maugham's 'Vessel of Wrath,' is much like the author's play, 'Rain,' from which several screen versions were made. . . Discriminating audiences will be rewarded."

+ Variety (Hollywood) p3 N 23 '38

THE BEAR. Aminko 45min S 20 '38
Cast: O. Androvskaya. M. Zharov. I. Peltser
Director: Isidor Annenski
Russian dialogue with English subtitles. Based on a play by the same title by Anton Chekhov. Soviet film makers turn to comedy in this tale of a bustling woman-hater who, seeing a western melodrama with walls upon a fair widow, challenges her to a duel and then falls in love with her.

Newspaper and Magazine Reviews

"'The Bear' is a nonsense item, but good fun. . . Although it does not advance Soviet's reputation a bit and moves on a plane miles lower than American atmosphere, it provides moments at least, as much the better part of the Camel's anniversary twin-bill [with 'Mother and Son']."

F. S. Nurent

+ + N Y Times p29 S 15 '38

Trade Paper Reviews

"An amusing and innocuous play. The dialogue is as witty as the action, with English titles assisting those who cannot understand the native tongue."

+ + Variety p34a O 15 '38

"A strange brand of humor and an entirely unorthodox method of developing love interest—possibly okay for the Russian film audience, but an enigma to the American mind—pushes 'The Bear' to the forefront as one of the most ridiculous pieces of foreign screen fiction brought to this country. . . . Anton Chekhov's name is on it, but it's still, stupid, indigestible stuff for the United States."

+ Variety p55 S 21 '38

BLACK BANDIT. Universal 57-60min S 16 '38
Director: George Wagener
Music: Fleming Allen
Music director: Frank Sanucci
Screen writer: Joseph Weisberg
A racy, lively western with songs. Bob Baker portrays twins, one good, one bad. The bad brother after a life of crime finally repents and aids his twin out of trouble at the cost of his own life.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 22 '38

"Family. Interestingly told and capably acted Western."

+ + Wdly Guide S 10 '38

Trade Paper Reviews

"Weak Western follows the routine formula with Bob Baker doing nice work."

+ + Film Daily p4 N 21 '38

"'Black Bandit' is a singing actioner, a little slow. The audience may be good enough bronc-trot for the trade. Baker wavers three times, none of them different than the fireside walls of dozens of other flicks and no particular click among them. . . The juvenile trade will like 'Black Bandit' up to the 14-year-old mentality. Above that, the appreciation curve will take a sharp drop."

+ Variety p13 S 21 '38
BLONDIE. Columbia 63min N 30 '38
Director: Frank R. Strayer
Screen writer: Richard Flournoy
Based on the comic strip, Blondie, created by Chic Young. The present follow the original cartoon characters closely. The Dagwood family find themselves in difficulties on their first year anniversary. The family lose their furniture and Dagwood loses his job. How Blondie helps him to set everything straight furnishes the plot.

Audience Suitability Ratings
"Good. Family." DAR +
"Fox W Coast Bul N 5 '38
"General patronage."
Nat Legion of Decency D 1 '38
"A. N & C: good."
"Parents' M p36 Ja '39

Newspaper and Magazine Reviews
"Rates well up among the other family comedy series. Blondie, Dagwood and Baby Dumpling form the little family unit whose travails and triumphs are often amusing as they are a shade sentimental. Clean, bright and well cast. Family."
"Christian Science Monitor p15 N 26 '38
"Family audiences will be delighted with it. All theatre-goers will find in 'Blondie' a comedy of humor, finance and friendships, and the story is light, bordering on farce."
"Hollywood Spec p14 N 12 '38
"stars predicted. It's hard to translate a comic strip to film. The comedy is based on the strip, but much of it loses. Blondie's future depends on you."
"Beverly Hills
"Liberty p55 D 10 '38

Trade Paper Reviews
"Here is a novel and refreshing feature which will be a welcome addition to any program, while its givens gives it readymade exploitation possibilities for boxoffice takes far above its budget class. The picture's most remarkable and praiseworthy asset is the manner in which the producer has succeeded in capturing the true characteristics of the pen-and-ink people of Chic Young's feature."
"Expoce p506 N 5 '38
"A comedy that should be of interest to many in as much as it is based on the many problems that the man, woman and family mean, presented in such a way that one cannot help but realize how futile it is to allow all the problems to get the way of us."
"Film Curb p6 N 20 '38

"This is a comedy hit that should please all age groups, from six to sixty and older. Frank R. Strayer's skillful guidance is full of laughs and human touches. Robert Sparks rates numerous bows as associate producer, while Richard Flournoy has delivered a screen-play based on Chic Young's comic strip that is a gem."
"Film Daily p10 N 7 '38
Reviewed by Gus McCarthy
"Motion Pict Daily p4 N 8 '38
"Columbia's first of series based on the 'Blondie' strip characters by Chic Young gives indications that the studio has hit paydirt and group should have a long span of popularity. Baby Dumpling and their dog Daisy make an ideal group around which to swing a domestic comedy series. Columbia turns out a particularly fine effort for the initial release, which gets the transplanted cartoon characters off to a good start."
"Variety p25 N 2 '38
"Here is a comedy gem that spells entertainment with a capital E. Given sufficient exposure. Baby Dumpling and their dog Daisy make a real ideal group around which to swing a domestic comedy series. Columbia turns out a particularly fine effort for the initial release, which gets the transplanted cartoon characters off to a good start."
"Variety p25 N 2 '38

BOYS TOWN. MGM 96-98min S 9 '38
Director: Norman Taurog
Music: Edward Ward
Original story: Dore Schary. Eleanor Griffin
Screen writers: John Meehan. Dore Schary
This is based on a real life institution, Father Flanagan's Boys Town near Omaha, Nebraska. It is devoted to the rehabilitation of wayward boys. In the film Spencer Tracy is the priest and Mickey Rooney the incorrigible lad who after being wrecked the entire plan of the community is brought to see the light.

SEE ALSO issue of September 28
A Guide to the discussion and appreciation of Boys Town, prepared by William Lewin is obtainable from Educational and Recreational Guides, Inc, Room 1418, 1501 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings
"A & Y: very good; C: probably good."
"Christian Century p375 S 19 '38
"Excellent."
"Fox W Coast Bul S 10 '38
"Outstanding social drama. . . . The picture is wholly convincing and effective and the feeling that there is definite hope for post-war children of the depression. Family."
"Calif Coun of Par & Teachers
"Outstanding entertainment with many high points of dramatic appeal is this significant and emotional true story of this picture deserves wide comment and extensive release. Family."
"Calif Fed of Business & Professional Women's Clubs
"An inspirational picturization of life in Boys Town. Deeply emotional, excellent in social values and as an inspiration. Family-mature."
"Fed of Women's Clubs (W Coast)
"Too much cannot be said in favor of this presentation... Highly recommended for all ages. Suitable for children's club activities." Calif Council of Fed Church Women
"W Coast Bul S 17 '38
"Here is an exciting and heart-furnishing social drama. . . . This film is convincing and is a real contribution to American ideals of service to humanity. Adults, 12-18; fine, children, 8-12: general but constructive."
"Motion Pict R p3 O '38
"A, Y & C: excellent."
"Parents' M p30 N '38
"A very fine new film. . . . The cast of boys who make up the citizenry of Boys Town is invariably good. The presentation of the applause should go to the teamwork of Tracy and Rooney, and director Taurog."
"Scholastic p13 O 1 '38

Newspaper and Magazine Reviews
"Sentimental melodrama based on a real experiment for youth. Pictorial embellishments pale beside the real facts of the case and the whole thing ends in a flood of tears. It's too bad they could have stuck to the home itself. Family."
"Christian Science Monitor p17 O 1 '38
"Metro-Goldwyn-Mayer should be thanked for their courage in making a picture that omits a love story, uses only men and boys for its leading characters, and provides a plot that leads to the fulfillment of a dream. Spencer Tracy's sincere portrayal of the role of the priest is the outstanding feature of his career, while his his father Tim in 'San Francisco'. . . When the films do crash through with an expanse of the fine work of a member of our faith, they should be encouraged. Certainly Father Flanagan's
BOYS TOWN—Continued

efforts deserve the praise and assistance given them." P. T. Hartung
+ + Commonweal p561 S 23 '38

"It is a picture minus women, but loaded with drama packed with emotional dynamite, and spilling over with honesty, sincerity, and the fervor of its message. Boys Town" tops as one of the finest films of the year." Jesse Jusser
+ + Cue p16 S 17 '38

"Generally appealing and vital, it is spool at times by too much emotionalism. See it for the acting." — Film Wkly p21 O 1 '38

"A truly great picture... Purely a social preachment—in the abstract, unpromising story material for motion picture entertainment—Boys Town' comes to the screen as a gripping human document with all the elements which make for box-office success." + + Hollywood Spec p7 S 17 '38

"In general the story is sound and soundly carried out, though rounding some of its sharp corners awfully fast. They had a lot of good kids for the parts; and of course Mickey Rooney is delightful. The generality that should soon be its own monitor over such weaknesses as the overly tough style he is encouraged to follow here. The story keeps its balance in Spencer Tracy, a man with the true actor's gift of projection... For all his homely face and lack of surface charm, he is the finest figure of a man you'll meet, and I'm happy that he has finally got a part here to show it." Otila Ferguson
+ + New Repub p18 S 21 '38

A commendable attempt to dramatize the founding and struggles of Boys Town, Father Flanagan's community near Omaha for homeless boys. Its failure is the failure of documentary form manifest in its weakness of the tamer of Hollywood story-tellers. The boys as a group have been unable to emerge from the shadow of Mickey Rooney. Much as it pains us to say it, Hollywood cannot capture the elusive realities of childhood. The French would have made this a film masterpiece."
— Stage p60 O '38

Trade Paper Reviews

"Social drama of the sort portrayed in 'Boys Town' is what makes the motion picture an important moral force in the world of today's crime and waywardness. The exhibitor has unimpeachable possibilities with this picture, and it can be sold to anyone, adult or juvenile, as a tremendously worthwhile and exciting piece of entertainment." + + Film Curb p5 S 24 '38

BREAKING THE ICE. RKO 80min Ag 26 '38

Cast: Bobby Breen, Charles Ruggles, Dolores Costello, Robert Barrat, Dorothy Peterson, John King, Billy Gilbert, Charles Murray, Irene Dare

Director: Edward F. Cline
Dance director: Dave Gould
Music and lyrics: Frank Churchill. Paul Francis McDonald and Charles B. Young
Music directors: Victor Young. Abe Meyer
Original story: Fritz Falkenstein. N. Brewster Morse
Screen writers: Mary McCall, Jr. Manuel Seff. Bernard Schubert

A musical film with an ice skating rink for background. Bobby portrays a Mennonite boy who lives in rural Iowa, and goes to Philadelphia to earn money for his mother by singing in a skating rink.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Interesting entertainment for those who enjoy Bobby Breen's singing. Family." Am Legion Auxiliary

"An interesting story, developed with quiet tempo, notable direction and good acting. Family. Calif Fed of Business. & Professional Women's Clubs"

"The singing of Bobby Breen, comedy of Charles Buggles and the ice skating of five year old Irene Dare highlight this week social drama, family. Gen Fed of Women's Clubs (W Coast)

"The unique background and dialogue of Pennsylvania Dutch Mennonite farmers. An interesting, different flavor to this newest Bobby Breen picture and strict ideas of moral- ity, sturdy honesty and an insight into the customs of this religious sect. Family." Nat Council of Jewish Women


"An enjoyable, clean, interesting presentation picturizing the power of an alluring, expanding, idealistic love, when pitted against the drowning influence of a repellent religious creed. An admirable and worthwhile picture. Family." S Calif Fed of Church Workers

+ Fox W Coast Bul S 17 '38

"The plot is sketchily developed, and the picture is one for the family to enjoy. Bobby Breen. Adolescents, 12-16 & children, 8-12. yes.
+ + Motion Pict R p4 O '38

"A, Y & C: fairly good." + + Parents' M p30 N '38

Newspaper and Magazine Reviews

Family

Christian Science Monitor p15 O 8 '38

"The casting of Bobby Breen as a youthful Mennonite in 'Breaking the Ice' was surely not an influence endorsement of a popular brand of infant's food. Not only is this picture an elaborate advertisement of youthful precocities—through both masterful Breen and the little girl named Irene Dare, who skates, but it borders just on the edge of being infant's food itself. And if, by now, that is all that Bobby's fans expect, they won't be disappointed." Bosley Crowther
+ + N Y Times p32 S 23 '38

"A thoroughly respectable plot about a little Mennonite boy (played with shocking nasal exhaustence by Bobby Breen). The story does not exactly lack continuity. It is one long, unbroken series of buildups to Master Breen's adoration of Charlie Ruggles putters about uncomfortably. To ants, you Mennonites.
"— Stage p60 O '38
Time p36 O '38

BROADWAY MUSKETEERS. Warner 63min O 8 '38

Cast: Margaret Lindsay, Ann Sheridan, Marle Wilson, John Litel, Janet Chapman, Dick Purcell, Richard Bond

Director: John Farrow
Screen writers: Don Ryan. Kenneth Gamet

A drama of three young women who agree to hold a party each year to report the changes in their fortune. One ends in tragedy and the other two find happiness.

Audience Suitability Ratings


"The usual melodramatic gangster film with sordid, unpleasant atmosphere, but graced with a much better-than-usual cast. It lacks plausible motivation and there is little opportunity for character development. Adults." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature." DAR

"A well produced, poignantly emotional drama, efficiently directed and well portrayed
by an able cast; little Janet Chapman very fine in an appealing part. Mature audiences." — Gen Fed Fed "Variety"

"Mature." Nat Council of Jewish Women


+ — Fox W Coast Bul 8 24 '38

"Utilizing as it does so many of the sure fire ingredients of suspense, surprise, and humor, this picture is destined to be popular. Morals are obvious, but good acting and direction keep the plot from being a bore or a gag. Adolescents, 12-16: too mature; children, 8-12: unsuitable."

Motion Pict R p4 S '38

"Objectionable in part." Nat Legion of Decency O 13 '38

"A: fairly good; Y & C: unsuitable."

Neuepaper and Magazine Reviews

"A tasteless melodrama which overcomes boredom by violence. Adults only."

+ — Parents' M p30 N '38

"Broadway Muskeeters.' in its classification of sympathy-arouser, is a slow starter and a strong finisher. ... In mentioning the performance, approximately centering about one extremely capable considering their material. "Broadway Muskeeters' is the result of a fairly decent script by Jack Watson."

+ — N Y Herald Tribune p22 O 14 '38

"The plot of 'Broadway Muskeeters' is the sort of thing a script writer dreams about sometimes after a hard Winter at the type-writer, that is, assuming that the script writer met with an exhauster, has eaten liberal portions of lobster, Welsh rabbit and goodness knows what, all before retiring. What Jack Watson, that Adam, has done, this is no job for a mere reviewer. What 'Broadway Muskeeters' needs is a psychoanalyst."

+ — R. K. Crisler

"[It is] a minor thriller." John Mosher

+ — New Yorker p69 O 22 '38

Trade Paper Reviews

"An interesting action plot, coupled with better-than-average dialogue and thespic art, highlights this current offerings of the Broadway series. Yet, the implausibility of the plot definitely places it in the programmer classification."

+ — Boxoffice p27 O 25 '38

"This emotional melodrama has been aimed at the popular trade and will no doubt find good reception in the smaller houses, but lacks the result and appeal for the intelligent audiences."

+ — Film Daily p5 O 29 '38

Reviewed by C. S. Aaronson

+ — Motion Pict Daily p18 O 17 '38

"A programmer of average distinction that has been well cast and ought to get by satisfactorily. Bryan Poy produced, turning out a workmanlike job on a 'B' entry that makes no pretenses to being more than that. Obviously an economical picture which can make 'Muskeeters' ought to make some money." + — Variety p12 O 19 '38

"Designed on a modest budget, 'Broadway Muskeeters' comes forward as a worth-while filler for any dudler, and may even win its waves into first position in the smaller spots. ... While the player list is lacking in marquee names, audiences will leave the theatres satisfied that Buffalo 'Muskeeters' has bought value received in entertainment."

+ — Variety (Hollywood) p3 Ag 27 '38

BROTHER RAT. Warner 89min O 29 '38


Director: William Keighley

Musical Director: Leo F. Forstein

Screen writers: Richard Macaulay, Jerry Wald

Based on the play of the same title by John Monks Jr and Fred F. Finkelhite. The title has reference to the Virginia Military Institute students' greeting to one another. The scene is the West Point. and the plot revolves about the strict regulations of the school and the efforts of three students, Wayne Morris, Ronald Reagan and Eddie Albert to foil those rules. When the slow thinking Albert is informed by his secret bride that he is to become a father, complications start.

Audience Suitability Ratings

"A: deserted; Y:Cos: C: no;"

— Christian Century p413 N 16 '38

"It is a question whether you will carry away any memories of the deep loyal friendship between these three leading characters or irritation at the many rules flagrantly broken. Adults: entertaining, pays of taste; 11-18: too many rules broken; children: poor." Calif Cong of Par & Teachers

"Hilarious, sophisticated, satirical comedy with expert direction, excellently timed action, and keenly funny dialogue. Mature." Calif Fed of Business & Professional Women's Clubs

"Good, coinoffensive treatment. Excellent adaptation and direction. Adults." DAR

"Excellently produced and highly entertaining is this picture. ... Really enjoyable for the entire family."

Gen Fed of Women's Clubs (W Coast)

"A spirit of youthful zest and good fellowship prevails. Thespians are satisfactory. Entertaining and thoroughly enjoyable comedy. Adults." Nat Council of Jewish Women


"An entertaining comedy portraying life in a military school for young girls is exercised in keeping up their spirits, if not their studies, with forbidden pleasures. Their many escapades knit them together in loyal friendship, though they are indulged in behavior and get away with serious infringements of rules. This picture is enjoyable but not especially constructive. Mature." S Calif Council of Fed Church Women

"Adolescents need mature analysis; children: questionable. Adults." Women's Univ Club, Los Angeles

+ — Fox W Coast Bul 0 O 22 '38

"Adults." Nat Legion of Decency O 27 '38

"A: Y & C: very good;"

+ — Parents' M p32 D 18 '38

"'Brother Rat,' unlike the usual rah-rah, who's-who college picture, scrupulates below the line. It is a gay and pleasantly true picture of military school. Eddie Albert steals the show right out from under the noses of Wayne Morris and the rest." + — Scholastic p38 N 5 '38

"Family. An interesting setting and an amusing picture."

+ — Wky Guide 0 22 '38

Neuepaper and Magazine Reviews

"This is in the spirit of the original production, indicating that the Warner Brothers decided that what was good enough for George Abbott is good enough for them. Which was very sensible of the Warner Brothers, and ought to leave everybody satisfied." J. K. Hutchens

+ — Boston Transcript p20 N 4 '38

"The playing is bright and affable throughout and a lot of the best material is not likely to come along this season. Family." + — Christian Science Monitor p16 N 5 '38

"A hard-working group of young thespians act out the little story about the Virginia Military Institute cadets. The movie, minus some of the incidentals, makes up for the stage play, has good background shots from the military school itself." F. T. Hartung

+ — Christian Science Monitor p16 O 18 '38

"This is indeed a happy week for moviegoers, and 'Brother Rat' does its full share to make it. I think the pace of the various stage hits to the screen. Warner Brothers have broadened the original play, loaded it with laughs, gaggled it with giggles, and filled it
MOTION PICTURE REVIEW DIGEST

BROTHER RAT—Continued

with fun. The entertaining result is a fast, convivially funny farce-comedy, just as diverting whether you saw the play, or not.” – Jesse Zunser

+ + Cue p11 N 5 '38

"It is with anticipation of enjoyment that I go to the preview of any picture directed by W. S. Van Dyke. But this time the hope me stiff. And it is not the director's fault. True, he could have induced his players to pipe down in their rendering of a prankish bit, but it was at the director's power to make the story one that would have universal appeal essential to complete box-office success."

Hollywood Spec p12 O 29 '38

A simple, pleasant yarn of military-school life, it has universal appeal, a pleasant cast of undergraduate players.” – Beverly Hills

+ Liberty p57 N 5 '38

"It is the good fortune of Warner Brothers to be the sponsors of one of the most human, delightful and inoffensive screen comedies of the year. Following in the wake of the George Abbott stage hit of two seasons ago, the film, happily, has the same swift pace and profits enormously by the cinema's added visual scope. If a more modest, more capable and less publicized player than Wayne Morris had been chosen for the role of Billy Randolph, 'Brother Rat' would almost be a triumph. In spite of this handicap, however, it is an excellent film.” – R. V. Dana

+ + N Y Herald Tribune p12 N 5 '38

"Brothers Warner presented 'Brother Rat' at the Strand Theatre yesterday and here's a laughing matter. The rollicking comedy which Broadway first saw late in '36 has lost none of its farce flavor in its trip to the Coast and back. Eddie Albert, the original Bing who is even funnier in the film than he was in the play—impossible though that may seem. It's an excellent transcription of the play, loyal to all its essence, even to the manner of the playwright's' lively humor in the added scenes. F. S. Nugent

+ + N Y Times p15 N 5 '38

"'Brother Rat' is a serviceable time-filler.” – John Mosher

+ New Yorker p41 N 5 '38

"Although [the play's] version screen has been tidied up by the Hays office and smoothed here and there by officials of the 'West Point of the South,' its excursions into broad comedy retain most of their original high spirits. . . [It is] sure-fire entertainment goods and has a unique and unhappy influence for non-adults of all ages. But even film of excessive animal spirits and adolescent prankishness will warm to Eddie Albert's outstanding performance in the role he created on Broadway.” – Newsweek p33 O 24 '38

"VMI is to be congratulated for providing the locale of Hollywood's first convincing campus drama. . . Eddie Albert is a master of quick-change emotionalism. His melancholy is a high spot of comedy; his romanticizing is a high spot of juvenile sincerity. Welcome, 'Brother Rat.' ”

Stage p57 N 38

"[It is an] ingratiating survey of undergraduate language, baseball games, parades, hazing, discipline, finance, love-making at Virginia Military Institute, and played with appropriate youthful flourishes.”

+ Time p42 N 7 '38

Trade Paper Reviews

"Here is a vigorous and refreshingly different service story, fast-paced, punctuated with explosive humor and bearing the stamp of class production throughout.”

Boxoffice p39 O 22 '38

"This is just about the best all-around comedy to come along on one screen, for it has all the elements which make a good comedy interesting and laugh-provoking. There is no moment when it borders on being a real honest-to-goodness tear-jerker, but then a very youthful humor is funnier than you laugh and cry at the same time—and this is the best sort of comedy construction.”

Film Curb p6 N 12 '38

"This picture, which lends itself to exploitation, should prove a box-office honey in any type theater. . . William Keighley has given the comedy warmth, sympathetic direction and has injected many human touches." + Film Daily p7 O 17 '38

Reviewed by Vance King

"All of the wholesome drama, comedy and laugh-liners of the original play have been retained in the film version of 'Brother Rat.' Due to expansion of the piece for picture presentation, it lags in a few spots where added material is unnecessary, but moments, are brief and do not detract from the entertainment structure of the whole. It's strong enough to attract good notices, and little outside support to carry through for above average business. Reputation of the play should help to compensate for lack of star marquees numbers, and exhibitors who dig into exploitation fields will pay dividends.”

+ Variety p12 O 19 '38

"Fine entertainment is screen version of the stage play, 'Brother Rat,' with prospects evident of it being a boxoffice natural. Its virtues of youthful spirit, hilarious escapade, warm romance, swift movement, assorted gallantries and underlay of rollicking comedy; the word of mouth and by the play's antecedent popularity.”

+ Variety (Hollywood) p3 O 12 '38

C

CAMPUS CONFESSIONS.

Paramount 65min S 23 '38


Director: George Archainbaud

Music director: Boris Morros

Screen writers: Lloyd Corrigan. Erwin Gelsey

First of a new college series. A sports comedy revolving about basketball. A campus girl converts a young man to athletics. First he is divided, then he’s aghast, then he’s phony and but at the end he redeems himself.

Audience Suitability Ratings

"Good Family-mature." – DAR

+ Fox W Coast Bul S 24 '38

"Adults: entertaining; 14-18: perfect; children: very good." – Calif Cong of Par & Teachers

"Interesting to sports fans and young people for it features Hank Luissetti, the basketball star and amusingly presents the vibrant spirit of young college students." – Family.

Calif Fed of Business & Professional Women's Clubs

"Family." E Coast Preview Committee

"Pleasing entertainment. All ages." – Gen Fed of Women's Clubs (W. Coast)


"Fresh and vivid is this presentation of college life, love, and athletic excitement." – S Calif Council of Fed Church Women

+ Fox W Coast Bul O 1 '38

"Hank Luissatti, while not the hero, is the chief asset of this picture. A novice in acting, he is the world’s best performer on the basketball floor; his picture is bright and catchy, and the transformation of the Freshman misfit into the popular athlete is accomplished so naturally that many people will wish him success in other roles. Adolescents, 12-16: yes; children, 8-12: probably not much interest will be seen on this screen."

+ Motion Picture R p4 O 38

"General patronage." – Nat Legion of Decency S 15 '38

"A & Y: entertaining; C: if interested." + Parents' M p32 D '38

"Family." – Wkly Guide S 10 '38
Audience Suitability Ratings

"A gay, light musical comedy filled with many tuneful numbers and lovely dance scenes. Well directed. One of the best Astaire-Rogers pictures. Adults." Am Legion Auxiliary

"This is an excellently photographed and well acted comedy. Family." Calif Cong of Far & Teachers

"Family." Calif Fed of Business & Professional Women's Clubs

"This gay, exhilarating musical farce, enhanced by the tuneful music of Irving Berlin, most successful picture yetkkites the film team in a group of unusual and very beautiful dance numbers. All ages." Gen Fed of Wom- en's Clubs. Los Angeles Times

"Delightfully diverting entertainment in which a clever story, hilarious situation, lovely dancing, plus the fact that a fine cast make a smooth-flowing, excellent production. Family-mature." Nat Council of Jewish Women


"A light but clever plot. A chance to enjoy a carefree evening. Family." S Cal Council of Fred Girls' Clubs

Fox W Coast Bul S 10 '38

"Here is good news for all Astaire-Rogers fans!" Adolescents, 12-16: good; children, 8-12: good if interested.

+ Motion Pict R p4 '38

"A & Y: very good; C: mature."

+ Parents' M p30 N '38

Newspaper and Magazine Reviews

"Perhaps it isn't Fred Astaire's hammy acting that makes 'Carefree' the weak farce-musical it is. Truth to tell the script is pallid as the story bare of imagination as a billiard ball, the dialogue stultifying and leaden. But the dance duel dull and heavy. So I think it only fair to blame the KRO script writers for the fact that this is Fred Astaire's and Ginger Rogers' dullest musical to date. . . Only worthwhile features in the picture are the two dancing numbers, and they are lovely—a dance sequence in slow-motion, as in a dream, and the much publicized Yam." Jesse Zunser

+ Cue p10 S 24 '38

"Fred Astaire and Ginger Rogers are together again in 'Carefree,' and the show proves to be one of their happiest collabora- tions. This is a very clever script in irresistible form, they have expert and engaging assistants and there are pleasant Irving Berlin songs. As far as I am concerned the plot is tiresome, with its heavy-handed satire of psychoanalysis, but it has been performed and staged so delight- fully that it doesn't really matter." Howard Barnes

+ N Y Herald Tribune p19 S 23 '38

"Rogers and Astaire are back in town again and this time they've remembered to bring a good script with them. 'Carefree' is in excellent musical comedy taste—witly, well- mannered, pleasant to look upon and to listen. Clearly, a happy event; second only to the glorious 'On the sunny side of the street,'" F. S. Nugent

+ + N Y Times p55 S 23 '38

"The dances inevitably make the picture something you can look upon with pleasure. However, you won't find much pleasure in the intervening scenes. It's just another musical with plot trouble, and much of this trouble seems to be a case of innocent assumption that there is something comic in psychoanalysis. The idea of Fred Astaire as a psychiatrist and a hint of a pinch of real life not a matter for the ginger to give the frothy gaiety which might have tided us from dance to dance."

John Mosher

+ + Stage p60 O '38

"This all adds up to hallelujah. Subtract a slight ennui of narrative, and you have the correct score. Ginger Rogers can throw a stone through our window any time she wants to."

CAREFREE. RKO 80min S 2 '38

Cast: Fred Astaire, Ginger Rogers. Ralph Bellamy, Luella Gear, Jack Carson, Clara- ence Kolb, Franklin Pangborn, Kay Sut- ton

Director: Mark Sandrich

Dance director: Hermes Pan

Music and lyrics: Irving Berlin

Musical direction: Alfred Newman

Original story: Marian Ainslee. Guy Endore


Astaire portrays a psychoanalyst who is in love with patient. Ginger Rogers. Ginger thinks she loves Ralph Bellamy. After hypnotic exorcism and diagnoses of dreams, Astaire wins her heart by introducing a new dance: "The Yam," to follow in the footsteps of "The Continental" and "Carloca."
CHILDHOOD OF MAXIM GORKY.

Aminko-Soyuzdetfilm 99min S 24 '38
Cast: Alyosha Lyarsky, V. O. Massalitino-

nova, M. G. Troyanovsky, E. Alexeyeva,
V. Novikov
Director: Ivan Donekoi
Music: L. Shvarts
Screen writer: I. Gruden

Based on the autobiography of Maxim Gorky called My Childhood. Filmed in Rus-
sian with English subtitles. Conveys the

painful childhood of the orphaned Gorky

in Nishni Novgorod in the 1860s when he

was a rickshaw puller. As a child, he

trated the boy that much of his later writings

was colored by it.

Audience Suitability Ratings
"A: good of kind; Y & C: no." + Christian Century p1275 O 19 '38

Press and Magazine Reviews

"It is an episodic, but frequently powerful account of Gorky's formative years. While it lacks the incisive objectivity and dramatic unity, it has much persuasive performances and such

convincing background that it becomes an

absorbing picture. The story is of no excep-
tion which is not altogether successful, but

the production recaptures to a remarkable
degree the form and flavor of a literary recol-
erction in terms of imagery and action. ...

For all its faults, 'Children of Maxim Gorky is a film which should hold the in-

terest of even those who are not students of

Gorky or Russia of the ancient regime."

Howard Barnes + N Y Herald Tribune p6 S 26 '38

"[It is] obviously designed as the first volume of a trilogy. 'Children' is not good biogra-

phy, for it presents only the superficials of his

hero, the things that happened to him, not

what he thought of them. But it has the

hand, it might be the best kind of cinema biography, for

it may lead in its later volumes to a surer

revelation of character through this very

objectivity. But this much is certain: 'Children'

is splendid social reportage. We would pre-

fer to reserve judgment [of the film] until the

rest of the trilogy has been screened." F. S.

Nugent N Y Times p29 S 25 '38

"[It has] interest of not sort characteristic of Soviet films. This is no movie of propa-
ganda: it is not designed to suggest the

accomplishments of the State today, no study of revolution or

of class struggle. The weight of Gorky's own

signature and the film's incidentally al-

most incidental chance that this screen

version of his autobiography to be present-

ing a dramatic interpretation. The result

may be more telling, I think, than that of

many pictures with a direct insistence on

their message. This "Russian" [has] persuasive

documentary force." John Mosher +

New Yorker p3 O 8 '38

Trade Paper Reviews

"Choice entertainment for the lovers of

Maxim Gorky's works. With subtitles to aid

those who do not understand Russian, this

Soviet picture has a good quota of domestic situations and

laughs sequences, but have the key

appeal pattern interest. ... If the film is

strongly enough, it achieves a great deal of

forceful drama." Film Daily p6 O 5 '38

"Production have probably taken much

from Gorky's memoirs and turned it into what

is actually just an ordinary film. Even to

Gorky's own censors, the film is evidently

not intended to be taken for its historical

accuracy. Instead, the film is designed to

be persuasive and dramatic. Gorky's

 anarchic, however, was the inconsistency of the

picture. There are suggestions of this

plenty in this Russian, which is more

interest in the lot of the Russians was distinctly

unfavorable during the picture.

"A CHRISTMAS CAROL. MGM 69min

D 16 '38

Cast: Reginald Owen, Gene Lockhart, Kath-

leen Lockhart, Terry Kilburn, Barry Mac-

kay, Ronald Sinclair, Lynn Carver

Director: Edwin L. Marin
Music: V. W. Weman
Screen writer: Hugo Butler

Romantic fable. Based on the novel of the

same title by Charles Dickens. All the actors

are British with the exception of Carver. The

fable recounts the familiar story of how the

close-fisted miser Scrooge was changed

through an accident and was no longer an

as the spirit of Christ-

mas entered his bones.

Newspaper and Magazine Reviews

"3 stars predicted. ... All this will be in

the holiday spirit, as touching and heart-warming as

Hollywood can make it. True, Dickens laid

on the sentiment pretty heavily, but he knew

his public. I defy you not to wilt before Tinty"

Evelyn Hill + Liberty p49 D 24 '38

Trade Paper Reviews

"A superb production of Charles Dickens' im-

mortal masterpiece is the holiday offering par

excellence. Known to everybody, Dickens' old,

a deathless story that has caught the spirit

of Christ's message and the flavor and

character of a Christmas Carol.

The producers have given it everything." +

Film Daily p10 D 12 '38

"This is a fine and faithful picturifying of the

fiction of Charles Dickens. This Dickens

is probably the best Dickens, the closest

to any other. Metro's 'A Christmas Carol' has

the charm, life, and flavor which Dick-

ens's loves demand, touches the heart deeply

with its reverent hokum, will delight and mel-

low youngsters and oldsters alike for the hol-

iday mood and should be a Yuletide cleanup at

the boxoffice." + Variety (Hollywood) p3 D 9 '38

CIPHER BUREAU. Grand national-Fine

arts 70min N 4 '38

Cast: Leon Ames. Charlotte Wynters. Don

Dillaway. Joan Woodbury

Director: Charles Lamont

Original story: Arthur Hoerl. Monroe Shaff

Screen writer: Arthur Hoerl

The background is the United States es-

pionage service and the story has to do with

the methods of uncovering spy rings and
deciphering secret messages.

Audience Suitability Ratings

"A: depends on taste; Y: fair; C: hardly." +

Christian Century p1526 D 7 '38

"General patronage." + Nat Legion of Decency D 1 '38

"Family." Wkly Guide N 19 '38

Newspaper and Magazine Reviews

"Whether the film is overstepping the license

motion pictures should have, coloring public

attitude and possibly provoking greater inter-
national ill will with purely fictional matter, is

a problem I leave to you. At any rate, the

fact remains that some spectators may have

been more irritated with the Nazis, and Herr Hitler and

his goose-steppers will have indignant breasts

when the film is brought to their attention." Bert

Harron Hollywood Spec p20 Q 29 '38

"The principals in the melodrama never

achieve any individuality, while the situations are

so conventional that they are not even ex-

citing. The minor characters, however, might

conceivably be molded into a dramatic unity of

suspense and melodramatic power, but 'Cipher

Bureau' hasn't stumbled through the failure

while far from expert, is the only refreshing

thing about the production." Howard Barnes

+ Variety p30 D 14 '38

"Nothing much can be said for or against

this [film]. ... We say it's espionage and to

(censored) with the person..." F. S. Nugent

N Y Times p52 D 14 '38 S 8
**THE CITADEL. MGM 110-112min O 28 ‘38**

Cast: Robert Donat, Rosalind Russell, Ralph Richardson, Rex Harrison, Emlyn Williams, Dudley Ward, Francis L. Sullivan, Mary Clare

**Director:** King Vidor

**Screen writers:** Ian Dalrymple, Frank Wead.

Based on the novel of the same title by Dr. A. J. Cronin. This is Metro-Goldwyn-Mayer’s second production made in England. The cast with the exception of Rosalind Russell is all English. It tells the life of a young doctor, Robert Donat, who brings his mining community to the fight on tuberculosis, but is blocked in his efforts by the ignorant miners. Then disgusted he goes to London and becomes a society doctor and a financial success. When his best friend dies because of an incompetent operation by a society doctor, he snaps out of his commercialism and returns to his first ideals.

A guide to the discussion of the screen version of the Citadell, prepared by John E. Duigan, is for sale by the Educational and Recreational Guides, Inc. 1501 Broadway, Room 1419, New York City at fifteen cents per copy.

**Audience Suitability Ratings**

“A: excellent; Y: mature but good; C: beyond them.”

+ Christian Century p143 N 16 ‘38


+ DAR

+ Fox W Coast Bul O 29 ‘38

“An extremely interesting social drama... consistently entertaining. Mature.” Calif Cong of Par & Teachers

“An absorbing, vital drama convincingly and sympathetically presenting a contemporary theme of social significance. Mature.” Calif Fed of Business & Professional Women’s Clubs

“A truly great picture, absorbing in interest, realistic in its presentation, sympathetic and thought-provoking in content and outstanding in entertainment values. Adults.” Gen Fed of Women’s Clubs. Calif Cong of Par & Teachers

“Although the later portion of the picture deviates from the novel, this conclusion will have a more satisfying audience appeal. Absorbing, inspiring and thought-provoking is this story of a doctor’s conflict between his innate idealism, his disillusionment and his desire for material success. Family. Mature.” Nat Council of Jewish Women

"This film has a universal application and appeal. Family but mature for children.” Nat Soc of New England Women

The details of the plot are well worked out and the emotional interest is sustained. Particularly satisfying is the added interest of Robert Donat, Rosalind Russell, and many others, guided by a sure hand. . . If both main players

awakening from a bad dream. A fine lesson in values. There is quite a lot of drinking which is necessary to the development of the story. Mature.” S Cali Council of Fed Church Women

“Among the hundreds of motion pictures released during the year, few are as convincing technical background which its unfolding makes necessary.”

Boxoffice p29 O 29 ‘38

+ Motion Pic Daily p7 O 28 ‘38

“Fine Arts has delivered another feature that exhibitors will have no trouble selling. Picture should do well in all type houses and particularly in those that cater to melodrama fans.” Variety (Hollywood) p3 O 19 ‘38

**Newspaper and Magazine Reviews**

“In its present form, at least, it can be called Mr. Vidor’s picture, for this derivation of Dr. A. J. Cronin’s best-seller has the Vidor stamp all over it. It’s a story told, acted, shot, photographed dramatically, and essentially with the cameraman’s penetrative power, too, with a telling plot, with fine acting, with authenticity, and sincerity that pervade a Vidor picture always. This is a really excellent film.” J. K. Hutchens

+ Boxoffice transcript p61 N 25 ‘38

“A film of such superior merit that one regrets the false notes which have been allowed to enter. The attack upon medical quackery and medicine mania is one of the most genuine and thought-provoking aspects of the picture. If the hero, himself, were not called upon to make the end justify the means... King Vidor’s direction is thoroughly convincing; he gives his audience a strong feeling of power and there are fine performances. Adults and mature adolescents.”

+ Christian Science Monitor p15 N 26 ‘38

“With ‘The Citadel’ King Vidor has done another of his outstanding jobs in direction, especially in depicting the lives and hazards of miners and exposing the hypocrisy of money-grabbing doctors... Although the movie makes many departures from A. J. Cronin’s provocative novel, it retains the spirit of the book.” P. T. R performing.

+ Commonweal p77 N 11 ‘38

“To put it briefly, ‘The Citadel’ is one of the distinguished motion pictures of the decade. It is an intense, single-minded stirring dramatic picture of the finest and embattled man of medicine. Adapted from A. J. Cronin’s best-seller, the film far surpasses the book in the quality of its acting, in its dialogue, in the presentation of the hero and in the fuller measure of its entertainment—easily taking first rank with such great biographical film dramas as Louis Pasteur’ and ‘Emile Zola. The happy combination of a powerful story, careful and faithful scenario-rewriting, rich production, sensitive direction, and superb acting brings us that rarity among photographs: Cinema without a discordant note, replete with power, realism, sincerity, and honest emotion.” Jesse Unser

+ Hollywood Spec p100 N 5 ‘38

“King Vidor went to England and made the greatest picture of his career and one of the finest pictures of the year. The producer has had the opportunity of seeing... The picture is not an attack on the medical profession as a whole; it really has a lot of it, but it is all shown in the larger context of the general righteousness and applause for those who practice within the boundaries set by its code. It makes on you an emotional, almost overpowering appeal. Adolescents; yes: children: Mature. Wo- men’s Life, Los Angeles

+ Wkyi Guide O 22 ‘38
THE CITADEL—Continued

seem unable to dissolve the types they have been... described the final conflict of characters, they cannot be held responsible, for script and direction stress less the inner development of a young and handsome doctor who compromises, it cannot be resisted, the situation has been heightened—

of the experience." Franz Hoellering

A powerful and moving photoplay about doctors and... their work has been made from A. J. Cronin's popular novel. The theme is a familiar one, but the direction of... is also recalled... to the end by the comic behavior of rich hypochondriacs. I suspect that has been a hit, but real substance, one would... not be so greedy to lap up just ordinary nonsens... John Mosher

Most of Vidor's films emphasized humanity and reality. "The Citadel" is notable for both qualities. (Di) demonstrates again Vidor's ability to appeal to popular as well as...Intelligently conceived and tremendously... Tom, it is one of the year's distinguished films.

"If 'The Citadel' reflects credit on its doctor heroes, it is equally to its entertain-...entertainment [it] may be recommended... will be a strong and beneficial dose for thoughtful...

Trade Paper Reviews

"[It] comes to the screen as a brilliant celluloid version of that widely-read and discussed book... production, direction, cast and... Her features a picture in the uppermost bracket of truly fine films... will win the patronage and unstinted acclaim of discriminating people, but whether it can successfully woo mass patronage is anybody's guess."

Boxoffice p27 O 29 '38

"One of the most moving pictures ever made, this has come from MGM's British production unit and is a distinct, credit to everyone associated with it... in view at this time of the many current productions the picture, and free medical care. 'The Citadel' offers... Film Guide p 29 O '38

A. J. Cronin's best selling novel has been transferred to the screen with telling effect. Under the direction of skilful director, the picture becomes a moving, powerful production. Victor Saville rates credit as producer. The acting throughout is fine. Robert Donat, Rosalind Russell and Ralph Richardson.

Reviewed by C. S. Aaronson

"As a boxoffice entry it will attract the car-

America, Plus its British market revenue, which should be extraordinary, Metro will come out all right. Donat is a name abroad, and while not comparable to Robert Taylor's 'Yank at Oxford.' It's tested for nice box office results all told.'

Variety p15 O 26 '38

"Picture impresses with its honest conviction and straight forward dramatic attack. It presents in support of Robert Donat and Rosalind Russell a cast of high competence, all the more interesting to many because unfamiliar in this country. In artistic worth it rates praise and credit to the company's prestige; in box office the prospects are considerably less positive. It has little carrying weight on the American market, an effort just to break some under cover talking on the part of certain medical sources."

Variety (Hollywood) p 22 '38

CITY OF YOUTH. Amink'o 86min S 2 '38

Cast: Tamara Makarova. I. Novoseltzov. P. Volkov. A. Polbib

Director: S. Gerasimov

Music: V. Pushkov

Filmed in Russia with English subtitles. This is a documentary study in the building of a settlement for the settlement in the Far East. Sabatoge almost wrecks the experiment but Soviet youth succeeds at last.

Trade Paper Reviews

"Hustle cheer for the Youth of the U. S. S. R., and the characteristic blinding of nationalism that imbues most Soviet productions are here in double doses. On just how much The Cause means to the average moviegoer depends the commercial success of this documentary-enacted film. It is overburdened with drama and incident."

Boxoffice p34a O 15 '38

"In need of some cutting, this celluloid chronicle of the growth and growth of a settlement for the settlement in the Far East is otherwise an entertaining and sometimes gripping saga. Customs box-soap has not been achieved, but, as in recent other efforts, it is not of ramrod variety, being rather a produc-...n the stage. The famous prologue and last act are in color; the rest in black and white.

Audience Suitability Ratings

"A & G." of interest chiefly to music lovers; C: no interest whatsoever.

Parents' M p32 D '38

"This picture is recommended simply on account of its musical qualities. Tauber and Dunay make enjoyable an otherwise amateurish picture, poorly constructed and directed. Mature."
acted, and awkwardly directed. . . I am afraid this British effort at opera-in-films can please only those who have a great love for Pagliacci will blind and deafen them to the picture's innumerable dramatic and musical defects." Jesse Zun- set — 

**Trade Paper Reviews**

"This is okay A-B-C hoof and saddle stuff. It opens, builds and closes with all the assurance of third-rate Western standbys. As has been the custom of late, there is a lessening of the menu of the plot-building and gun skirmishes and hand-to-hand struggles between enemy camps. Rather, there is a more acceptable brand of Western entertainment. A-B-C precision of humor and a dash of musical pleasantries."

+ **Boxoffice** p30c N 5 '38

"Lively Western with Starrett aided by range harmonies with good songs."

+ **Film Daily** p8 N 9 '38

"Western combining a new twist on the old range war plus a real hokum flavor to make it an offbeat production by the Sons of the Pioneers. It contains enough lead and knuckle-throbing to satisfy even the most rabid juvenile action fans and, at the same time, is pleasant diversion for elders."

+ **Variety** p22 N 3 '38

**COME ON, RANGERS.** Republic 57min N 21 '38

*Cast:* Roy Rogers. Mary Hart. Raymond Hatton. J. Farrell MacDonald. Furnell Pratt

*Director:* Joe Kane

*Musici* director: Cy Feuer

*Original story:* Gerald Geraghty. Jack Nunn

A Western with songs. Roy Rogers, a Ranger, joins the cavalry in Texas and finds that when the other Rangers scatter, outlaws have ridden into Texas and the cavalry has been hindered by red tape from effective action.

**Audience Suitability Reviews**

"General patronage."

"A refreshing Western. Roy Rogers is pleasantly natural as a Texan."

+ **Wky Guide** N 36 '38

**Newspaper and Magazine Reviews**

"Come On, Rangers" has more cinematic force to it than a half dozen of the latest drawing room comedies it has been my fate to see within recent weeks. Those who scoff at these horse operas with their never-changing plots, should visit this third edition of Roy Rogers to see a motion picture in motion."

Robert Joseph

+ **Hollywood Spec** p16 O 10 '38

**Trade Paper Reviews**

"Republic turns out another of its standard easy melodic Westerns, packing an abundance of thrilling action and song. Roy Rogers has the opportunity to take another substantial step toward the heights as a sagebrush trouble- dour."

+ **Boxoffice** p23 D 3 '38

"Interesting Western plot and splendid singing combine to entertain."

+ **Film Daily** p4 N 23 '38

**Motion Picture Daily** p8 N 25 '38

"Republic has turned out a Western that should please all outdoor fans and add new laurels to Roy Rogers. Gifted with better than usual story. 'Come On, Rangers' is also backed by good direction, performances, and technical contributions."

+ **Variety** (Hollywood) p3 N 23 '38

**COMET OVER BROADWAY.** Warner 69min. D 3 '38


*Director:* Busby Berkeley

*Screen writer:* Mark Hellinger

*Drama.* Based on the novel of the same title by Faith Baldwin. Kay Francis goes to work as an actress in order to get money to free her husband from prison. While on the stage she achieves success but renounces both return and start life with her paroled hus- band.
CABIN OVER BROADWAY—Continued

Audience Suitability Ratings

"Adults." Nat Legion of Decency D § 38
"Mature." Wky Guide D 3 '38

Trade Paper Reviews

"This Kay Francis starrer for Warners has hope for nothing better than a record in dance hall terms of two weeks. While not sell-
ability the Kay Francis name has not been as helpful to this film as Rent. In this case, a well known name cannot

down carry rival appeals of pathos and sacrifice, but transforma-
tion to the screen has resulted in a hokey melodrama that moves at a slow pace.

Variety (Hollywood) p3 N 7 '38

CABOY AND THE LADY. Goldwyn—United artists 91min N 17 '38


Director: H. C. Potter

Music: Lionel Newman. Arthur Quenzer

Music director: Alfred Newman

Original story: Leo McCarey. Frank R. Adams

Screen writers: S. N. Behrman, Sonya Le-

vien

The action is centered at Palm Beach and a

Montana ranch. Gary Cooper plays a shy

rodeo cowboy who falls in love with Merle

Oberon, heirless, when he meets her on a

blind date as she is masquerading as her own

maid for a lark. They are soon married and then

complications begin to keep them apart until

the end when she finds happiness on Cooper's

Montana ranch.

Audience Suitability Reviews

"A & Y: fairly amusing; C: little interest." +

— Christian Century p1558 D 14 '38

"Social comedy with a pleasing version of a

[romance between] a western cowboy and a

modern society girl. Rent. "Parallel scene une-

usual but prolonged until tiresome. Family." Am Legion Auxiliary

"Delightful social drama. Family." Calif Fed of Par & Teachers

"A picture that charms its audience by its

cordiality and simplicity. There are many amus-

ing scenes. White horse is a slapstick.

stick at times, but always very human. . . .

An excellent cast in which Gary Cooper's sym-

pathetic performance is outstanding. Mature.

Calif Fed of Business & Professional Women's Clubs

"Excellent. Diverting comedy. Mature." D/AR

"Delightfully refreshing comedy. Highly en-

tertaining. Family." Gen Fed of Women's

Clubs (W Coast)

"Well produced social comedy with an excel-

lent cast and good direction. Family." Nat Council of Jewish Women

"Amusing comedy and romance with an im-

probable plot, a good cast. Situations and com-

edy seem at times rather forced. Merle Oberon

and Gary Cooper have both appeared to better

advantage. Family." Nat Soc of New England

Women

"An excellent cast and good direction. Im-

prove this improbable story. . . . With all the fun

and humor, there are good morals stressed. A

most amusing entertainment. Family." 2 Calif Council of Fed Church Women

"The picture has good photography and some

amusing scenes. Its modus operandi is pleasant

enough but unexciting. Adolescents: if it interests; children: little to interest. Family.

Nat Legion of Decency D 13 '38

"General patronage." Nat Legion of Decency D 1 '38

"A & Y: very good; C: too mature." +

— Time p33 N 17 '38

"A rather filmmy plot. Made entertaining and

charming by incidental detail and delightful

performances of two actors, particularly the

two stars. Family." +

Wky Guide N 26 '38

Newspaper and Magazine Reviews

"In spite of much of the picture's falseness

such as the pack of lies the girl tells to lure her cowpokes and the silly gap she must

stand on the boat, there's a touch of poignant sadness

to the picture. Rent. Gary Cooper's charm and sincerity. You feel sorry

for such a swell guy who thinks work-horses

are nicer than the great and splendidly trains teeming with a show horse. However, the picture is pleasant entertain-

ment and has several amusing touches in-

cluding clever use of incidental music." P. T. Hartung

+ Commonweal p161 D 2 '38

"A pleasantly savory dish of cinematic fluff

is this latest filmic concoction whipped up out of

the classic boy-meets-girl recipe—generally

recognizable and traditional. The gala form has

been clipped, carried along with the appealing

paths of pathos, and the result is a picture which

will be a much more terrible indictment. In fact, it

sums up as pretty good entertainment." Jesse Zunser

— N 25 '38

"Placid entertainment. If you have a taste

for performances as such, you will enjoy those

of Merle Oberon and Gary Cooper. . . .

Gary's fans will be disappointed when they

see 'Cowboy and the Lady.' . . . It is by long

odds the most dependable picture in which Gary

has appeared, one motivated by the weird concep-

tion that a man's ambition to become president of

the United States is adventure, and the inex-

sistance that his daughter must not indulge

any social impulses."

— Hollywood Spec pl9 N 23 '38

"3 stars predicted. Because it has Gary

Cooper and Merle Oberon, and because its producer,

Samuel Goldwyn, is a fearless film gambler who

will spend and spend and spend to get a good

picture." Beverly Hills

+ + Liberty p58 N 12 '38

"Cowboy and the Lady" is clean fun and

simple enough to be put in a sentence: the

cowboy didn't want a lady who was rich like this one and so after an hour and a half of

misunderstandings they lived happily ever after, and even without a great deal of money

uncovered for another picture. . . . Not even Gary Cooper has enough human appeal to hold this together, so in the end his money is wasted and love is

lost." Otis Ferguson

+ + New Repub pl74 D 14 '38

"A moth-eaten tale has received a good deal

more than its due in previous reviews in this

paper. It is a firebase of engaging stars in the

leading roles. The direction is deft and there is a physical proc-

ess which is as unstimulating and as pretentious

as one might expect from Samuel Goldwyn.

The catch is that the story is so banal that all

the efforts of the screen make it seem significant or in-

triguing are to very little avail. . . . It is hard to

see why any one ever thought of making so

trite a narrative as 'The Cowboy and the Lady'

into a motion picture, but so long as that was

the project, it was a wise notion to have Mr.

Cooper and Miss Oberon contribute the chief

portrayals." Howard Barnes

— + New York World Tribune p13 N 25 '38

"[It is] a thin comedy. It is well intentioned

in its way, and its humor anyhow tides one

over the weakness of the plot. Richard

Fedder, an heiress and how she woos a cowhand will, of course, carry its instructive message to many." John Mosher

+ New Yorker p90 N 26 '38

"The story born of delay, wrangling, and a

literary plot over which the director (Henry

Hartung) has concocted the best he can into

a thoroughly enjoyable comedy. Subsequent

complications and conclusions offer little in the

way of originality. Gary Cooper and Merle

Oberon are the stars and their supporting cast—particularly

Patsy Kelly and Harry Davenport—they offer a

great deal of the wrong kind of amusement." +

— Newsweek p19 N 28 '38

"It is first-rate entertainment." +

— Time p33 N 31 '38
**CRASHIN' THRU DANGER.** Excelsior
61min S 15 '38

*Cast:* Ray Walker, Sally Blane, Guinn Williams, James Bush

*Director:* Sum Newfield

*Screen writer:* Norman Houston

This is the tale of three tough linemen who adopt their dead boss's daughter to act as housekeeper for them. All fall in love with her. One of the linemen in carrying out his hazardous duties is killed, another is hurt and the third wins the girl. Filmed last year and released on above date.

**Trade Paper Reviews**

"With the exception of a few humorous and dramatic touches, this one seems to lack in sustaining interest."

+ Boxoffice p32 N 26 '38

"Combines melodrama, film with thrills and has unusual theme of trouble-shooters at work."

*Film Daily* p4 N 11 '38

"[It] is standard independent action drama that should satisfy the type of house for which it is made. Made on the usual independent budget, it makes the most of its angles throughout, with the title particularly attractive."

+ Phila Exhibitor p71 Ja 15 '38

"Minor entry. Miss Blane is a placid heroine. On the acting side, it's all pretty stereotyped, but the three featured leads in the roles of linemen are not so bad."

+ Variety p21 O 5 '38

**CRIME AFOAT.** Treo exchange—Fanchon Royer 67min Ag 16 '37

*Cast:* William Bakewell, Arletta Duncan, Duncan Renold, Vivien Oakland

*Director:* Eldon Clarke

*Original story:* Duncan Renold

*Screen writer:* Edwin Anthony

William Bakewell, an inventor of a new motorboat engine, is in love with his boss's daughter. When a fake nobleman tries to steal money from the ship owner, Bakewell comes to the rescue and also gets the girl. Originally produced and released in 1937 under title Mile-A-Minute Love

SEE ALSO issue of June 28, 1937 under title Mile-A-Minute Love

**Trade Paper Reviews**

"Despite the title, the only criminal implication in this weak offering is the underworld methods which the villain uses to get the hero out of the motorboat race. The pace is slow and almost boresome."

— p29 N 26 '38

"Combination of a poor story, so-so cast and below par technical aspects make this Fanchon Royer production serviceable only as a filler for the small program houses."

*Film Daily* p5 N 9 '38

"Like the backyard playing of children this under-developed plot about motorboat racing is hardly adult entertainment. Maybe the children will get some kick out of it. The plot never grows up. For the multiples only. Duncan Renold, heavy in the film, is also the author of the script. He's a regular, terrible Ambrose, with all the gestures."

— Variety p23 Ag 25 '38

**DANGEROUS SECRETS.** Grand national—Percival 59min S 23 '38

*Cast:* Paul Lukas, Linden Travers, Hugh Williams, Marie Ney, Renee Gadd

*Director:* Edmund Greville

*Music:* George Walter

*Screen writer:* Basil Mason

Filmed in England. A triangle plot in which a girl and a man meet in a London restaurant, spend the evening together and part—he for India, she to resume her scientific studies although they realize they are in love. Later he cables her to marry him but she never receives the cable and marries a kindly middle-aged professor. The young man returns and he and the girl plan to run away together until they happen to overhear the professor defending his wife before the accusations of an old servant. Then she decides she wants to me with her husband.

**Audience Suitability Ratings**

"A: fair; Y & C: unsuitable."

- Parents' M p12 Ja '39

**Trade Paper Reviews**

"Despite the efforts of the principals, this English Production fails to present any of the dramatic suspense implied by the title. The script is filled with extraneous touches in an effort to pad the story. Paul Lukas gives a sympathetic portrayal."

+ Boxoffice p39 O 29 '38

"A grown-up, production from the British studios, done with some fine acting and directorial touches that are clever and impressive. The story also seems to be the work of an adult mind, and tells a triangle love story with dignity and effectiveness."

+ Indust p5 O 27 '38

"With proper exploitation, this might be turned into a sleeper. Main drawback will be the lack of marquees pull, since only Paul Lukas is well known in the United States. Hugh Williams has a Broadway legitimate reputation, but the remainder of the cast are unknown. However, Dangerous Secrets, is a continuously absorbing drama that should be a natural for lower billing in the dupes and could even rate the top shelf if shrewdly sold."

+ Variety p13 O 26 '38
**DARK RAPTURE.** Universal 80min Ag 26 '38

**Commentator:** Armand Denis

**Director:** Leroy G. Phelps

This is a documentary film made by the Armand Denis-Roosevelt expedition to the Belgian Congo. Mr. Denis, the producer of "Goona Goona" and "Wild Cargo," conducted the expedition. It is the film which took four years to plan and two years to photograph. The expedition was an extension of Leopold III to film the Belgian Congo and with the aid of the Belgians succeeded in penetrating jungle land never before filmed and rarely visited by white men. Among the scenes filmed are the capture and training of wild elephants, secret information of the independence of the land, the building of a vine bridge over a crocodile-infested river by penguins, and the whole expedition fleing before a forest fire.

**Audience Suitability Ratings**

"A & Y: very good; C: good but strong in spots."

**Christian Century** p1446 N 23 '38

"[It has] some marvelous photographic records from hitherto unexplored sections of the jungle. This [is an] interesting and informative film. Adults and young people." E Coast Preview Committee, Feb Coast Bul O 15 '38

"Delightful travelogue. Family." Calif Cong of Par & Teachers


"Excellent. Family." DAR

"Extremely interesting. This is most engrossing and fascinating pictorial record. . . . High entertainment value. Family." Gen Fed of Women's Clubs (W. Calif)

"I was most interested and considered manner adopted toward the natives, as well as the fact that the leaders could shoot with equal ease. The memory with these primitive tribes that the white man is friendly. Family." Nat Council of Jewish Women


"A worthwhile picture acquainting the general public with the people of a little-known, but interesting portion of the world. Explanation throughout is to the point and definitely adequate. We value this picture of the Congo for its informative, aesthetic, music and talking backgrounds. Family." S Cal Fed of YWCA

"Adults."

**Nat Legion of Decency S 29 '38**

"A. Y & C: good; Parents' M p32 D '38

"Family. Outstanding. One of the most interesting and convincingly authentic of the African pictures. Recommended for schools and libraries."

**Wkly Guide S 17 '38**

**Newspaper and Magazine Reviews**

"Except for its exaggerated burbs and sensational advertising, 'Dark Rapture' stays close to facts and remains as thrilling as anything manufactured in a studio. Some of the beautiful costumes and advanced dancing of the seven-foot giants are amazing. However, be sure that you can take it before you watch the penguins devour an elephant or see the performing of some of the more inhuman rites." P. T. Hartung

**Contemporary** p645 O 23 '38

"In a week devoted of important new fictional first-run films, this exceedingly interesting, excellently photographed, intelligently edited travelogue, beats all. And makes a Broadway precedence . . . You will enjoy 'Dark Rapture.'" Jesse Zinser

**Cubs** 5 '38

"As pictorial journalism 'Dark Rapture' is the most remarkable travel film I have seen. It contains a fund of information, as well as food for considerable reflection. . . . From the standpoint of interest, however, it is infinitely better than a job as some travel films have been. Granting that the editing of so much material presented on a large scale, and that most motions had to be made on the spur of the moment and under handicaps, the sporadic quality of certain portions, especially in the mountain climbing, could have been avoided." Bert Harlen

**Hollywood Spec** p20 O 29 '38

"[It is] generally agreed to be the best of its numerous kind. Other films have packed in more strange thrills; this trip was good for the spirit it seems to have been made in. . . . The feeling that this is a well-conceived adventure, one of the most interesting investigations and good will, and is restful all through the adventure, is "hunting and chasing the 'goona-goona' of this general type." Otis Ferguson

**New Repub** p383 N 2 '38

"Either as a travelogue or a documentary film, 'Dark Rapture' is an intriguing and brilliant piece of camera work. It has more authority and conviction than any jungle film which has been shown here for a long time. The human aspects of 'Dark Rapture' make it an important study for the anthropologist and sociologist as well as a fascinating offering for the layman. With infinite pains and beautiful photography [the expedition has] explored the Congo. Director Denis and cameraman, Leroy G. Phelps, have made a film which must rank very high, indeed among motion pictures of its kind."

**N Y Herald Tribune** p11 O 10 '38

"If 'Dark Rapture,' the Denis-Roosevelt report on the Belgian Congo isn't the best film about Africa, in fact it certainly isn't the most beautiful and most richly documented production of the year and it achieve general release in this country. It is, in fact, only now, after seeing 'Dark Rapture,' that we can begin to understand how thin, how badly photographed most of its predecessors have been. For here is a portfolio of anthropological facts, of emotional excitement, more than the best of the fictions to which we have previously been exposed; here, in effect, is the very heart of the movie, its keenest penetration and savage to the point of the unspeakable." B. R. Crizer

**N Y Times** p14 O 10 '38

"For its landscape and strange African moments [the film] is superior to the usual run of these things. The usual run is so painfully usual now that one can only forget that it is certainly the most pretentious though it is, has agreeable and surprising variety. John Mosher

**Picturegoer** p122 O 30 '38

"'Dark Rapture' is a series of strange and thrilling sequences . . . Little of the film is devoted to the comedy relief of quaint animals and mostly to the posturing of mighty game hunters sitting nonchalantly astride their kill. Realism would make 'Dark Rapture' more exciting, and they have been skillfully attained." **Newsweek** p23 O 3 '38

"The cinema has covered the subject of Africa so frequently and so badly that cinematic dicbts might be excused for believing that the whole terrain must be at once less worthy of attention and more thoroughly photographed than any other place on earth, outside of Hollywood. The effect of the stunts in 'Dark Rapture' will be to shatter this conviction. It is a travelogue of such superb beauty and excitement that it makes us homesick for a return to the more primitive moviegoers seem the result of sheer malevolence on the part of their makers." **Time** p32 O 17 '38

**Trade Paper Reviews**

"[It is] absorbing entertainment and rates considerably above the average of the movies in which the subject has been handled. Audience reaction at the Globe where the picture was seen, was favorable, and a desire among the fortunate spectators to see the picture again. As an exploitation feature, it has what it takes." **Bos Office** p33 O 15 '38

"Without question this is the most absorbing, the most exciting motion picture of its kind that this reviewer has seen. Mr. Denis' narration
and his assembly work is masterful and, though his subject cannot be classified as theatrical, he proves himself a master of movie picture technique—technique in any language, whether it be the language of Hollywood or that of the void. 'Rapture' for surpasses anything Mr. Denis or any other director has yet done about the African scene." — F. W. Ayer

"At last we have a picture of Africa that catches the spirit of the country in its entirety, without overemphasis on animal thrills, hookers, or the terrible hardships encountered by the explorer-adventurer-showman. Arthur Conan Doyle's novel Leibler and his wife, have succeeded magnificently. What amazed us was the fact that there was not a hokum scene in all those volumes. It is a single attempt to jazz it up sensationally with fake animal fights or to introduce some phonier sex angle. The selection of a drawing-room society drama title for the film was an awful boner. This film should have gone out with a strong, gutsy title with the flavor of the jungle in it. For the production is a pushover as an exploitation picture on its merits as a great jungle romance never caught by a camera."

Film Daily p6 O 11 '38

Reviewed by C. S. Aaronson

"Pity the producers!"

Film Daily p6 O 11 '38

"Filmed result of a Congo expedition that nowhere approaches the suggestion the title conveys. Also has little of three of Denis' former entries, being nearer to the sight-seeing, logical and ethnological study of the ultra black belt of Africa. 'Rapture' is informative rather than entertaining, which will undoubtedly find a hard time getting any of the word-mouth of 'Wild Congo,' 'Goona, Goona,' etc. Labeling suggests a picture of the 'Ball' brand. However, it's wide open for exploitation, so who can tell? In total rates as an educational for those who care. As a thriller it's no killer."

Variety p13 O 12 '38

"This is a super-travelog combining educational and entertainment features, highlighted with thrills. While majority of the footage is narrated by Producer Armand Denis, sound equipment has recorded the native chants and rhythms of rapidly disappearing jungle tribes for posterity."

Variety (Hollywood) p3 O 21 '38

**Dawn Patrol.** Warner 105min D 24 '38

**Cast:** Errol Flynn, David Niven, Basil Rathbone, Michael Brooke, Donald Crisp, Melville Cooper

**Director:** Edmund Goulding

**Screen writers:** Seton I. Miller, Dan Totheroh

Aviation melodrama. A remake of the 1930 film which featured Dick Barthelmess, Douglas Fairbanks, Jr. and Neil Hamilton. Based on the novel Flight Commander by John Monk Saunders. There are no women in the cast. It tells a story of heroism in a unit of the Royal Flying Corps on the British Front in the World War where such units were pitifully under-manned and staffed with raw recruits.

**Audience Suitability Ratings**

"General patronage."

Nat Legion of Decency D 8 '38

**Newspaper and Magazine Reviews**

"3 stars predicted. Remember the kick you got out of the original version eight years ago? This is war heroism and, as warWARD, cast and bigger and better plane crashes."

— Beverly Hills

Liberty p53 D 17 '38

"With its basic plot unchanged, the present version—profiting by the mechanical improvement of the earlier, is so light, vast and brunt of movie technique—is a grim, spectacular reenactment of daily death and heroism in an under-manned unit of the Royal Flying Corps on the British Front. . . In [certain] sequences, at least, the studio musters an argument against war."

— Newsweek p25 D 12 '38

**Down in Arkansas.** Republic 65-67min O 8 '38

**Cast:** Ralph Byrd, Leon Weaver, Elviry, Frank Weaver, June Storey, Pinky Tomlin, John Mills, Jesse White, Texas Guinn Williams

**Director:** Nick Grinde

**Music:** Dave Torbett, Walter Kent, Eddie Cherkose

**Music director:** Cy Feuer

**Screenwriters:** Dorrell McGowan, Stuart McGowan

The plot concerns a feud between hillbilly mountaineers and government agents caused by the desire of the government to build a power dam which will make necessary the removal of the mountaineers to more modern homes. A premature explosion injures several people and causes the mountaineers to refuse to move. The government then hit on a ruse: to give the natives a taste of sophistication they show them a night club in which the Weaver Brothers did their former performance. Finally after assorted adventures the mountaineers relent.

**Audience Suitability Ratings**

"A: mediocre; Y & C: perhaps."

— Century "20th Century & Pictorial N 9 '38"

"Although direction is halting, the story theme is unique and holds one's interest throughout. Adults and young people." — E Coast Preview Committee

— Fox W Coast Bul O 22 '38

"General patronage."

Nat Legion of Decency O 20 '38

"A & Y: matter of taste; C: no."

Parents' M p32 D '38

**Newspaper and Magazine Reviews**

Reviewed by Robert Joseph

Hollywood Spec p13 O 15 '38

**Trade Paper Reviews**

"Laughter for everybody and plenty of action for the children highlight this comic-strip of the Ozarks. The picture is highly suitable for top spot bookings in subsequent-run houses and can perform yeoman service in all situations."

— Boxoffice p33 N 12 '38

"Earthly humor of the type that warms the hearts of young and old distinguish this saga of the backwoods. . . Republic has turned out a pleasant, homey comedy that should please in almost any situation."

Film Curb p9 O 22 '38

"Comes like a refreshing breeze to your boxoffice. Down-to-earth folks of the Will Rogers breed, real old-fashioned Americans who are presented simply and wholesomely without any Hollywood bunk. There is plenty of action to back up a story of very human folks."

Film Daily p4 O 7 '38

"Down in Arkansas" is feather-weight film fare; an added starter for the less particular dualers. It's an implausible hillbilly story given less credence by minor production and none-too-forth direction. Weaver Brothers and Elviry, a favorite act in vaudeville for many years, set the starring position but aren't half as funny on the screen as they are on the stage. The difference naturally, lies in their material."

Variety p15 O 12 '38

"'Down in Arkansas' offers natural entertainment, of slightly bucolic variety, that should fare well at the houses for which it is aimed. Modestly budgeted and carrying some rather old gags, picture nevertheless offers 65 minutes of pleasant, wholesome film fare that will give theatre-goers laughs."

— Variety (Hollywood) p3 S 25 '38
DOWNG THE FARM. 20th century-Fox 60min D 16 '38

George Ernest
Director: Malcolm St Clair
Music director: Samuel Kaylin

Poster: New Yorker. Times. Variety [It]

Mr. Fox.

Upon the strength of the Jones Family series, this places Jed Prouty and his family on a farm for a various reason, and the Jones Family down they are forced to seek shelter at the rural retreat of Louis Faenza. There several humorous episodes befall them, ending with Mr. Prouty engaging in a corn husking bee.

Audience Suitability Ratings
"We hate to see the 'Jones Family' get too far away from normal living and familiar experiences into unpredictable difficulties, . . . It is broad and noisy farce, acceptable but not outstanding, entertainment of no discernible why 12-15; yes: children, 8-12: no great interest." Women's Union Club, Los Angeles.

+ Fox Coast Bull 0 15 '38
"Unfortunately (for the family following) there is quite a little corn whiskey. On the whole, a pretty well placed though somewhat broader than usual. Adults: good fun; 11-18 & children: good." Calif Cong of Par & Teachers.

"Family." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

This comedy reverts to the old Mack Sennett style, with its slapstick treatment, crooked politics, kidnapping and bluster. . . . It is to be regretted that in this well-produced, interesting series of family pictures, comedy should depend upon the use of corn whiskey. 'Mature-family.' Gen Flubs of Women's Clubs of New England.

"With almost unbelievable success the 'Jones Family' continues to interest and please, this time providing many a laugh. Family." Nat Council of Jewish Women.

+ Fox W Coast Bull 0 22 '38

"'Mediocre. Adults.'" Nat Legion of Decency D 27 '38

"A. & L. Co.

"Obvious but entertaining." wkly Guide N 12 '38

Newspaper and Magazine Reviews
"It is one of the Jones Family's better pictures, Family." Christian Science Monitor p15 N 26 '38

The present Jones Family opus, 'Down On the Farm,' is told with a somewhat broader comedy style than most of its forerunners, . . . The preview crowd seemed to go for the piece. Director St Clair may not have distinguished himself for finesse, but he has certainly gotten ginger into the film, says Bert Harley.

+ Film Daily Spec p12 O 16 '38

"I find the Joneses boring," Franz Hoellering

+ Nation p638 D 10 '38

Trade Paper Reviews
"The picture is splendid general audience entertainment. The Joneses remain high among past offerings in the series." Boxoffice p33 O 15 '38

"This is easily one of the best of the 'Jones' series to date. It is built for laughs and comic chuckles, guffaws and belly laughs. Malcolm St. Clair provided a fast tempo and extracted a full measure of comedy from the various situations." Film Daily p6 O 11 '38

Reviewed by Gus McCarthy

+ Daily Mirror Daily p10 O 12 '38

"[It is] an hour's good screen entertainment. Tuned to moderate budget, feature is aimed for the duals, and 'Down on the Farm' emerges as top 15. Special effects wholly satisfactory visually. Combination of writers and director have molded amusingly into a situation a satisfactory offering." + Variety p15 O 12 '38

"Funniest and most fundamentally human of the Jones Family series is this bucolic number, 'Down on the Farm.' [It] provides an entertaining natural for the vast majority." + Variety (Hollywood) p3 O 7 '38

DRAMATIC SCHOOL. MGM 78-82min D 9 '38

Director: Robert B. Sinclair
Music: Franz Waxman
Screen writers: Ernest Vajda. Mary C. McCarthy.

Based on the Hungarian play, School of Drama, by Hans Szekely and Zoltan Eyed. This is a farce and a little plucked through though more serious than others. Luise Rainer, who pays her way through a Paris dramatic school by working at night in a factory, seeks to establish herself in the existence by living in an imaginary world and is aided by a French Marquis, Alan Marshal. He tires of her and she turns to her real love the stage—and becomes a triumphing star.

Audience Suitability Ratings
"Adults.

+ Nat Legion of Decency D 15 '38

"Family.

+ Wkly Guide D 10 '38

Newspaper and Magazine Reviews
"It provides the lovely Luise Rainer with what, to me at least, constitutes her debut as a cinematic actress. The film is filled with desperate hope and bitter disillusion; it is sensitive in its writing, well-played, with only occasional lapses, by a fine cast, and competently, though obviously, directed." Jesse Zunser

+ Cue p47 D 10 '38

"One of the finest talking pictures of this or any other season, one which, in dignifying stage art, lends dignity to screen art. . . . It is a criticism of stage art as well as a comedy of life and there should have wide popular appeal. Physically, it is highly attractive. As dramatic as anything else in the current season's revue, 'Dramatic School,' Rainer, a vibrant emotionally appealing young girl with an appealing ambition to become a great actress." + Hollywood Spec p11 D 10 '38

"3 stars predicted. Emotional drama of a working girl who just must be an actress. Luise Rainer is the girl." Beverly Hills Liberty p1 D 3 '38

"The characters and the situations are badly wanting in conviction. The high hopes and tragic frustrations of eager adolescence are rarely welded into moving drama, and the byplay of comedy which one might have expected in a show such as this is conspicuous for its absence. In 'Dramatic School' a hackneyed plot has resisted most of the efforts to make it genuinely entertaining. As in the memories of the 'Stage Door,' with which this offering suffers badly in comparison, it details the work and play of a group of stage-struck young people of keeping the account factual and persuasive, it goes off at a series of representativeness treatments and farcical turns.

- NY Herald Tribune p27 D 9 '38

"Unlike 'Stage Door' and 'Letter of Introduction,' which plowed the same field, Mr. van Looy's film is steadfastly sober-minded, permits itself a strained half-smile at the most. A few touches of comic relief were needed in fact the story needed a few comic scenes from Miss Rainer's taut, hysteria-tinged performance. It is not a bad performance, at all;
intermittently it is an excellent one, but Miss Rainer never for a moment relaxes. The film is only fair.

— N Y Times p31 D 9 '38

"Nobody wants Luise Rainer to try to be Robespierre; but if she is to keep just a touch of lightness now and then, even in her tragic parts, that might make us love her a tiny bit more. There are, however, several places in the general management of the film, slighted scenes of jealousies and school intrigue, and careless direction, that make Miss Rainer herself seem a rather hapless victim of the whole production. John Mosher

— New Yorker p122 D 10 '38

"This is an occasionally moving fairy tale. . . .

On the screen most of the time, Luise Rainer gives a performance that varies slightly from most of her past portrayals.

— Newsweek p25 D 12 '38

"Hollywood's champion long-distance emotional gamut-runner, Luise Rainer, has a real field day in 'Dramatic School.' Poor little Paulette Goddard—co-starred presumably as part of the build-up for a forthcoming appearance as Scarlett O'Hara—comes off second-best but, as a more sophisticated inmate of the Ecole Nationale des Arts Dramatiques she wears her arch and wavy and conveys an air of sullen, anti-social charm."

— Time p39 D 12 '38

Trade Book Reviews

"While the highbrow critics and the carriage trade are in the mood of a sullen pout in artistry, the great mass of ticket buyers are very apt to miss their subtleties and fine-drawn nuances. Thus, while the picture is thoughtfully and lavishly produced, its future as a revenue producer is doubtful."

— Variety (Hollywood) p44 D 10 '38

"A vehicle designed to display the histrionic range of Luise Rainer, and from this standpoint not especially successful, however to accord as high praise for the material, which, adapted from a Hungarian play, was wrought out of a variety of situations that seem often repetitious, and the essential plot is too highly theatrical to make convincing screen fare. The fault lies in adapting a sophisticated continental play to our pure and innocent censored American screen. The process of cleaning it up and showing the heroine as an unsoldi girl but still allowing her the lavish luxuries provided by her bountiful admirer stretches the credibility too far, and makes the production sound unconvincing."

— Film Daily p10 D 10 '38

Reviewed by Roseo Williams

+ Motion Pict Daily p7 D 6 '38

"Dramatic School" is an offering of limited appeal. Well made, carefully prepared and executed. It's a matter of interpretation, but it provides definite interest for those fascinated by the theatre, especially, but misses wider range because the human warmth and potential comedy in the drama of a dramatic school has been subordinated to fulsome exposition of professional phases of training. Picture is more suitable to the exclusive trade than the general run of houses.

— Variety (Hollywood) p3 D 2 '38

"Dancing and customs as well as British army life are portrayed. Based on the novel of same title by A. E. W. Mason.

SEE ALSO issue of September 26

A photoplay study guide to the discussion and appreciation of selected films. Directed by D. W. Griffith, India, prepared by Frederick Houk Law, is obtainable from Educational and Recreational Guidance, 1111, 1505 Broadway, New York at fifteen cents a copy.

Audience Suitability Ratings

"A: very good of kind; Y: thrilling; C: no."

+ — Christian Century p350 N 2 '38

"Well worth seeing. Unconvincing story."

— Calif Cong of Par & Teachers

+ — Fox W Coast Bul S 10 '38

"Breath taking in beauty, this picture will live long in the memory of those fortunate enough to see it. Adults: superb. See it."

— Calif Cong of Par & Teachers

+ — Fox W Coast Bul S 10 '38

General patronage.

Audience Suitability Ratings

"A super film in gorgeous Technicolor. Thrilling, informative, and educational."

— Nat Soc of New England Women

"A romantically thrilling tale. . . . Were it not for the spurious and unconvincing performances of the two principals, and the uncompromising pen of first-hand information vendors, such as Vincent Sheean and N. F. Beedle, it would be easier to accept without question this handling of an Anglo-Indian theme. One scene of interminable solemnity ending in a bloody massacre is too real to be enjoyable. Adolescents: questionable; children: no."

— Women's U.S. League Clubs

+ — Fox W Coast Bul O 1 '38

"Family. Outstanding. Technicolor does nobly by the colorful costumes and Indian landscapes, and the whole thing is a spirited tale of the romantic Kiplingesque aspect of British army life."

+ — Wkly Guide O 8 '38

Newspaper and Magazine Reviews

"Gives an apt conceit some of those saber rattling and shots of bearded natives dropping off walls and it is content to make a bloody massacre."

— Chicago Science Monitor p15 N 26 '38

"This picture turns out to be another of those very English affairs full of 'stout fellas' who wish to make the Empire strong. There is, of course, no matter how dull their proceedings may be in the film. Fortunately Sabu, the young Indian whose charm and acting in 'Elephant Boy' made such a stir, comes to the rescue when- ever you get too bored with English bravery and English leisure. Management, school and home of Sabu's dedication and acting have both improved since 'Elephant Boy'; however they and the beautiful scenery catch up with the action. The result is a kind of a picture we have a right to expect from Mr. Sheean. Perhaps Noel Coward is right: only mid day dogs wiggle their tails in the mid-day sun."

— P. T. Hartung

— Sci Am p10 O 1 '38

"Only part of the pleasure of 'Drums' lies in the glorious Technicolor photography, the pounding melodramatics, spine-tzineing military music, and the exciting battles. Even more newsworthy is the quiet, unostentatious, com-
DRUMS—Continued

pletely ingratiating performance of the little 11-
year-old Hindu boy, Sabu... It's grand melo-
drama, stirring,& driving, heart-pounding excitement..." Jesse Junser

"...Cue p54 0 138

"(It) was done better in Hollywood years ago... It is a bang-up adventure job though particularly anachronistic for this time and pregnant with Raymond Massey and other bad jokes in blackface. Frequently beautiful camera work..." Otis Ferguson

"...New Repulm. 1938 N 2 38

"'Drums' is engaging entertainment that carries on far above the pecadillos of plot lepency to the end that it is still beginning, in which a panorama of India's rugged mountains is only a fair substitute for action and a disappointing ending, the film is a generous spectacle, with sequences of force, humor and music... 'Drums' makes one think, which good entertainment should do." R. W. Dana

+ N Y Herald Tribune p14 S 30 '38

"'Drums' is a gorgeously High Anglican sermon for peace in the inconsistent but swir-
ningenly dramatic terms of imperialist warfare... Mr. Korda, or somebody, has endowed his pro-
duction with a number of solid cinematic vir-
tuities, including a richly authentic colonial at-
mosphere that should put every handsomely with us ex-colonials, down to the auburn wig of the chief of the coolies. A panorama of mountains which look as though they belong in India, a climactic explosion of action and (we quote from the program) "a score, of 3,000... As Mr. Cole Porter might say, it's the Barrack Room Ballads, it's the Song of India, it's the Taj Mahal," G. R. Criag

N Y Times p24 S 30 '38

"Alexander Korda's 'Drums' serves to re-
mind us again of all the glory and the grandeur of the British Empire... An A. E. W. Mason story, the film is rich in plots and counterplots, wild expeditions into mountain fastnesses, and conspiracies in weird native towns, with the British in evening clothes always everywhere. As this kind of thing goes, it's colorful and active enough—splendid, actually, in costume and landscape—and for me very little of it goes long, long way," John Mosher

+ New Yorker p59 O 1 '38

"'Drums', most elaborate color film ever made by a British company, is also the British cinema industry's first major investigation of a subject which has often interested Hollywood; empire building in the north. Largely made on location near Chitral, 'Drums' contains some of the most dazzling sequences ever re-
corded in Technicolor, but directed by Kor-
d——wiser than many of his U. S. colleagues when confronted with this medium for the first time, the screenplay is a bit short of hand. Con-
sequently, his picture marches with considerable vigor, rates as the No. 1 British export of the year..."

+ + Time p24 S 19 '38

EDGE OF THE WORLD. Pax films

74min S 11 '38

Cast: John Laurie, Belle Chrystall, Eric arnold, R. B. Kernin, Finlay Currie

Director: Michael Powell

Music: Cyril Ray

Music director: Hugh Robertson

Screen writer: Michael Powell

Filmed on a desolate rocky island to the north of the Hebrides, Islay, Scotland, this picture was

上映 in the outer

Hebrides. The cast is composed mainly of na-

tive islanders. Mr. Powell had heard that St. Kilda, one of the group of islands which the

Romans called "Ultima Thule" was to be com-

pletely depopulated because of the forces of

nature, and, inspired by it, made a film on the

crops of depilation and of fish by steam trawlers. In order to show the fight man has made on

these barren rocks with their thin bits of grass, Mr. Powell took a crew to the island of

Paula and filmed a story similar to "Man of

Aran." Mr. Powell has also written a book called "To the Edge of the World" which describes the

filming of the picture.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Adults..."

Nat Legion of Decency S 22 '38

"A, Y & C: excellent..."

+ Chicago Tribune p23 M 22 '38

"One of the most thrilling and beautiful films we have seen in many a moon... 'The Edge of the World' is very similar to one recently dubbed 'artistic,' that some exhibitors shy away from. You may not get a chance to see it, but if it does come to your theater, it is worth a dozen of those that will, Ask your manager to exhibit it..."

+ Wkly Guide Ag 27 '38

Newspaper and Magazine Reviews

"It is a true motion picture in that its five photog-

ographs, the homely, weather-beaten, peace-

ful faces of these isolated islanders, set against their

landscape. Everything about the picture is sur-

prisingly ominous mood—acting, photography, music, and story. Folks cinema without a flaw..."

"Superb views of Paula's cliff-scrambling denizens prove that human existence is without photographic tinsel..."

"This unusual film is a somber and pictur-

elly beautiful account of man's losing battle against mother nature..."

+ Newsweek p23 S 26 '38

"Of the genre of 'Man of Aran,' it goes a step further and introduces personal conflict in its drama, a feat that makes 'The Edge of the World' more folk tale than nature study. Everything about the picture is in sur-

prisingly ominous mood—acting, photography, music, and story. Folks cinema without a flaw..."

"Not since Robert Flaherty produced 'Man of Aran,' has anything so entirely picturesque and

stimulating, so native and at the same time, eerie, come from across the water in cinematic form as 'The Edge of the World.' Without hesitation we recommend this picture to every-

one. It is the most interesting documentary film we have seen and there is no question but that it will make a strong impression on the feminine audience of this city and nearby audience...'

"Film Curb p8 O 15 '38

L'EQUIPAGE. Frank Kassler-Pathé Natan

81-83min O 15 '38


Director: Anatole Litvak

Music: Arthur Honegger

Screen writers: Joseph Kessel. Anatole Litvak

Based on the novel of the same title by Joseph Kessel. Filmed in France with English subtitles. Also called Flight into Darkness. This so-called "first" French film of Hollywood and released early in 1937 by RKO under the title of The Woman I Love with Paul Muni and

24 MOTION PICTURE REVIEW DIGEST
MOTION PICTURE REVIEW DIGEST

25

Miriam Hopkins and directed by Anatole Litvak. Annabella portrays the wife of a wartime aviator. Sarcastic in manner, the heroine falls desperately in love and later the young man realizes that she is the wife of his closest friend and superior officer.

**Audience Suitability Ratings**

"Adult...

**Nation of Decency** N 3 '38

**Newspaper and Magazine Reviews**

"As played by Annabella, Charles Vanel and Jean-Pierre Aumont, among others, the French film represents an improvement upon its An- glicized production...due undeniably to atmospheic conditions. Being a story about French airmen and a woman's role, "The French Girl" rings more convincing when properly acted by same against scenery and backgrounds which have an authentic flavor." It is, indeed, in the details and incidental action—life in a French escadrille, the grim reflections of war and the battle scenes in the air—that the picture is most impressive. The plot is not clearly defined and the audience is not adequately appraised of the characters of the protagonists."

Boley Crowther

+ — N Y Times p12 O 17 '38

**Trade Paper Reviews**

"It stacks up as absorbing, although somewhat glibly written. Litvak's "The French Girl" is the foreign successor...directed by Anatole Litvak...it has been favorably appraised of the characters of the protagonists."

Bosley Crowther

+ — N Y Times p12 O 17 '38

**EVERYBODY'S BABY**

*20th century-Fox* 61min Mr 31 '39

**Cast:** Jed Prouty, Shirley Deane. Spring Byington, Russell Gleason, Kenneth Howell, George Ernest

**Director:** Malcolm St Clair

**Music director:** Samuel Kaylin

**Original story:** Hilda Stone, Betty Reinhardt

**Screen writers:** Karen De Wolf, Robert Chapin. Frances Hyland. Albert Ray

Consistently another in the Jones plot, this story is woven around the arrival of the first grandchild in the family group. When the young girl, who is a "typical city girl," is born, the baby under the new-fashioed regulations of a phony child psychologist, her husband rebels and almost separates. Through the wise guidance of Shirley's grandmother everything is straightened out in the end.

**Newspaper and Magazine Reviews**

"Some of the situations are very amusing, but on the whole the story material is at a disadvantage...Plot is rather thin and the author seems to be working hard to supply humor out of a yarn that is pressingly needed for a climax too...Fans of the family, however, will find their favorites as lively and companionable personalities and the story will suffice to entertain them."

Bert Harlen

+ — Hollywood Spec p15 D 10 '38

**Trade Paper Reviews**

"Below par for the Jones Family series...Like its predecessor, this story is a vein of previous episodes, this still carries enough laughs, however, to rate acceptably with the series fans."

**Boxoffice** p23 D 3 '38

Reviewed by Gus McCarthy

+ — Motion Pict Daily p6 N 30 '38

"Standard family fare which will get over nicely where Jones Family series has developed a following, and acceptable as lower spot for duallers generally. Maintains typical Jones series system of fast-paced outline of domestic adventures, with broad strokes of comedy interspersed..."

**Variety** p12 N 30 '38

"Maintaining the standard set for the Jones Family early in its cinematic existence, 'Every- body's Baby' is bound to be a source of feuclu and audience laughter. It is good comedy through- out, its mirth and human angles being deftly coordinated..."

**Variety (Hollywood)** p3 N 22 '38

**EXPOSED**

*Universal 60min N 19 '38*

**Cast:** Glenda Farrell, Otto Kruger. Herbert Biberman, David Oliver

**Director:** Harold D. Schuster

**Screen writers:** Charles Kaufman. Franklin Coen

Glenda Farrell, candid camera reporter, wandering through the Bowery snaps a picture of a once brilliant lawyer now an inmate of a flop-house. In a story spiced withsetup for laughs, Glenda tries to blackmail her but in the end she aids in rounding up the gang, regenerating the lawyer and finds romance with the public prosecutor.

**Audience Suitability Ratings**

"A: mediocre; Y: hardly; C: no..."

+ — Christian Century p1555 D 14 '38

"General patronage...**Nation of Decency** N 17 '38

"A: mediocre; Y & C: unsuitable..."

+ — Parents' P14 Ja 39

"Family. Good cast and snappy direction make this picture move along with interest and speed..."

**Wky Guide N 5 '38

**Newspaper and Magazine Reviews**

"A simple story has been accorded all matter of ridiculous embellishments in the new film and despite the title which, to say the least, is a trifle pretentious...'Exposed' is too excruciating to be taken seriously and not earnest to be real. The characters are simple and real enough, but a fanciful script has dem- inished the irony of the situation, which is cinematic suicide, especially in a film that is built along melodramatic lines. R. W. Dana

**Screen Guide N 21 '38**

"'Exposed' is just another of those headlong repertorial melodramas which pause neither for breath, explanations nor a moment's cool reflection..."

Boley Crowther

+ — N Y Times p14 N 21 '38

**Trade Paper Reviews**

"A novel twist, potentially good screen material, is dissipated by story treatment which attempts to hit the very same cliche ever conceived for the dashing reporter-gangster-district attorney type of film. The result is a highly unbelievable and entirely improbable mixture which is falteringly directed..."

**Boxoffice** p27 N 26 '38

"A melodrama in which the action is both fast and exciting. This is a picture in which we find the attitude of the audience changing from diast's...riatics find for its cleverness for its decrepitude, and admiration for her supreme courage in the face of grave dangers..."

+ — N Y Times p6 N 26 '38

"Poor material adds up to tough roles for Farrell and Kruger. This one makes Glenda Farrell a lens hound working for one of those with a penchant for outsmarting everybody and being so supremely clever, and so sure of herself, that you feel any
FIVE OF A KIND. 20th-century-Fox 83min O 14 '38
Cast: Dionne Quintuplets, Jean Hersholt, Claire Trevor, Cesar Romero. George (Slim) Summerville, Henry Wilcoxon
Director: Herbert I. Leeds
Music director: Samuel Kaylin
Screen writers: Lou Bredlow, John Patrick
This is the third in the Dionne quintuplet series. Part of the action was filmed at the home of the quintets. Claire Trevor and Cesar Romero portray competing reporters and radio newsmen. They are apparently being broadcast from the Canadian town and secure a sponsor. Romero upsets the deal but has a change of heart and arranges for the quintets to appear in a television broadcast.

Audience Suitability Ratings
'A: interesting; Y & C: mostly amusing.'

Christian Century p1350 N 2 '38
'The adorable Dionne quintets are natural, cunning and amusing. But the story is tawdry and fortunately children will not catch the cheap un-funny jokes of the dialogue.'

DAR
'The appearance of the miracle children, the Dionne quintuplets, would make any film worth seeing... In comparison with the wholesome normal activities of the little girls, the story seems particularly banal. Although it is no worse than most pictures dealing with the accepted movie version of modern business methods, it misses the 12-18 year; children, 3-12; no special value.'

Women's Univ Club, Los Angeles
'+-- Fox W Coast Bul O 15 '38
'These charming quintuplets are tucked into a commonplace story... The frolics of these five little people make any feature worth sitting through. Adults, 14-18 & children: fair.'

Calif Cong of Par & Teachers
'The story holds considerably less novelty than the natural acting of the mischievous quintuplets. Family.'

Calif Fed of Business & Professional Women's Clubs
'Most pleasing is the appearance of the famous little girls. Unfortunately, is the use of this rather ruthless story in connection with these lovely children Family.'

Gen Fed of Women's Clubs (W Coast)
'Slow-moving, loosely-knit story. Everyone is in favor of the children but the development of the five famous little girls, but a good newswheel would have been more suitable than so poor a story. A good cast seems wasted. Family.'

Nat Council of Jewish Women
'Fairly interesting and amusing comedy. Family.'

Nat Soc of New England Women

EXPOSED—Continued
moment she is going to get slapped down. Then there is the goody-goody, a Grade A actor who has not been done right by either.'

Film Daily p1 N 25 '38
Review by J. W. McCarthy
+ Motion Pic Daily p2 N 29 '38
'Contains all the usual exaggerations and hokum of Hollywood's fourth estate illusions with capable, though hackneyed Miss Farrell exposing the bad boys with her little clicker. Much of the action and humor is too forced in this program, a satire on the kind of situation that two mild names should help. Support of another kind will be more help.'

+ Variety p14 N 23 '38
'Flatty and mechanical, with little human interest to give it conviction. 'Exposed' is run of the mill. The secondary cast is not up to much. Glenda Farrell, familiar from succession of similar repertorial roles, may give it a boost. But the plot at the array of competent talent is poor.'

+ Variety (Hollywood) p3 N 21 '38

'Though this picture is supposed to feature the prodigy noted for the noted for the oustanding of the age of four, the idea seems overwhelmed with an ordinary and overworked story. However, the babbles are not so interesting and raise the standard of the picture to above the average. Unfortunately, the reference to the technique of the cameraman tends to date the picture too much, is not suggestive, accompanied as it is with a knowing look and the occasional introduction to an otherwise clean picture. Family.'

S Calif Council of Fed Church Women
'-- Hollywood Bul O 22 '38

'General patronage.'

Nat Legion of Decency O 27 '38
'A, Y & C: good.'

'Fen'tents' M p32 D 3 '38

'Family.'

Wkly Guide O 22 '38

Newspaper and Magazine Reviews

'Family.'

Christian Science Monitor p15 N 5 '38
'In 'Five of a Kind' the quintets themselves are the main and only reason for seeing the picture. It overcomes the shortcomings of the story. A lovely film.'

'-- Hollywood Spec p8 O 15 '38

'Let's face the facts. The Dionne quintuplets, although joyfully remembered by a host of tender souls, can no longer claim the sensation they did before. They can no longer be responsible for the script, and the story written for their third picture is a flat example of a script that should not be thrown out even for anything but the quintuplets, 'Five of a Kind' would be an entertaining short subject. The quintuplets are whether such unimportant stuff as 'Five of a Kind' is a legitimate excuse for dragging five adorable girls into the sight of millions. We think it isn't.'

R. W. Dana

-- N Y Herald Tribune p6 O 31 '38

'It may be ironic justice that the quints have become, in their latest film, the victims of mass production. 'Five of a Kind' is an obviously factory-made product, with a synthetically superimposed quality... and not a trace of the humor which relieved the two earlier Dionne films. The test of a Dionne picture should not be whether the children are any match (a quintet of 4-year-olds is bound to be), but whether it has any value apart from their presence. Except for the stunt, the quintuplets, Mr. Romero's contribution is concerned, value ceases to be the proper word. His part of the script should be deleted and inked.'

F. S. Nugent

-- N Y Times p12 O 31 '38

'I don't suppose that altogether the quintuplets are before the camera more than twenty minutes in 'Five of a Kind.' Those few minutes give whatever dignity there may be to the film. The children, of course, are delightful, perfectly at ease, obviously having a good time, and not a whit of any threat to the safety of their realm. The vast Dionne public will doubtless be inclined to overlook a trite story of rival reporters and radio broadcasters, dread-
fluf folk to be brought near a nursery." John Mosher
+ New Yorker p78 O 29 '38
"An uninspired story with a rickety frame-
work." + Newsweek p50 O 31 '38
"In this, their third full-length screen appear-
ance the Dionne quintuplets give no impression
of taking their profession seriously. The con-
temporary bloom by the Dionne for the story
of 'Pive of a Kind' is by no means inexusable." +
+ Time p26 O 31 '38

Trade Paper Reviews

"The undeniable magnetic charm and appeal
of the world's five most famous children should
put the third of the Dionne quint pictures
in the big-boxoffice classification. These
patrons for whom the quints hold a fas-
ination—and their number is legion—will, for
this reason, overlook the obvious story
shortcomings."

Boxoffice p33 O 15 '38
"Here's real box office with the Dionnies scor-
ing heavily." + Film Daily p6 O 14 '38
Reviewed by Roscoe Williams
+ Motion Pict Daily p14 O 11 '38
"As third of the Dionne quintuplets features, 'Pive of a Kind' will find difficulty in generating
much audience enthusiasm except in spots
where women patronage predominates. Picture
has been strung together only with a few slap-
stick frames that has many dull moments and
situations. Quints appear seven times, and are
on four nights of around 18 minutes. With-
out training to perform in unison, for presenta-
tion of either songs or dances, quints consume
entirely too much footage."

Variety p18 O 12 '38
"The annual quint show is a screen event
and a box office accelerator. They are still in
the full bloom of unconscious charm, and any-
thing they do is fascinating to multitudes of
parents and others who delight in the naive re-
actions of youngsters, especially youngsters who
have been the object of unceasing curiosity.
Judging from returns on their previous appear-
ance in 'The Country Doctor' and 'Reunion,' it
is a cinch that the billing of the quintuplets
will attract heavy grosses to 'Pive of a Kind.'"

Variety (Hollywood) p8 O 8 '38

FLIGHT INTO DARKNESS. See L'Equi-
page

FLIRTING WITH FATE. MGM—David L.
Loew 70mm in 2 10 '38
Cast: Joseph C. O'Shea, Leo Carrillo, Beverly
Roberts, Wynne Gibson, Steffy Duna
Director: Frank McDonald
Lyrics: Charles Newman
Music: Walter G. Samuels
Music director: Victor Young
Original story: Dan Jarrett. A. Dorian Otvos
Screen writers: Joseph Moncure March,
Ethel La Blanche. Charlie Nelson. Harry Cow-
Farce comedy. This time Joe E. Brown finds
himself in South America in the midst of the
gaucho country. He is an American theatrical
leader who is trying to get his troupe back
in Broadway.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews
"One Joe E. Brown picture is pretty much
like another but this one is somewhat different
and considerably better than the others I have
seen since he went under the management of an
independent producer. Every picture I see of
Joe's pictures I wonder why his pro-
duction company has not make an effort to extend
his audience."
+ Hollywood Spec p12 D 10 '38

Trade Paper Reviews
"The laughs are few, far between and lacking
in originality in this flimsy Joe E. Brown farce,
which suffers as one of the wide-mouthed
comedian's poorest efforts. Less discriminating
theatre goers may be mildly interested, but Brown
himself, despite strenuous work, appears com-
pletely at a loss."

Boxoffice p23 D 3 '38
Reviewed by Gus McCarthy
+ Motion Pict Daily p6 D 1 '38
"This one stands up among the best of the
Joe E. Brown comedies. Gags are bright and
fresh and woven together smoothly and hilari-
ously. The Brown addicts will go for it in a big
way, waving the placards with unrestraining zest
and gets stout support... Direction deals out
the laughs in a shuttle of swift and swerving
action, with an accent on swiftness, from the de-
ftly woven story and script."

Variety (Hollywood) p3 N 25 '38

FORBIDDEN TERRITORY. Hoffberg
74min
Cast: Gregory Ratoff, Ronald Squire, Blonnie
Barnes. Tamara Deann. Barry Mackay
Director: Phil Rosen
Original story: Dennis Wheatley
Screen writer: Alma Reville
Melodrama. Set in England. An English-
man accompanied by his son goes to Siberia to
rescue another son who is imprisoned. With
the aid of his prisoner and a singer named Joe
he tries to effect the escape although a villainous com-
missar chases them to the border.

Audience Suitability Ratings
"A: crude; Y: perhaps; C: no."
Christian Century p1526 D 7 '38

Trade Paper Reviews
"Very little can be found in this English pro-
duction to recommend it as entertainment.
It is supposed to be an expose of Russian pris-
ions, but resolves itself into anti-Soviet propa-
ganda. The entire proceedings are as subtle
as a blueprint. Despite the fact the cast boasts a num-
ber of prominent names, the acting is stilted
and forced. It will be difficult to recall when
there has been a display of hammiest histri-
conic than that turned in by Blonnie Barnes and Greg-
ory Ratoff."

Boxoffice p29 N 26 '38
"This story, if it might have been thrown
together over a couple of weekends. Best fea-
ture of the production is the novelty of the
landscape in the story is thrown together
carelessly, the direction is ditto, and the cast
comprised of good actors only serves to make
you realize that all the rest is a flimsy plot
that is quite melodramatic, but never gets really
suspenseful or exciting because it is never made
believable."

Film Daily p4 N 21 '38

FOUR DAUGHTERS. Warner 85-90min S 24 '38
Cast: Claude Rains. Jeffrey Lynn. John
Garfield. Frank McHugh. May Robson.
Gale Page. Dick Foran. Priscilla Lane.
Rosemary Lane. Lola Lane
Director: Michael Curtiz
Music: Max Steiner
Screen writers: Julius J. Epstein. Lenore
Coffee
Based on the novel, Sister Act. by Fannie
Hurst. A melodrama of the tangled love af-
fairs of four daughters.

Audience Suitability Ratings
"A: excellent; Y: mature but good; C: be-
yond.

+ Christian Century p1217 O 12 '38
"An unpretentious and enjoyable social
drama. The interest is in the idea because it is
human. Good dialogue. Family-mature."

Am Legion Auxiliary

SEE ALSO issue of September 26
FOUR DAUGHTERS—Continued

"A simple, homespun story of uneventful family life, presented with a gentle significance that makes it rank high in entertainment value. Family." Calif Cong of Par & Teachers

"There is a spirit of freshness and life about the picture which gives it an uncommonly universal appeal. Outstanding. Mature." Cal Fed of Business & Professional Women's Clubs

"Unusually fine direction, superb acting, and an absorbing human interest story of family life, this picture outstanding entertainment value... A beautifully produced picture, ranking with the best of the year. Family." Gen Fed of Women's Clubs

"A refreshing, convincing picture. Family." Nat Council of Jewish Women


"A picture with a wide appeal on account of its 'down-to-earth' human interest... Full of interest and action, providing good entertainment for the family. (The girls do a great deal of smoking, which might be offensive to those who object to this habit)." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 17 '38

"Four Daughters' has a rare charm that cannot be described by any of the stock adjectives usually applied to outstanding pictures, yet it tells a simple story so effectively that the episcopal children will gain delight the 'inward eye' of cinema audiences. Adolescents, 12-16: yes, though mature; children, 8-12: too mature." + Motion Pic R p5 S '38

"A & Y: excellent; C: very mature." + Parents' M p22 N '38

**Newspaper and Magazine Reviews**

"[It] holds one enthralled by its tenderness, simplicity and directness... One does not regret the happy ending. The movie's heartbreak for 1938, 'Four Daughters,' benefits by splendid playing. Fam." + Christian Science Monitor p15 S 24 '38

"'Four Daughters' is the pleasantest surprise in a long time... [It] is something different in the movies; could only be improved by a little less of sweetness and more straightforward thinking in the end." Philip Hartung + Commonwealth p177 S 2 '38

**FRESHMAN YEAR.** Universal 65-80min S 2 '38


Director: Frank McDonald


Music director: Charles Previn

Original story: Thomas Ahearn. F. Maury Grossman

Screen writer: Charles Grayson

A typical college freshman discovers the typical first year college troubles and a faculty member discovers his youth in this modern comedy. It ends with a campus show to aid the financial problem. This is the first of a series of four projected college films.

**SEE ALSO** issue of September 26

**Audience Suitability Ratings**

"A: stupid; Y & C: no value" - Christian Century p1585 D 14 '38

"Amusing but negligible, 'Freshman Year' will please those who are seeking comedy of the lightest sort. Adolescents, 13-16: light fun; children, 8-12: not much interest." + Motion Pic R p5 S '38

"A & Y: entertaining; C: little interest." + Parents' M p22 N '38

**Trade Paper Reviews**

"Strictly in season and a cinch to gain some attention as a novelty attraction, 'Freshman Year' will find its best date the college towns over the country. Otherwise it's a normal fill-in for a dual bill and won't represent much in the way of business. Its strength lies in the fact that, although about college, it isn't a touchdown that saves the honor of the school." + Variety p12 S 21 '38

"Universal's collegiate series gets off to a romping start with an excellent piece of entertainment in 'Freshman Year.' Played with youthful spirit it has an uncommonly appealing story with fresh angles and twists and plenty of genuine comedy, directed with spirit and produced with care. A result of maximum results, it sets a pace which, if followed, bodes a good box office staple." + Variety (Hollywood) p3 Ag 15 '38

**FRONTIER SCOUT.** Grand national-Fine Arts 61min O 21 '38


Director: Sam Newfield

Screen writer: Frances Guihan

This is the first of Franklyn Warner's Fine Arts series for Grand National release. A western melodrama with a Civil War background. George Houston portrays a Wild Bill Hickok character who robs out bands of cattle rustlers.

**Audience Suitability Ratings**

"General patronage." Nat Legion of Decency N 17 '38

**Trade Paper Reviews**

"Exhibitors may book and play this with the utmost confidence. As a western action feature with a Civil War background it features everything that could be desired and shows remarkably good production values for its budget classification." + Boxoffice p57 S 17 '38

"This Western has a lot of good, sound plot which sensibly provides for the fights, rides, gun battles and other action factors which make up outdoor dramas. With its better story, splendid cast, and first class production, it is a top-notch Western, one which can rank with the best in its class. Exhibitors who play this one right will give their patrons a mighty good show when they run this picture." + Film Daily p7 S 16 '38

Reviewed by Vance King + Motion Pic Daily p7 S 21 '38

"'Frontier Scout' promises action fans a good measure of a showdown and shooting. Although main plot of story follows rather closely on the standard Western theme, novelty is introduced with scenes of the Civil War. Exhibitors will find this initial Fine Arts production a good introduction to those that follow in the home opera series." + Variety (Hollywood) p3 S 10 '38

**THE FRONTIERSMAN.** Paramount-Sherman 74min D 16 '38


Director: Leslie Selander

Screen writers: Norman Houston. Harrison Jacobs

Based on the novel of the same title by Clarence E. Farrow. Another in the "Hopalong Cassidy" series. The St Brendan Boys' Choir appears in the film in which Boyd and his pals George O'Brien and Russell Hayden round up a gang of cattle rustlers.

**Audience Suitability Ratings**

"Good entertainment for those who like Westerns. Family and juvenile picture." Am Legion Auxiliary
Western melodrama with beautiful scenery, plenty of action, and some pleasing singing by the St. Brendan Boys' Choir. Family. Calif Cong of Par & Teachers

There is more drama and less gun-play in this Western than is usual in W's pictures of this popular series. The music of the St. Brendan boys' choir is impressive. Family. Calif Fed of Business Women's Clubs

Well produced and directed, the cast especially good, while a good story, exciting sequences and plenty of comedy will entertain all who enjoy this type. All ages. Gen Fed of Women's Clubs (W Coast)

A slow-moving, average Western of this popular series with some lovely photography of the out-door areas, and an advantage. Family. Nat Council of Jewish Women

Family. Nat Soc of New England Women

The whole will appeal to more than the Western fan audiences. Family. S Calif Council of Fed Church Women

Adolescents; IMDb rating; children: probably. Women's Univ Club, Los Angeles + Fox W Coast BuI D 3 '38

General patronage.

Nat Legion of Decency D 15 '38

A good Western. Family. Juvenile.

Wkly Guide D 3 '38

Trade Paper Reviews

A 'Hopalong Cassidy' sagausher into which Producer Brown Sherman has incorporated a sizeable slice of music through the impressive use of the St. Brendan Boys' Choir and which further undertakes—with considerably less success—to include a larger measure of comedy and romance than has been normal in its predecessors. All of which experimentation is done at the expense of the rootin', shootin' action which won for the series its enviable rating among Western fans. How 'Hopalong' addicts will receive the refinements is anyone's guess.

Boxoffice p27 N 26 '38

Harry Sherman's newest 'Hopalong Cassidy' subject offers plenty of entertainment. It offers something new in Westerns, inasmuch as a group of boy singers is used to advantage.

Daily p6 N 25 '38

Reviewed by Gus McCarthy + Motion Pict Daily p6 N 25 '38

' Hopalong Cassidy again takes to the saddle, and in bringing justice to the wide, open areas, he brings entertainment to the screen. . . The Frontiersman' equals any in the Cassidy series and depicts many of them. Like its successful predecessors, it escapes from the standardized Western formula and has been built from a Norman Houston screen play that emphasizes freshness. + Variety (Hollywood) p3 N 18 '38

FUGITIVES FOR A NIGHT. RKO 63min S 23 '38


A murder mystery. A Hollywood studio worker is involved in the investigation of the director. When the real murderer confesses, the studio worker leaves his job and buys a hamburger stand.

SEE ALSO issue of September 26

Audience Suitability Ratings

Mediocre. It is a waste of time. Adolescents 12-16: boy: C; girl: D-; no: +. Motion Pict R p5 S '38

'A & Y: waste of time; C: no.' + Parents' M p52 S '38

GANG BULLETS. Monogram 61-63min N 16 '38


Gangster drama. Morgan Wallace portrays a gangster chief who is too clever to be convicted by the district attorney. When the rackets become more brazen the newspapers hint that the district attorney is in league with the racketeer. Finally the racketeer is checked by the police as he is about to kill the district attorney.

Audience Suitability Ratings

General patronage. Nat Legion of Decency D 1 '38

Trade Paper Reviews

Considerably more than just another, gangster picture, because of the production of independent product, this smoothly spun effort should have no trouble in satisfying the average curiosity seeker.

Daily p6 D 7 '38

This gangster film gets away from the routine with a very interesting plot, marked by some clever twists and turns that keep the suspense mounting and the interest high.

Daily p6 D 7 '38

Reviewed by C. S. Aaronson + Motion Pict Daily p4 D 6 '38

Newspaper and Magazine Reviews

"As one cog in the Hollywood machinery, I thought the whole thing a little overdone; the characters and the values do exist in filmland, but not in such concentrated forms. When a picture deals with Hollywood or with any other unusual locality or incident, we expect the film to treat of its subject in a representa- tive way, but I do not believe 'Fugitives for a Night' truthfully reveals the spirit of the film capital and its workers. . . Just fair double-bill thumper." — Bert Harlan

++ Hollywood Spec p12 S 17 '38

"'Fugitives for a Night', to say the least, is tough to digest. It is difficult to tell just what the film is driving at, a shot at the Hollywood star system, an attempt at unorthodox comedy or a mere pretense of being entertainment. Put them all together and you have something close to nothing." — R. W. Dana

++ N Y Herald Tribune p14 S 22 '38

"Written, played and produced with pleasant informality, as befits an informal topic, the new show considers a heretofore undramatized subject, the Hollywood stooze. The lines are engaging, the tone is breezy, the players in fine fettle." — I. H. Nelligen

++ N Y Times p30 S 21 '38

Trade Paper Reviews

"This probably will rate better in small towns where the gladiator of Hollywood is a fetish with the habitués." — Boxoffice p25 O 1 '38

"Murderee a story brightened by a swell new story idea." + Daily p7 O 6 '38

Reviewed by C. S. Aaronson + Motion Pict Daily p10 S 29 '38

"What starts out to be the epic of a Holly- wood stooze develops into a rather cumbrous, dull murder story. It's a 'B' of lesser importance, which not only lacks the distinction of being a No. 2 feature for duels that means safe amount has no profit, for box-office lure in the way of cast members." — Variety p14 S 23 '38
GANGSTER’S BOY. Monogram 80min N 2 '38

Cast: Jackie Cooper, Lucy Gilman, Robert Young, Louise Lorimer, Betty Blythe

Director: William Nigh

Screen writers: Robert D. Andrews, Karl Brown

Jackie Cooper portrays a small town high school boy happy in his school and social career. When his father, an ex-gangster returns to his neglected wife, Jackie is made to suffer for the sins of his father. In the end Jackie achieves a successful life.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency N 17 '38

“A & Y: good; C: mature but good.”

+= Variety N 12 '38

“A quieter film than the title would indicate, with a good deal of emphasis on the idealism of youngsters.”

Wkly Guide N 12 '38

Newspaper and Magazine Reviews

“Juvenile but not necessarily for juveniles... Adults and young people.”

Christian Science Monitor p15 N 19 '38

“In one of the film’s most monotonous, obviously—’Gangster’s Boy’ pictures the un- happy plight of a racketeer’s son... The saving grace put there in the script is the fine performance of Jackie Cooper, as the boy. Very little can be said for the embarrassingly bad playing of Robert Warwick as the gangster, Louise Lorimer as his wife, and Betty Blythe.”

Jesse Zunzer

+= Cue p16 N 12 '38

“’Gangster’s Boy’ has its dramatic highlights, largely contributed by the very talented Jackie Cooper. His story is such that it is hard to make up an appeal that the piece does not ring true, and spectators will receive only a portion of the emotional effect. But the picture is not completely calculated to provoke... To keep faith with our exhibitor subscribers, I am obliged to record that the Beverly Hills preview audience laughed in some of the wrong places toward the conclusion of the picture. I do not believe such reaction is representative of that which the film will receive in all quarters, though. Probably there are audiences which would accept it all in good faith.”

Curt Harlten

+= Hollywood Spec p16 N 12 '38

“3 stars predicted. Jackie Cooper as the hero is the saving grace in this drama—and the hero is one of the best of Hollywood’s younger crop of actors.”

Beverly Hills

+= Daily p58 N 12 '38

“The social rehabilitation of the prosperous, retired gangster is a problem which very few are trying to solve, and the picture is taking up this season, so Monogram Pictures takes it up in ‘Gangster’s Boy.’”

B. R. Crisler

+= Variety N 12 '38

“I must say that even Jackie Cooper’s assured undergraduate behavior grows tiptyped in ‘Gangster’s Boy’. It could hardly be otherwise in a film so sadly hackneyed, with every line and predicament as old as the hills. If you go hankering for machine guns and underworld small talk, you will be disappointed, for the setting is genteel and suburban.”

John Mosher

+= New Yorker p115 N 12 '38

“The sole virtue of this mediocre offering is Jackie Cooper’s appealing performance.”

+= Newsweek p30 N 14 '38

Time p45 N 14 '38

Trade Paper Reviews

“Jackie Cooper is at his best in this capable picture, and directed melodrama in which should boost Monogram’s stock considerably. The youthful star has been given a powerful story with few flaws, will be overlooked by Cooper fans and those who like red-blooded fare.”

+= Boxoffice p33 N 12 '38

“The movie is entertaining and its sad effect upon a young man who tries in the face of scorn of his classmates and their parents is one of the most heart rending in recent years. It’s
good stuff and easy stuff to sell and there is not a single scene where audiences will not understand the story and sympathize with it.”

Film Curb p5 N 19 '38

“Good program fare with Jackie Cooper giving fine performance should do well at box office.”

+= Film Daily p4 N 8 '38

Reviewed by C. S. Aronson

+= Motion Pict Daily p6 N 16 '38

“Not another of the ‘Dead End’ carbons, though the film has a precedent in the gangster role of Cooper would lend that impression... Strongly in its favor is the fact that it has been budget planned. Surrounded with a pretty competent cast, and production effects that lift it out of those usual gangster cliches, directors, directors smooth pacing and sufficient number of directorial touches to make it glister.”

+= Variety N 9 '38

“With scissoring to fade it in the courtroom, rather than permitting it to build to an anti-climax, as it did in preview form, ‘Gangster’s Boy’ is a fitting successor to Monogram’s profitable ‘Boy of the Streets.’ Jackie Cooper, in a designed-to-measure role, turns in a splendid performance, driving for effective heart-tugs his line and business during the more somber moments of the offering.”

+= Variety (Hollywood) p3 N 4 '38

GARDEN OF THE MOON, Warner 90min O 1 '38

Cast: Pat O’Brien, Margaret Lindsay, John Payne, Patric Knowles, Melville Cooper, Isabel Jeans, Jimmy Didier

Director: Busby Berkeley


Musical Direction: Leo F. Forstein

Screen writers: Jerry Wald. Richard Macaulay

Based on a Saturday Evening Post short story by H. L. Mencken and Barton Brown. A musical comedy with a swing band for background. The locale is a night club in Los Angeles and the action concerns a feud between the band leader, John Payne and the hotel manager, Pat O’Brien.

SEE ALSO issue of September 26

Audience Suitability Ratings

“A: absurd; Y: doubtful value; C: no.”

Christian Century p350 N 2 '38

“Family. Lively and entertaining, with a new and attractive performer named John Payne.”

+= Wkly Guide O 1 '38

Newspaper and Magazine Reviews

“Adults and mature young people.”

Christian Science Monitor p15 O 22 '38

“Jitterbugs will probably go for ‘Garden of the Moon’ in a big way because Joe Venuti and his Swing Cats play some hot numbers and use a lot of swing lingo. Plain cinema-goers will wonder if it’s all worth while... The music and lyrics are all right, but the pointless feats get pretty dull.”

G. T. Hartung

+= Commonweal p16 O 7 '38

[It is] a fast, tuneful, and entertaining romantic comedy.

Jesse Zunzer

+= Cue p16 8 '38

“Here is a Jitterbug epic, a swing-band extravaganza, in which [John Payne], a young actor soon seizes his first real opportunity. There is somebody else worth watching in ‘Garden of the Moon’: little comic ‘Scat’ Davis. Most of all, watch Payne. The lad has promise.”

Beverly Hills

+= Daily Variety p56 O 8 '38

“Once more Warner Brothers have a pleasant surprise for film-goers, and in John Payne they have a natural star who, we suspect, will soon outshine other young actors who are receiving build-ups from their respective studios. ‘Garden of the Moon’ is not only a delightful comedy romance, punctuated by several new hit tunes that are amazingly well played and sung by a collection of expert musicians, it is a personal
MOTION PICTURE REVIEW DIGEST

31

Film Time Variety Motion."

break which O’Brien clined of Family."

picture mystic to and maintained due some smash, Cheese."

"Pat O’Brien has his own sort of burly humor in ‘Garden of the Moon,’ a night-club sketch, with all the fixings. . . . [II] would not be described as a bravura piece, even by those inclined to make use of the old Hollywood Hotel set. Garden of the Green Cheesed."

Stage p60 O ’38

"[II] represents a valiant effort on the part of its producers to understand and satisfy the myopic mentality of the short subject type. The public now known as ‘jitterbugs. Whether or not jitterbugs will like ‘Garden of the Moon’ remains to be seen, but note: jitters probably will not. [It is] a morbidly charming little study."

+ + Time p36 O ’38

Trade Paper Reviews

"A production that is a bit different but the degree of pleasure derived is judged by the remaining merits of the show. In this instance, from beginning to end, the effect is a snappy one, the script, adeptly written, is filled with the funniest and most entertaining moments. Not always due to the leading members of the cast, the piece set at the very beginning is maintained throughout. Also, the musical numbers, especially the refrain, ‘I’ve been to the Garden of the Green Cheesed’ and the generally amusing score, does its part to make up for O’Brien’s less-than-stellar acting.""

Film Curb p7 S. 17 ’38

"Swift-moving comedy gets plenty of laughs and will please all types of patrons."

Film Daily p5 S. 16 ’38

"‘Garden of the Moon’ is a bright musical, due principally to the sparkling Warren and Dana. Both are in top form throughout. Mauritz Stiller, who directed, is a shrewd director, handling the material to the best advantage.""

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Variety p12 S. 21 ’38

"Girls on Probation."

WARNER 63min O ’38

Cast: Ronald Reagan, Jane Bryan, An- thony Quayle, Sheila Bromley, Henry O’Neill, Donald Crisp

Director: William McCann

Screen writer: Crane Wilbur

GIRLS ON PROBATION. Warner 63min O ’38

"A timely theme so swiftly and easily presented one’s interest is held to the end. Unnecessary moralizing is avoided by the action of the principal cast. It is moral without being so thoroughly so, and it is realistic without morbidizing and shows how one of their own can get it in sparkling drama. In this one the female delinquent is thrown into a criminal atmosphere and proves that crime doesn’t pay with a lot of heavy moralizing and slow-paced, dull-witted exposition that is pretty much low-grade Class D. It may go great with the shop girl trade that likes their melodrama laid on thick, and shows how one of their set can get it in the neck just because the break is against them. Good for the audience that thinks normally this offering will prove pretty sad and depressing.""

Boxoffice p27 O. 29 ’38

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"This is the female version of the hard-boiled gangster type so brilliantly done by the same studio in ‘Angels With Dirty Faces.’ In the latter the delinquent crime does not come without moralizing and shows how one of their own can get it in sparkling drama. In this one the female delinquent is thrown into a criminal atmosphere and proves that crime doesn’t pay with a lot of heavy moralizing and slow-paced, dull-witted exposition that is pretty much low-grade Class D. It may go great with the shop girl trade that likes their melodrama laid on thick, and shows how one of their set can get it in the neck just because the break is against them. Good for the audience that thinks normally this offering will prove pretty sad and depressing."

Film Daily p5 O. 24 ’38

"A typical Warner Brothers melodrama on which the press book suggests that lurid selling is the word. But how about this in the title ‘Girls on Probation’ is one from the Bryan Foxy ‘B’ work- bench that should get along all right. Sell it
**GIRLS ON PROBATION—Continued**

from the prison and probation angle. Ties up with an organization, since the system of probation is considered very satisfactory, ought to help it face at the box office.”

Variety p13 O 26 '38

**GIRLS' SCHOOL**

Columbia 7min S 28 '38

Cast: Anne Shirley, Nan Grey, Ralph Bel- lamy, Dorothy Jane, Gloria Hollien, Margaret Tallichet

Director: John Brahm

Music: Gregory Stone

Music director: Morris Stoloff

Original story: Tess Slesinger

Screen writers: Tess Slesinger, Richard Sherman

**If you happen to run in on 'Girls' School' somewhere, you will probably find yourself rather pleased, too. Not a forbidding problem sketch, as the title may suggest to some folk of unknown extraction, this film is tender and somewhat minor offering manages to be touching at times and even to some extent persuasively honest.”**

John Meehan + New Yorker p114 N 12 '38

**Trade Paper Reviews**

PRESENTED herein is a sound and solid piece of sentimental entertainment, so subtly realistic, that it compasses the sorrows and despairs of the American girl that it is sure to find millions of handkerchiefs among those who ever show it. Carrying first quality rating in every respect, it is studded with a score of fine performances.

**Boxoffice** p25 O 1 '38

**The problems that confront girls at a finishing school as here presented hardly seem to be of too great importance. The story in the main is that of the snobbish girl who hardly gains one's sympathy, as it shows how the plot might have been strengthened if it concentrated on the poor girl who is in this exclusive school on a scholarship. Another factor is that Anne keeps Nan Grey, a student, from being expelled, and helps reconcile Nan's parents.**

Audience Suitability Ratings

**A:** interesting; Y & C: good.

**+** Christian Century p131 O 26 '38

**Good. A light, diverting comedy drama.**

**+** Fox W Coast Bul O 1 '38

**Adults.**

**Nat Legion of Decency 0 27 '38**

**A & Y: good; C: little interest.**

**+** Parents' M p23 D '38

**Family. A fine script and brilliant direc- tion.**

**+** Wkly Guide O 15 '38

**Newspaper and Magazine Reviews**

**Mild sub-deb entertainment. Family.**

**+** Christian Science Monitor p15 O 25 '38

**'Girls' School' turns out to be a well-written, entertaining, and wholesome comedy drama, set in a girls' boarding school.”**

Jesse Zunser + Cue p11 N 5 '38

**To picture people with an eye for direc- tion, 'Girls' School' will prove a sheer delight; to picture patrons everywhere it will prove most valuable for entertainment. All pic- tures were directed as brilliantly, there would be no the film industry's investment of one million dollars in hope a film effort to fatten boxoffices.**

**+** Hollywood Spec p10 O 1 '38

**It is one of those futile works—not too splendid but still honestly and decently and quietly made. . . There are dramatic properties in it, as there must be in anything dramatic; and there are parts where probability is passed over rather hastily. But in general there is the feeling of sincerity, of belief in your material and concern with the best way of expressing it.”**

Otis Ferguson +

**New Repub p362 N 2 '38**

**'What small surface drama is to be found in a ladies' seminary has been set forth in 'Girls' School' by this distinguished property of talent which does a good deal to make up for the film's lack of vigor. The story . . . is paper-thin, but it has been kept surprisingly plausible. John Brahm has staged it with considerable awareness of adolescent reactions, the speech sounds right and the Hollywood ingenues who perform it achieve the remarkable feat of appearing fresh and innocent . . . 'Girls' School' is a minor show in a very limited field, but in its field it proves mildly entertaining. Howard Barnes +**

**-** N Y Herald Tribune p17 N 4 '38

**'We are tempted to damn the film completely by calling it 'nice.' And that, of course, is what it is—an almost nice picture, written with a dash of tenderness and insight, performed with enchanting naturalness by a lively troupe of young women directed and produced by John Brahm with a gracious balance of light comedy and poignancy, youthful tragedy.”**

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**TRIBUNE**

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F. S. Nugent +

**- N Y Times p27 N 5 '38**

**GLORY OF FAITH**

French film exchange 70min N 23 '38

Cast: Gabriel Farguette, Jacquelin Fran- cell, Aïce Tissof, Raymond Galle, Jean Dax, Germaine Sablon

Director: Georges Palhu

Music: Jane Bos

Religious drama. Filmed in France with Eng- lish subtitles in 1937. The motivation for the story is the healing done by a young seamstress of Paris who found her belief in Ste Thérèse of the Little Flower. The seamstress is loved by the son of wealthy parents in whose home she works. This film is not to be confused with another French religious film called The Little Flower of Tours, which is based on the same story. Reviews of The Little Flower of Jesus appear under that title.

**Newspaper and Magazine Reviews**

**'Glory of Faith' is not the great Catholic picture the public is waiting for, however, it is a good start in the right direction. . . . Unfortunately the English sub-titles of this French film are such that the picture's own simplicity become at times too naive. The acting, especially that of little Gabriel Farguette, is in keep with the film's own unique and unpre- tentious reality.”**

P. T. Hartung +

**- Commonweal p190 D 3 '38**

**'The French produced is pleasingly a living French film, particularly to those of the Catholic faith. Technically, 'Glory of Faith' lacks the smooth- ness of direction which has marked so many
Gallic pictures, but the acting does much to sustain a story that is, above all, a tribute to a Saint. It is too bad that the earlier acting leaves the characters rather flat, and that the opportunity to suggest the sincere events that follow, "Glory of Faith", is wasted, with no mention to the soul. It suffers as a drama." - R. W. Dana

"It is doubtless (to paraphrase Queen Victoria on evangelism) whether much service is done to Faith by such spectacles, and it is even more doubtful whether 'Glory of Faith' will have much appeal." - B. R. Gruler

Trade Paper Reviews

"For the deeply religious and those of the Catholic faith, this new French picture may be interesting, but it lacks entertainment value for the average theatergoer. . . . Technically the film is faulty, with spotty lighting affecting the camera work, and the direction is below par. . . . The cast is adequate, but the story lacks cohesion."

— Film Daily p6 D 1 '38

"'Glory of Faith' is the strongest dramatic film of the year in religious themes, one of the foreign shore's in some time. . . . Film naturally has a ready-made audience in Catho- lics and the body of adherents of spiritual inclined of all religions and creeds. Average exhibitor probably can heighten his boxoffice with this picture, which seems certain of growing with word-of-mouth, by stressing timely present-day story."

— Variety p12 N 30 '38

GRAND ILLUSION. World 94-100min S 12 '38


Director: Jean Renoir

Music: Jerome Kosma

Screen writers: Jean Renoir. Charles Spaak

Filmed in France. A special award, the International Jury Cup was awarded the film at the last Venice Biennial Film Exposition. It has been banned in both Germany and Italy. Although it is a war film, it shows no scenes of warfare, being a tale of a German prison camp during the World War in which a group of French officers belonging to different stations in life try to escape the boredom, despair and hope of their imprisonment. Monologue with French, German, and English with English subtitles.

SEE ALSO issue of September 26

Audience Suitability Ratings

"The production values are not of the best, the film overlong but vividly shows the lack of personal enmity between soldiers of various nations, who realize they are but the pawns of hate, that war means death and destruction. The director has ably emphasized the theme—the futility of war. Mature." — Gen Fed of Women's Clubs (W Coast)

+ Fox W Coast Bul My 14 '38

"Art has been defined as 'a true exponent of the human spirit.' In that definition, 'Grand Illusion' is art in its highest form. . . . The entire cast performs with almost ideal success. . . . The war, the prison, the prison camp all give the impression that it is a beautifully photographed record of actual events. Adolescents: mature but worthwhile; children too mature. Mature." — Women's Univ Club, Los Angeles

+ Fox W Coast Bal O 8 '38

"Adults." — Nat Legion of Decency S 29 '38

"A: excellent; Y: mature but excellent; C: too mature."

+ Parents' M p62 D '38

"Another fine French importation of this sea- son's 'Grand Illusion', a war picture totally unlike any other you have seen." — Scholastic p29 D 17 '38

Newspaper and Magazine Reviews

"Recently there have arrived in this country a couple of unusual foreign films that are worthy of special note. With everyone holding his breath waiting to hear the latest word on the European situation, Jean Renoir's timely 'Grand Illusion' is a master-piece in understatement." - P. T. Hartung

+ + Commonweal p590 S 30 '38

"[T] is one of the cinematic 'musts' of the season. Although it is not easy viewing, war, it is nevertheless one of the greatest war pictures yet—magnificent in conception, superb in execution, direction, and performance. Don't, under any circumstances, miss it!" — Jesse Zunes

+ + + Film Daily p10 S 24 '38

"The picture, especially the last sequence, is played in muted undertones. Even von Stroheim's powerful presence is subdued to the quiet level of French acting, and Pierre Fresnay, Jean Gabin, and Dita Paro are people so easy to know that one thinks of them as contemporaries. For though the picture is a period study, its minor and major illusions still prevail in the divided world of 1938." — Richard Griffith

National 1535 O 22 '38

"Very different, something for the mature and the grave young, is the French 'Grand Illu- sion'. The politeess of prison etiquette, the elaborate synchronization of contrivances and 'musts' between the French officers and the Prus- sians—such as the Frenchman's minuteahorse's head upon war life aren't trite or vulgar comments. They lend the film a special interest, a sense of the authentic. Even the impassioned line 'the game's End' and 'All Quiet' the picture yet may convey more acutely the idea of the deadly, dreary, slow, ghastly impact of war upon its particip- ants." — John Moehrer

New Yorker p84 S 24 '38

"This French drama is a powerful argument against war, a restrained and compelling story of an offstage conflict's effect on Allied officers and the men who guard them in a German prison camp. (It is) played by an almost perfect cast."

+ + Newsweek p23 S 26 '38

"A French language film that maintains the excellent Gallic record set last year. . . A listing of moments which flash with a sudden white-hot effect would take the whole page. Gabin, Fresnay, and the rest of the cast do their stuff with breadth and force. There is a helpless inarticulateness about all the charac- ters and dialogue, the scenes a most articulate force. An event." — + + Stage p90 O 38 '38

"'Grand Illusion' is one of the least kinetic and one of the most absorbing of cinema's in- numerable treatments of the World War. Superably acted, with English titles to translate its polyglot dialogue, 'Grand Illusion's' principal defect is that an occasional exaggerated attention to detail tends to retard its pace. It is notable for restoring Eric von Stroheim . . . to the screen in a more sympathetic role than those he used to play."

Time p60 S 26 '38

Trade Paper Reviews

"There have been many war pictures in the past twenty years. 'Grand Illusion' tells the story differently. Here is a stirring, blood-and-thunder drama, no shocking of hyper-sensitive nerve-centers. It is a picture that everyone in the world should see." — F. W. Ayer

+ + Film Curb p5 S 21 '38

"It is that rarity in the motion picture world, an original, imaginative effort that gets away from all the accepted standards of production and achievement, whether it impresses you favorably or not, it impresses you critically. The film's power is not in any particular scene or develop- ment, but in the cumulative effect of the whole."

+ Film Daily p8 S 16 '38

Reviewed by C. S. Aaronson

+ Motion Pict Daily p9 S 15 '38
THE GREAT WALTZ. MGM 107min N 4 '38


Director: Julien Duvivier

Dance director: Albertina Rasch

Lyrics: Oscar Hammerstein II

Music: Johann Strauss II

Musical directors: Arthur Gutman. Dimitri Tiomkin

Original story: Gottfried Reinhardt

Screen writers: Samuel Hoffenstein. Walter Reisch

This film has taken two years to make. The music includes "Tales of the Vienna Woods," "The Blue Danube Waltz," and excerpts from "Die Fledermaus." The story concerns the fictional rise of Johann Strauss II in the musical world. Strauss organizes a volunteer band, quits his prosaic banking job, marries the baker's daughter and rises to an important position with his waltz music. He falls in love with an opera singer who leaves him after his success and the story closes with his audience with Kaiser. Miliza Korjus brings the Kampfner bear the same name as the operetta that opened at the Center Theater, New York in 1934, it is unrelated to that production.

Audience Suitability Ratings

"A & Y: notable of kind; C: beyond them." + + Christian Century p1446 N 23 '38

"The picture has a modernity unusual in con

temporaries. One of the reasons may be the feeling that it is another 'Alexander's Ragtime Band' of a different era. Intervened with the music and gayety is the overcrowded theme, for do it succeeds. Luise Rainer plays the role of a lovely and neglected wife. Miliza Korjus has a brilliant coloratura soprano and her singing is a major attraction to the picture. Though the continuity leaves something to be desired, and in moments of carelessness in direction, the picture is unusually diverting entertainment. It is lavish and splendid, charming in many details, and outstanding for its lovely music. Adolescents: sophisticated; children: too mature." Women's Union Club, Los Angeles + + Fox W Coast Bul N 5 '38

"Excellent. Some beautiful orchestrations of Strauss music and a magnetic new singer, Miliza Korjus. It highlights this strikingly suc

cessed story of the life of Johann Strauss II. Vienna Woods setting especially lovely. Swing tunes, dainty, jazzy effect seen in the pro-

duction. Mature." D AR + + Fox W Coast Bul N 12 '38

"Outstanding, in every way. A 'must see' and outstanding for music lovers. Adly directed and breathless in its many musical numbers. Adults and family." Am Legion Auxiliary P 25 '38

"Superbative expressions of praise are all that could be used in describing this brilliant production. Fascinating because of its ever-changing moods: gay, sentimental, dramatic and emotional the next, and in complete harmony is the glorious, expressive music of Johann Strauss II. Family." Business & Professional Women's Clubs

"Beautifully staged, sung and directed, the film offers outstanding entertainment, but the unfortunate emphasis on an ill love affair makes it unsuited to family audiences. Adults and young people." E Coast Preview Committee

"Exquisitely lovely in the grandeur of its cast, old Vienna settings, this is lavishly presented story. The vocal and instrumental music is enchanting. scenes: the scene in the Vienna Woods, the inspiration for home, and the dance scenes: the very loveliest bits of motion picture art. A musical feast, fascinating and inspiring entertain-

ment for members of the family." Gen Fed of Women's Clubs (W Coast)


"A stupendous film, both musically and pictorially, highly dramatic and pervaded by the vivacity and spirit as expressed in a "From the Waltz of Strauss Waltzes." Nat Soc of New England Women

"A picture of extraordinary beauty and ent-
tertaining with overpowering rhythm and the vivid personality of the gorgeous Korjus as she interpreted the lovely Strauss Waltzes, weaving an intoxicating spell with her magnificent voice and dainty movements. It will seem to many that the contribution of the immortal 'Blue Danube' is under-featuring the stress that is laid on the development of the lovely Tales of the Vienna Woods, and completing it is presented as an outcome of grim awakening, a delicate sentimentality is given to it instead of a climax of orchestration. A lovely and en-
tertaining picture for the whole family." S Calif Council of Fed Church Women + W Coast Bul N 19 '38

"Adults." Nat Legion of Decency N 10 '38

"A & Y; good; C: too sophisticated." + + p32 Commonweal 23 '38

"The film is notable more for mood and musical accompaniment than for story-telling qualities. In fact, there are long stretches of "story" when neither Strauss, nor Korjus, nor even the Director, Mr. Duvivier, in writing another waltz instead of dabbling in domestic difficulties. Eventually he obliges. Aside from the musical distinction, the film shows frequent touches of a master hand at direction and photography, that of the famous French Director, Christian Duvivier." + + Scholarlic p32 D 3 '38

"Family. The music and the atmosphere of old Vienna give the rather trite story a lot of sparkle and liveliness.

"Wkly Guide N 5 '38

Newspaper and Magazine Reviews

"Julien Duvivier's superb direction, the ex-

quisite singing of Luise Rainer, Fernand Gravey as the waltz king, Johann Strauss II, and the haunting Strauss waltzes will make you shout 'Bravo' with the audience." P. T. Hartung + + Commonweal 23 '38

"As a musical, 'The Great Waltz' is an aural treat; as romantic drama it is engrossing, lav-

ish, and pictorially resplendent, Miss Korjus + + , gifted with a rich golden soprano voice, contributes much to the musical lusciousness of the film." Jesse Zunser + + New York American N 10 '38

"A great picture..." + + Film Daily N 12 '38

"Music made fascinating. Metro here gives us one of the finest things of the sort the screen ever has presented. What chiefly distinguishes "The Great Waltz" is the completeness with which it has captured the foreign flavor. Created in Hollywood, it is so rich in Continental detail that in respect it has novelty value. . . . The brains of an international group functioned brilliantly in bringing Europe over here and making it more entertaining and light-hearted than it recently has been over there." + + Hollywood Spec p10 N 12 '38

"Probably 3½ stars. Charming music, person-

al Fernand Gravey as the waltz king, Johann Strauss II, and the background of a picturesque era." Beverly Hills + + Liberty p48 O 22 '38

"Fernand Gravet gives a French version of Johann Strauss, and what is excellent about him is that he is listening to the sounds of the Vienna Woods or the Blue Danube. The whole picture is phony, awfully written and, with the exception of the woods sequence, as unoriginal as it is crudely directed." Franz Hoessler + + International Film Rev p53 D 10 '38

"A foreword states that 'The Great Waltz' is intended to reflect the spirit of Old Vienna, rather than accent any particular incidents in the life of the composer. In it succeeds, as far as the music and ensemble scenes are concerned, but it is much too pretentious, its story unrealistic, and in practically every respect is an admixture of actors who are fine in their own right, but who make Vienna seem the seat of the League of Nations. On the other hand, the brilliant photography, particularly in
the close-ups, undeniably proclaims that Julien Duvivier, the renowned French director, has left his mark. The music is beautifully played throughout and there are many scenes that please the eye, but "The Great Waltz" is indubitably Duvivier for him, for "it may possess." — R. W. Dana

+ + Film Daily p6 N 4 '38

Reviewed by J. M. Jerumil
+ + Motion Picture Daily p4 N 3 '38

"The Great Waltz" is loaded with tuneful, lilting waltz music. It constitutes a field day for music lovers plus elegant entertainment. It also carries the burden of introducing a cinema unknown, Miliza Korjus, operatic singer, and Julien Duvivier, French director, to American audiences. The picture should click nicely because it has the ingredients and pace to please a large audience. Properties sold. In these swingeroo days the "waltz" part may slow down anticipated box office enthusiasm. However, Metro has already started an advance campaign to make America waltz-minded in a "bring-back-the-waltz" exploitation ballyhoo.

+ + Variety p15 N 2 '38

"With a cast carefully selected for fitness, an important script, imaginative and sensitive direction and a group of musical topnotchers collaborating most effectively, 'The Great Waltz' surrounds its central character with far more vitality and emotion than usual in dealing with historic music. Of course, with the capacity of being an important money picture given initial showman impetus to supplement its plot and with sufficient sales ammunition. Exploitation elements are there in plenty.

+ + Variety (Hollywood) p3 N 2 '38

GUILTY TRAILS. Universal 57min O 21 '38
Cast: Bob Baker, Marjorie Reynolds, Hal Talaferro, Georgia O'Dell
Director: George Wagner
Music: Alfred Newman, Franz Sanucci
Screen writer: Joseph West
A western melodrama with songs.

Audience Suitability Ratings
"General patronage."
Nat Legion of Decency O 13 '38

Trade Paper Reviews
"Bob Baker follows a good story in 'Guilty Trails,' and the whole shooteree is a little close to the theme of the past tries. Some foundation of a western, from which deviation seems to be the signal for box office catastrophe, moves the story and is a grossly bad act."

Trade Paper Reviews
"Nothing distinguished about Jack Randall's latest effort and the result is an average Western although the film contains a lot of swell hokum for the youngsters. It lacks the sweep of the wide open spaces and the stirring tempo of rugged heroes and the inability to depict the various antics of the Western companies on the world sit up and take notice."

GUN PACKER. Monogram 51min N 9 '38
Cast: Jack Randall, Louise Stanley, Charles King, Barlowe Borland
Director: Wallace Fox
Screen writer: Robert Emmett
Jack Randall plays a U. S. marshal in this Western. He catches a gang of thieves who have been robbing stagecoaches which carry gold from mines.

Trade Paper Reviews
"Nothing distinguished about Jack Randall's latest effort and the result is an average Western although the film contains a lot of swell hokum for the youngsters. It lacks the sweep of the wide open spaces and the stirring tempo of rugged heroes and the inability to depict the various antics of the Western companies on the world sit up and take notice."

"This Western conforms 100% to the oldtime idea of what a rousing mustanger should be. Chalk this one up to Robert Emmett's straight-forward conception and to Jack Randall's handling of the principal role."

+ + Variety p17 N 9 '38
HARD TO GET. Warner 79 min N 5 '38

Cast: Dick Powell, Olivia de Havilland, Charles Whynner, Allen Jenkins, Bonita Granville, Melville Cooper

Director: Ray Enright

Music and lyrics: Harry Warren, Johnny Mercer

Original story: Wally Klein, Joseph Shrank

Stephen Morehouse Avery

Screenwriters: Jerry Wald, Maurice Leo, Richard Macaulay

Dick Powell portrays a young attendant in a gas station who wants to start a chain of automobile trailer camps. Olivia de Havilland portrays an heiress who has a spat with Powell and his mother because of an arrangement for Powell with her father, a practical joker.

Audience Suitability Ratings

"A: fair; Y & C: fairly good."
+
Christian Century pl526 D 7 '38

"Amusing and refreshing. Family." Am Leg

Good. Mature-family." DAR

"A gay, amusing comedy, well directed, cleverly written and convincingly acted by an excellent cast. Good fun for the family." Gen Ped of Women's Clubs (W Coast)

An amusing comedy with a good story, an excellent cast, and lively, funny, andFarcical dialogue.

Nat Council of Jewish Women

The plot is rather obvious but the film is not to be taken too seriously and many will find it amusing throughout. Family. Nat Soc of New Eng Women

"An enjoyable and interesting worthwhile picture, hilarious in spots, and well acted. However, the whole fails to present a picture of worthwhile basic men's lives. Amusing and entertaining. Family." S Calif Council of Fed Church Women

Fox W Coast Bul N 12 '38

"General patronage." Nat Legion of Decency N 10 '38

A & Y: funny comedy; C: if interested.
+
Parents' M p12 Ja '39

Family. A breezy comedy romance. Pretty farcical but bright and entertaining.
+
Wdly Guide N 5 '39

Newspaper and Magazine Reviews

"Neither producer nor director apparently intended the film be anything more than a vehicle for comedy, given any cinematic significance. Nevertheless, the audience responded favorably last night toward the film which is of a rather light and entertaining sort." S. M.

Boston Transcript p20 N 18 '38

"Fairly amusing. Family." Christian Science Monitor p15 N 19 '38

"Hard to take because of the noise it makes: otherwise an entertaining light comedy, graced by the presence of the charming, beautiful and talented Olivia de Havilland, and bringing to us one of the screen's most capable light comedians in the person of Dick Powell."

+ Hollywood Spec p13 N 12 '38

"Just why six authors were required to write 'Hard to Get' is something which puzzles me... Altogether it is a patchwork script, which is lucky to have had even the perforatory production. It has been given, Ray Enright's brisk direction and some affable performances have made it a film that has the amusing scenes, but on the whole the show is gravely deficient in entertainment... With the sort of material they have been accorded most of the players deserve one's sympathy." Howard Barnes

N Y Herald Tribune p4 N 14 '38

"In view of all the collaboration—three screen writers, a brace of 'original' story writers, and an extracurricular suggestion from a gentleman by the name of Stephen Morehouse Avery—you would think that 'Hard to Get' would be a lot of nonsense. But it isn't a bit funnier than it is. Smothered in authors and garnished with a capricious cast, it is still—essentially hamburger—in other words, considered as an unusually perfect specimen of hackwork for the pedicab scene it may eventually turn out to be a collector's item." B. R. Crisler

N Y Times p16 N 14 '38

"It is a comedy with few deviations from pattern which give it an unexpected and agreeable individuality."

+ Time p53 N 21 '38

Trade Paper Reviews

"It won't work to get hit patron a hit not. It's one of those hit that should have been a hit, but it's not. It's a hit for a hit, not for a hit."

Film Cur P6 N 26 '38

"This is a merry comedy romance full of laughs and certain to please. Ray Enright has guided the comedy skillfully and there are no dull moments."

Film Daily p5 N 9 '38

Reviewed by J. M. Jerauld + Motion Picture Daily p9 O 20 '38

"Picture is a programmer that will carry in top brackets of duals mainly due to selling names. 'Story is light and frothy, containing some interesting passages and moments, but mainly on the corny side. Situations are injected in an amusing fashion, and the scheme of plot development, while some sparkling dialog helps to cover up story deficiencies. Yarn is decidedly routine in basic form and development."

Variety pl8 N 9 '38

HEADLYES AT HOME. Standard-State rights 59 min N 12 '38

Cast: Evelyn Venable, Grant Mitchell, Betty Blythe, Robert Whitney, Vince Barnett

Director: Chris Beute

Screen writers: Carrington North, William Miles, Nicholas Bela

Based on the play, Among Those Present, by Carrington North and William Miles. This is the first film of the Standard Pictures Company and may be the first in a series. It relates the story of a small town banker and his socially ambitious wife.

Trade Paper Reviews

"Quited for the small theater trade with typical small town family atmosphere. ... The people are seen in small neighborhood spots. Small town plays are here for the small neighborhood spots, for this series will have a special appeal to people who live in them appealing with proper emphasis on the home life and playing down the gangster and thrill stuff which must always be kept minor in the family type of picture."

Film Daily p3 N 12 '38

Reviewed by Gis McCarthy + Motion Picture Daily p6 N 10 '38

"(T) misses fire through wavering direction and an overdose of dialog that slows plot unfold—ing. Whole production wears audience ears. While further judicious cutting may serve to increase the pace of the offering, it is unlikely that its attention preserving physician will be able to lift it above filler position on duikers."

+ Variety (Hollywood) p8 N 4 '38

HIS EXCITING NIGHT. Universal 55-61min N 11 '38

Cast: Charles Ruggles, Ora Munson, Maxie Rosenbloom, Marion Martin

Director: Gus Meins

Music director: Charles Previn

Screen writers: Pat C. Flick, Edward Morton Cran Grant

Comedy drama. Based on the play of the same title by Katharine Kavanagh. Charles Ruggles is again the timid lamb turned lion
HOLD THAT CO-ED. 20th Century-Fox 80-85 min S 16 '38


Director: George Marshall

Dance directors: Nicholas Castle. Geneva Sawyer


Music director: Arthur Lange

Original story: Karl Tunberg. Don Ettlinger

Screen writers: Karl Tunberg. Don Ettlinger. Jack Yellen

It is a satiric on two famous U.S. institutions—football and politics. Built on the Huey Long influence over Louisiana State University and its rampaging football team, this is a lampooning treatment of a governor who wants to run for the Senate.

Audience Suitability Ratings:

A: depends on taste; Y & C: amusing, but doubtful effect.

Detroit News 290 S 17 '38

"Good. Timely. Absurdly funny satire. Mature family." D AR

+ + Hollywood West Coast Bul S 17 '38

"Under the hilarious laughter raised by this timely dig at politics runs the earnest wish that we could return ourselves into a saner political system. Adults: fine; family: too good. Good, tho they will miss the significance." Calif Council for Teachers

"Hilarious, infectious satire in which sly but good-natured digs at familiar political and collegiate phobias are cleverly utilized. Family. Calif Fed of Business & Professional Women's Clubs

"A rarity, Highly amusing for all ages." Gen Fed of Women's Clubs (W Coast)

"A campus farce full of vim, vigor and fun. A large and notable cast is deftly and ably directed but outstanding for their comedy roles are Barrymore and John Barrymore. Family." Nat Council of Jewish Women


"The football episodes are clean and highly entertaining and Lizzie Leeds (Joan Davis) is remarkable. John Barrymore excels in the role of Governor. ‘The dialogue is clever, and college life portrayed is hilarious. A good comedy for the family.” S Cal Council of Fed Church Women

"It is an amusing satire. Adolescents, 12-16: highly entertaining: children, 6-12: yes. Women’s Union Club, Los Angeles

+ + Fox West Coast Bul S 24 '38

"General patronage." Nat Legion of Decency S 29 '38

"A. Y. & C. good." + Parents’ M p52 N '38

"Outstanding. Something new in football pictures—fantastic, satirical fare...Really funny, with a sharp edge to its comedy. Family." + + WKY Guide S 17 '38

Newspaper and Magazine Reviews

"Adults and young people."

"Not to put too fine a point upon it, 'Hold That Co-Ed' is a fast and giggle farce comedy that takes a satirical college football and the current alumni mania for colossal stadia and scores, for a wild and bumpy buggie ride. Nothing in this picture, but a Modicum of Football, need be taken seriously...Accept it as tongue-in-cheek burlesque and you'll find it a chuckle-inducing hour of good and hilarious entertainment." Jess Zubser

+ Cee p8 S 24 '38

"A box-office bull's-eye. About the time it is released throughout the land, two topics of conversation will lead all others—football and politics. 'Hold That Co-Ed' is about both, and that should give it a good start with any audience. I would not say it is the best football picture I ever saw, for to reach that decision would put too great a strain on my memory to recall all the others, but I am quite sure it will never soon be forgotten. For downright cleverness, few pictures I have seen in years can approach it." + Hollywood Spec p8 S 17 '38

"'Hold That Co-Ed' is one of those comedies which combines bawdies, and runs, satirical re-elections and a current accepted university scene, presents a hilarious picture of college doings in a vastly entertaining show. It has no more relation to fact than most screen thrillers to university humor, but it succeeds in being very funny for most of the time. The thing that is so largely due to the participation of John Barrymore in one of the leading roles, smart tricks on the part of the special scene artists, and a supporting cast which includes such eminent comedians as Jack Haley and Donald Meek. While it is in no sense a political comedy, this is the best satire in a long while; it rarely fails to be amusing." Howard Barnes

+ N Y Herald Tribune p10 S 24 '38

"Latest of the merry-makers is 'Hold That Co-Ed,' which is altogether too wishy-washy a title for the Roxy's impious satire of two great American institutions—football and politics. Twentieth Century-Fox has produced the musical comedy in a burst of inspiration...Take our word for it. Hold That Co-Ed will be a big picture. Directed by George Marshall, 'Hold That Co-Ed' finds a new and hilarious way to climax the usual Big Game. But its contribution to gridiron comes second—best to Barrymore's sprightly take-off of a political demagogue." + + Newsweek p22 S 26 '38

"The pleasures of Fall moviegoing are always somewhat abated by the annual epidemic of football musicals... 'Hold That Co-Ed' is guilty of all this. It is kind, but it does have John Barrymore... The broad satire of this role lifts the picture above its normal level (zero). But not far enough." + Stage p66 O '38

"[11] can be regarded either as a football comedy with overtones of political satire or as a satiric comedy about the political career of Huey Long with overtones of campus comedy. It lives up to the billing as a college comedy and to political satire because even that small portion of the Long career which the film considers is too strange for laughter. The picture divides its time between the brilliant comic improvisation of the greatest Hamlet of his era as a bibulous, bald politician, and voting out a painfully routine romance between a home- spun football coach and the Governor's amiable secretary." + Time p50 S 26 '38
HOLD THAT CO-ED—Continued

Trade Paper Reviews

"While this may not stand as the best of the current pigskin cycle, it certainly qualifies as the screamiest and should win a place on the list of All-American films of the season."
+ Boxoffice p35 S 17 '38

"Hold That Co-Ed" is a delightful satire—a series of scenes in song and celluloid. A senatorial election campaign conducted on the football field provides ample latitude for laughs that mount to guffaws and for rubbing the modern political machine with all its foibles, wire-pulling, and accepted absurdities. Timely topics, including even the various pension plans, come in for a drubbing."
+ Film Daily p7 S 16 '38
+ Motion Pict Daily p17 S 9 '38

"On the wacky side and fairly amusing, but not quite making the big league, 'Hold That Co-Ed' is a football comedy that has the benefit of good performances by John Barrymore and Joan Davis, a story that veers a little off the beaten path, some listenable music and a dance creation known as 'Lumpy Dimp' that assays high in novelty value. Picture is a little longer than it might have been and in spots the story lets down appreciably."
+ Variety p14 S 28 '38

"A very funny picture which will delight all audiences with its boisterous comedy and flippancy, it's a story that keeps moving, a main of subliminal conversation, politics and football. It is entertainment all the way, has every prospect of doing sound business because of its merits and timely showmanship and is a credit to all its participants."
+ Variety (Hollywood) p3 S 9 '38

I AM A CRIMINAL. Monogram 73min D 7 '38
Cast: John Carroll, Martin Spellman. Kay Linaker. Lester Matthews. Craig Reynolds
Director: William Nigh
Music director: Abe Meyer
Original story: Harrison Jacobs
Screen writer: John W. Kraft
Melodrama. A gambling racketeer, desiring to square himself in the eyes of the law, devotes himself to the game of poker. He starts off publically and later on he vanishes and returns to take over the racket he is responsible for."
+ Hollywood Spec p15 D 10 '38

Trade Paper Reviews

"Commendable program picture equipped to render satisfaction in the situations at which it is aimed, and considering its cost, a credit to all concerned in its making."
+ Boxoffice p23 D 3 '38

"This is one of the best stories that has been pictured for Monogram, 'I Am a Criminal' may forward as that organization's strongest bet this year, its human story, its splendid characterization and its excellent suspense make it in a class that belies its modest budget, and it will do much toward boosting prestige of its makers."
+ Variety (Hollywood) p3 N 29 '38

I DEMAND PAYMENT. Principal 55min N 15 '38
Cast: Jack La Rue. Betty Burgess. Matty Kemp. Quinn Williams. Lloyd Hughes
Director: Clifford Sanforth
Screen writer: Hiram L. Lowe
Gangster melodrama. Based on the novel of the same title by Rob Eden. Matty Kemp portrays a weakling who gets involved with loan-shark racketeers.

Trade Paper Reviews

"Entertainment content in this one is almost completely negative. The action is slow-moving, the gangster racketeers and the acting isn't much better. Its production pedigree is undistinguished and the film appears slated for the failures half of a dual bill at the subsequent spots."
+ Boxoffice p22 D 3 '38

"Rates weak with amateur script and direction portraying unconvincing story."
+ Film Daily p9 D 13 '38

"It is an undistinguished production. It provides an hour's entertainment for fans with time to kill who do not care how they kill it. A few of the many independent pictures, resources and facilities were seemingly lacking to help embellish this variation on the 'crime-doesn't-pay' saga. A dunder item."
+ Variety p12 N 30 '38

I STAND ACCUSED. Republic 60min O 29 '38
Director: John H. Auer
Music director: Cy Feuer
Screen writers: Alex Gottlieb. Gordon Kahn
Two young lawyers open law offices and find few clients. One of the lawyers accepts cases from the gangster while the other remains ethical. In the end the gangster's "mouthpiece" turns state's evidence and aids the other.

Audience Suitability Ratings

"Adults only."
+ Nat Legion of Decency N 10 '38

"A: fair; Y & C: unsuitable."
+ Parents' M p26 Ja '38

Family Circle

"Wky Guide O 29 '38

"A melodrama told with a fair amount of finesse and dramatic force. 'I Stand Accused' comes up to the standard of the producer's independent productions, and should prove satisfactory fare for the smaller theatres."
+ Hollywood Spec p16 O 29 '38

Trade Paper Reviews

"Producer-Director John H. Auer wrings out every ounce of production and entertainment value from a comparatively low budget. Feature rates top billing in all but the most important situations."
+ Boxoffice p33 O 22 '38

"(It is) one of the worthwhile pictures of the season and good for the neighborhoods and first runs alike."
+ Film Curb p11 N 5 '38

"It's a racket story, told from a 'mouthpiece's' point of view and it's very interesting. Associate producer and director, John H. Auer, has handled the piece in a highly suspenseful manner, the kind of action that makes it, and the trade that likes the gangster type of picture will find a lot of new angles in this number. Since there seems to be a large audience for a good picture of this kind, it should prove very successful financially."
+ Film Daily p6 O 19 '38

Reviewed by Gus McCarthy
+ Motion Pict Daily p6 O 19 '38

"Fictionalized but not factual version of the slot machine racket, based on career of a 'kid mouthpiece,' a la Dixie Davis, which comes a
little late to startle anyone or throw a new light on racketeering lawyers. Picture is satisfactory for dual bills but nothing more... Script is improbable when it comes to detail, and several glaring inconsistencies being bound to cause fans to think the book is the Topical Novel. But the theme of this film has about worn off by now and cannot be counted on to bring them in.

— Variety (Hollywood) p8 O 14 '38

"Built on a foundation of stark drama, 'I Stand Accused' is worthy of the top spot on duikers in all but the most important places. A thriller, it is raced, directed, and acted, it should garner coin with proper exploitation. In the end it suffers from a down-up, and will send the customers away satisfied that they have had their money's worth."

+ Variety (Hollywood) p8 O 14 '38

IF I WERE KING. Paramount 95-100min N 24 '38

Cast: Ronald Colman, Frances Dee, Basil Rathbone, Ellen Drew, C. V. France, Henry Wilcoxon, Heather Thatcher, Stanislav Jozefski, Bruce Lester

Director: Frank Lloyd

Music: Richard Hageman

Music director: Boris Morros

Screen writer: Preston Sturges

Based on the novel and the play of the same title by Julian Hantley McCarthy and the operetta, The Vagabond King, Ronald Colman has done a splendid costume comedy. He portrays François Villon, adventurous poet and philosopher of Paris. He is the leader of the Paris mobs and is appointed constable of France and Brittany by the mischief-loving king, Louis XI. Villon champions the people against the king and his arrogant constable, and Louis is amused with Villon, then he turns on him. When the Burgundian army breaks through the constable's ramparts and leads his rabble to overrun against the enemy and gains the gratitude of the people and king. Filmed in 1939 with William Farnum as Villon; the operetta, The Vagabond King, filmed in 1930.

A guide to the discussion and appreciation of 'If I Were King,' prepared by Max J. Herzberg, is obtainable from Educational and Recreational Guides, Inc., 1561 Broadway, Room 1415, New York City, at fifteen cents per copy.

Audience Suitability Ratings

A: excellent; Y: mature but good; C: beyond

+ + Christian Century p1350 N 2 '38

"Exceptionally fine in every way is this highly entertaining story. . . . Ronald Colman, who plays his own personality in his unforgettable characterization of crafty Louis XI that his performance definitely rates him a 1939 Academy Award. Family:"

+ + + Fox W Coast Bul S 17 '38

Throughout, the direction is vivid and masterful, the acting and photography noteworthy. Adults: outstanding; 14-18: fine; children: exciting; Calff Cong of Pub & Teachers "Family." Calff Fed of Business & Professional Women's Clubs.

"This [is a] notably fine screen presentation. Family." Gen Fed of Women's Clubs (W Coast)

"Highly enjoyable for mature audiences." Nat Soc of New England Women "Under the masterly direction of Frank Lloyd, this old stage play favorite has been revised as screen fare of the most extraordinarily fine type. . . . Another crowning achievement in 'If I Were King' remains for our memory, Family."

Calff Fed of Church Women "The picture makes an entertaining picture full of action and excitement and the skillfully etched portrait of the crafty, amusing Louis, given by Basil Rathbone, remains for our memory. Adolescents, 12-16: good; children, 8-12: exciting, perhaps mature for most."

Women's Uni Club, Los Angeles Times B 1 '38

"Adults."

Nat Legion of Decency O 6 '38

"A, Y & C: excellent." + + Academic Soc M 30 O '38

"Family. A handsome re-make of the popular old doublet-and-hose romantic play." + + Wkly Guide O 1 '38

Newspaper and Magazine Reviews

"Family."

Christian Science Monitor p15 O 15 '38

"Swelli! is the word for 'If I Were King.' If you accept this picture in the spirit of romance and adventure that's intended, you'll like it... The lines, which are delivered by Mr. Colman with gusto, have been modernized a bit by Preston Sturges and the quality of the humor for the common people has been peppeled up in keeping with these times... The entire cast rallies around Mr. Colman and gives him excellent support, particularly reliable Basil Rathbone who is superb as that 'juiceless mold,' Louis XI."

+ + + Commonweal p16 O 7 '38

"Frank Lloyd, who made 'Mutiny on the Bounty,' 'Calvache,' and 'Well, Pare,' has taken McCarthy's play, furnished it with a fine cast and splendid production, added several top-notch writers to pen the sequels, tension sequences, and served up one of the finer semi-historical dramas of this definitely historical film season."

+ + Cue p10 O 1 '38

"Ronald Colman and Basil Rathbone lend vigour and essential dramatic points to this artificial romantic costume melodrama. Hokum for the most part, but distinguished at times by fine acting."

+ + Film Wkly p21 O 29 '38

"Dependable Frank Lloyd has come through with another to gladden the hearts of exhibitors. 'If I Were King' is excellent entertainment primarily because it is one of the finest examples of costume comedy technique that has turned out. There is not too much dialogue, and what there is is spoken in tones to match the mood of the scenes."

+ + Hollywood Spec p9 O 1 '38

"The plot has a musical-comedy flavor—but you'll like it... Colman is a striking, appealing writer of rhymes and doer of mischief... This is one of the year's big pictures." Beverly Hills

+ + Liberty p51 O 29 '38

"Within the conventional limits of a romantic costume spectacle, 'If I Were King' is a highly satisfactory production. This show is an expert job of face-lifting. Frank Lloyd has casted it of the best, pace, plots, and an acting ensemble. Ronald Colman, who is in a class by himself when it comes to playing sensitive swashbucklers, is magnificent as Louis. Fortunately, Mr. Villon. Meanwhile such details of production as lighting and photography, which mean so much to screen effects, are of a high order, fine-tuned stuff, in which you can hear the plot crackling as well as the armor, but it is handsomely and engagingly set forth. If you like old-fashioned historical spectacle on the screen, you will find this one unusually entertaining." Howard

+ + N Y Herald Tribune p19 S 29 '38

"Villon remains a sound dramatic property and success, in any form, for a good old-fashioned romance... Mr. Colman invests the role with dignity and virtue. Perhaps too much weight is given to conviction that he has been the associate of cut-throats, thieves and want- tongs carries no conviction at all. Secretly, he knows, and truth, for that he always dresses for dinner... Mr. Rathbone's Louis affects a sensitive coquett, a royal tooter and a suggestion of eye-shadow. We prefer his habitual imperious villainy to this doddering camaraderie. Otherwise, there is no objection to it, except in—some ungrudging admiration for Mr. Lloyd's mastery of scene and transparent delight in property."

F. Nugent

+ + N Y Times p31 S 29 '38

"Good, honest old 'If I Were King' has come to life stage under Frank's watch, with a rather a comfort. Ronald Colman makes a fine poet and braggart, quick with the sword and glib with the tongue. Basil Rathbone is a sly and subtle Louis XI. Ellen Drew as Husugue, the
ILLEGAL TRAFFIC. Paramount. Paramount N 1 '38


Director: Louis King
Music director: Boris Morros
Screen writers: Robert Yost. Lewis Foster. Stuart Anthony

J. Carroll Naish portrays the head of a bus company who builds up a huge transportation system on roads and air to carry criminals. Preston is the federal agent who finally nabs him.

Audience Suitability Ratings:
Mediocre. Gangster. film; good cast. Adults.

DAR
— + Fox W Coast Bul N 5 '38

"Unconvincing and distasteful 'crime does not pay' story. Below average entertainment. Too much showmanship and excitement for children. Adults." Am Legion Auxiliary

"Typical crime picture. . . . An old plot developed with a few new ideas; nothing pleasant or entertaining and a bad influence socially. Adults." Calif Cong of Par & Teachers

"The picture, while not pleasant, is well directed, swift of action and convincingly acted by an able cast. Adults." Gen Fed of Women's Clubs, Calif. East

"A trite and mediocre melodrama. . . . A distasteful picture. Adults." Nat Council of Jewish Women

"A gangster melodrama which, although it drags occasionally, has some good characterizations, fine airplane shots and a tense and dramatic situation in the film; not constructive overall despite its attempted 'crime does not pay' angle. Adults." Nat Soc of New England Women

"Although well acted, the film is dangerous, as the methods it advocates are not always well motivated as they might be, but for that the piece is exciting and holds the interest." Calif Council of Fed Church Women

+ + W Coast Bul N 12 '38

"Adults."

Nat Legion of Decency N 3 '38

"A: mediocre; Y & C: unsuitable."

— Parents' M p42 Ja 39

Newspaper and Magazine Reviews

"Better-than-average crime melodrama. Adults and mature young people."

+ Christian Science Monitor p15 N 19 '38

"A pretty good little melodrama. There is a large measure of hokey in it and the characters are not always as well motivated as they might be, but for that the piece is exciting and holds the interest." Bert Harlen

+ — Hollywood Spec p14 N 12 '38

"One can almost see the film in the making. The sequences have been put together smoothly enough, but the scenes of a new slant on an otherwise antique script, they are woefully familiar. 'Illegal Traffic' is not much more than a J. Carroll Naish adaption."

+ + N Y Herald Tribune p16 N 18 '38

"The pulp-magazine fold these days is being so successful bycondensed the motion picture that in a very short time, at the present rate of progress, the public schools should be able to dispense with this type of reading altogether. . . . The assets of the picture are Mary Carlisle and an absolutely thrilling disregard for

"Combining broad scope with mass action, intense hatred with great loves, the whole being achieved by a masterful playing by Mr. Trials. In the frosty Katherine de Vaucelles of Frances Dee." Jo Morsy M p58 O 1 '38

"Colman plays Villon with a hint of tongue-in-cheek blandness that is one of the film's saving graces. . . . He is remembered by Basil Rathbone. . . . In great measure Frank Lloyd is responsible for the fact that an often-told story has been crafted into a colorful and satisfactory melodrama. As producer, Lloyd brings to the screen I Was King, his one cast and handsome trapping; as director, he has kept acres of Gothic sets and an army of extras fresh by injecting a few characteristic with which he streamlines an old-fashioned romance."

+ + Newsweek p28 O 18 '38

"That fabulous week in the life of the ragged Francois Villon, when he played King and saved an Empire, has been made into a photoplay almost as fabulous. It is burlesque in its most spectacular costuming. It is romance in fine fun."

+ Stage p57 N '38

"To a guiltless cinemaddict the task of making Francois Villon dull and respectable might appear insurmountable. In I Was King. Director Frank Lloyd and Writer Preston Sturges, no doubt, have been able to obscure the Харшкher's in their stride. Since there is nothing spectacularly bad about 'I Was King,' it will doubtless do what every event in Hollywood films compiled by every self-appointed reviewing board in the U. S. But its makers have found not one fresh point of view. They have included every available cliché of sword-&-cloak romance, plus the cliché of modern fiction, social significance: foolishly so. Otherwise, so wonderful is the delirious slashing of swords suggests a xylophone."

— Time p36 O 3 '38

Trade Paper Reviews

"Abohinding in the sweeping pageantry and spectacular side of characteristics. Producer-Director Frank Lloyd's efforts, this stirring story based on the saving of Paris by Francois Villon is elevated to epical heights through a brace of brilliant performances by Ronald Colman as the beloved beggar-poet and Basil Rathbone as King Louis XI. . . . It all adds up to make a superlatively fine film."

+ + Variety p38 S 24 '38

"As a musical—in which Dennis King starred on stage and screen—it is much better film fare. It is essentially a musical comedy story and, if not straight, at least weighty and seems flat and unconvincing. . . . By way of cinematic comparison, Dennis King was an idol of mine, Pierre Villon, and then Colman, who is a little too amiable and soft, while there can be no comparison between the performance of Basil Rathbone as Louis and the late O. P. Haggie. Mr. Haggie was a great actor."

— Film Curb p9 O 8 '38

"Here is one of the best pictures that has come to the screen in many moons and it should be a heavy business-getter at the box-office. It is a great credit to Ronald Colman and director, who has blended action, romance and comedy effectively. It has brilliant performances by Ronald Colman, Basil Rathbone, Frances Dee, C. V. France and Ellen Drew. In fact, Colman has never done better work."

+ + Film Daily p8 S 19 '38

Reviewed by Gus McCarthy

+ + Motion Pict Daily p6 S 15 '38

"Paramount made a happy and profitable choice in making King of the healthy box office that will hit extended runs right down the line. The picture is in the top grossers of the company's fall releases. Title itself is well known as a standard piece of historical fiction. The story is well-nigh a marquee strength of its own for sufficient exploitation and selling. But with Ronald Colman in his fine best, this year a winner (see Zenda), combination has substantial possibilities. . . . If 'I Was King' is a well-mounted and skillfully directed picture that in a fascinating pace throughout its 100 minutes."

+ + Variety p12 S 21 '38

"If I Were King—Continued wench of the wine cellar, upsets the course the plot is supposed to take, as she, the unkempt little traditionalist, is separated from our hero by the frosty Katherine de Vaucelles of Frances Dee." Jo Morsy M p58 O 1 '38
everything in the way of common sense, prob-
ability and logical story sequence." — B. R. 
Crisil
— + N Y Times p29 N 17 '38
"It is a modest offering with lots of crooks, 
guns, airplanes, and fast cars.
— + New York World-Telegram p29 '38

Trade Paper Reviews
"By far the best of this studio’s current gan-
ter series featuring J. Carroll Naish, this log-
ic vehicle should score solidly all the way down the line. Naish delivers an 
outstanding performance, closely seconded by 
Mary Carlisle and Robert Preston in the ro-
mane leads."
+ Boxoffice p38c N 5 '38
"Just another routine gangster melodrama, 
without too much imagination as to story and 
direction. Cast is good and tried to bolster the 
pact of the plot, but it is too weak, however, 
that their efforts unfortunately are unconvic-
ting."
— Film Curbs p5 N 19 '28
"Besides presenting another angle in the way 
of racketeering, that of the business of trans-
porting criminals who must make quick get-
aways, this picture is distinguished by the pres-
ence of Robert Preston, a boy who has what it 
takes for the screen."
+ Film Daily p4 N 2 '38
Reviewed by Gus McCarthy
Motion Pict Daily p5 N 1 '38
"Should do better than average business if 
properly sold as a racketeering G-musical story. Ti-
legal Traffic" rolls along smoothly because of 
Louis King’s slick direction. He has handled 
a none too original plot direction with acumen and sus-
ceptible pace."
+ Variety p41 N 23 '28
"Past moving story, crammed with action, Ti-
legal Traffic" has what it takes to carry No. 1 
oposition on dusters. It is well-produced enter-
tainment, with excellent characterizations more 
than making up for the absence of marquee 
names or lots. In addition to J. Carroll Naish and 
Mary Carlisle, rapidly becoming known for 
their work with Preston, who packs histronic ability that will 
send him places in the celluloid field."
+ Variety (Hollywood) p3 O 29 '38

INSIDE STORY. 20th century-Fox 60min 
Cast: Michael Whalen, Jean Rogers. Chick 
Chandler, Douglas Fowley. John King
Director: Ricardo Cortez
Music director: Samuel Kaylin
Original story: Ben Ames Williams
Screen play: Jerry Cady
Third in the Roving Reporters series. It 
details the adventures of a reporter and a 
newspaper photographer who aid a girl in a contest 
for the loveliest girl in New York. She is to 
be given an old fashioned Christmas holiday on 
the farm. The girl says she is a stenographer 
but in reality is an employee of a "clip joint."

Audience Suitability Ratings
"Well cast; quick action and interest-holding 
till end. Adults and family.
— Am Legion Auxiliary
"Tense, well produced murder mystery, much 
of which deals with disagreeable people. The 
story is unconvincing and the character incon-
sistencies are disturbing, but the acting is good 
and there are some attractive homey Christmas 
squences. Adults." — Calif Cong of Par & 
Teacher
"A certain originality in treatment may add to 
the interest of this picture for those who 
Enjoy a well produced murder mystery with 
an incident or mystery type of melodrama. Adults.
— Fed of Business & Professional Women’s Clubs
Mediocre. Improbable melodrama. Adults.
+ DAR
"Production values, acting and direction very 
satisfactory, but confused ethics and too much 
drinking make this an entertainment value, and 
limit the audience suitability. Adults." — Gen Fed 
of Women’s Clubs (W Coast)

"While the story moves smoothly and the 
cast is well selected, the lack of good ethics in 
the theme and the crudity of the ace reporter, 
make this a thriller matter of taste." — Nat Council of Jewish Women

"Well worked out social drama. The sordid 
side of a gangster’s life is red. Adults.
— Nat Soc of New England Women

"A crime picture, handled with finesse, with 
a new end by V extac Kistlant... There is 
a great amount of drinking—emphasizing a moral.
Adults." — S Calif Council of Fed Church Women
— + Fox W Coast Blt N 19 '38

Newspaper and Magazine Reviews
"Just another B. Production values are good, 
In his direction, Ricardo Cortez has given the 
story an easy flow and attained commendable 
smoothness in the action, albeit he might have 
shown a little more insight into character in 
some of his scenes. What principally establishes 
the mediocrity of the picture is its story, which 
has Kinks in it the size of goose eggs." — Bert 
Harlen
— + Hollywood Spec p18 O 29 '38

Trade Paper Reviews
"Another chapter in the ‘Roving Reporters’ 
series, this is at best a mediocre mystery melo-
drama, an inauspicious directorial debut for 
ex-actor Ricardo Cortez. This is directly program 
 fodder of the supporting variety."
+ Boxoffice p38 O 22 '38
"Roving Reporters’ series picture makes 
satisfactory program entertainment."
+ Film Daily p6 O 29 '38
Reviewed by Vance King
+ Motion Pict Daily p6 O 19 '38
"This latest of the ‘Roving Reporters’ series 
stacks up as interesting entertainment, too 
weakly done in vehicles aimed at lower half 
of double bills. Excellent production and direc-
tion, coupled with good casting, allows story to 
follow through with interest."
+ Variety (Hollywood) p3 O 13 '38

IRISH AND PROUD OF IT. Guaranteed 
73-78min N 30 '38
Cast: Richard Hayward, Dinah Sheridan.
Gwen Gill. George Pembroke
Director: Donovan Pedelty
Original story: Dorothea Donn Byrne
Screen writer: David Evans
Filmed in Ireland. This is the tale of an 
Irishman in London who is forever lauding 
his old home, Ireland. County Antrim, 
When he goes back he finds a group of Chicago gan-
gsters distilling bootleg Irish whiskey.

Audience Suitability Ratings
"Adults.
— Nat Legion of Decency N 10 '38

Newspaper and Magazine Reviews
"You can skip ‘Irish and Proud of It,’ an 
Irish-made romantic musical, slow, montonous, 
and undistinguished." — Jesse Zunser
— Cine p11 N 5 '38
"More than one foul blow is struck at the 
proverbial Irish sense of humor in the Belmont’s 
latest offering, ‘Irish and Proud of It.’ This 
is a pedestrian story... [The] hero is the vic-
tim of a practical joke which is certain to add 
nothing to the standing of Irish wit in this coun-
try... The climax provides one of the 
tamest saloon fights this reviewer has seen on 
any screen, a staggering blow to Irish prestige." 
J. P.
— + N Y Herald Tribune p6 O 31 '38

"There is a certain reckless bluster in the 
title of the new Irish-made film ‘Irish and Proud 
of It’ which suggests that its producer was 
pursuing the best tactical manoeuvre for de-
fense. For the picture itself is pretty weak in 
every respect. It is kept in its place by its 
like most Irish films to date, it childishy apes 
Hollywood and tells a fantastic story."
— Bosley Crowther
— + N Y Times p12 O 31 '38

MOTION PICTURE REVIEW DIGEST 41
MOTION PICTURE REVIEW DIGEST

IRISH AND PROUD OF IT—Continued
Trade Paper Reviews

"Bright little tale of old Ireland with authen-
tic settings and characters." + Film Trade \nWorld p50 6 28

"Irish" is paradoxically one of the best and
one of the worst of current crop of Irish film
importations around New York—from an Irish-
man's point of view. It has much that makes it
an entertaining film but, unfortunately, pos-
 sesses much distasteful story material that
might militate against its success with the
Irish. It's a beat that it be presented as a for-
cign entertainment, much in the fashion of the
Gaelic. This would be smart because, while it
can amuse non-natives, it can arouse those it
possesses, and that the Irish are usually resent,
but then they have overlooked similar shams before.
+ — Variety p22 N 2 28

JUST AROUND THE CORNER. 20th-
century-Fox 70min N 11 38
Cast: Shirley Temple, Joan Davis, Charles
Farrell, Amanda Duff, Bill Robinson.
Bert Lahr, Franklin Pangborn, Cora
Witherspoon, Claude Gillingwater, Sr.
Director: Irving Cummings
Dance directors: Nicholas Castle, Geneva
Sawyer
Music and lyrics: Walter Bullock, Harold
Spins
Music director: Louis Silvers
Screen writers: Ethel Hill, J. P. McEvoy.
Darryl F. Zanuck
Shirley portrays the daughter of a once
prosperous architect who loses everything in
the depression. They descend from their ele-
gant penthouse apartment to the basement
when the father accepts the job of house en-
gineer. Shirley cannot understand the change
in their lives and sets about returning her
father to his former position as an architect.
Based on the novel of the same title by Paul
Gerard Smith.

Audience Suitability Ratings
A: pleasing; Y & C: very good.
+ Christian Century p1526 D 7 38

"Entertaining as usual is this new Shirley
Temple picture. Family." + Am Legion Aux-
iliary

"Family." Calif Cong of Par & Teachers

"Good. A clever little story of depression
days. . Fine for the whole family." + DAR

"This pleasurable diverting, elaborately mounted
social comedy presents Shirley Temple, now
a big girl with a boy admirer, supported by
an able cast and lighted by the comedy of
Bert Lahr and Joan Davis and the tap
dancing of Bill Robinson. . Super-elaborate
stage settings are out of place in a supposedly
amateur performance. Family." + Nat Council
of Jewish Women

"The plot is a bit overdone but plenty of
comedy and a pleasant romance accompany it.
Family." + Nat Soc of New England
Women

"This captivating satire on the social shoals
and national problems settled in childhood
terms, into which Dalton, novel settings with
unique characterizations and features, have
been skillfully blended, brings new laurels to
the top box-office generator of triumphs and much
credit to the direction of an interesting support-
ing cast, in a picture for all ages. Family."
+ Scholastic Council of Fed Church Women
+ Fox W Coast Bull N 12 38

"General patronage."
+ Nat Legion of Decency N 12 38

"A. Y & C: Good."
+ Parents' M p42 Ja '39

"Family. A cheerful story, and Miss Temple
probably more attractive than ever." + Wky Guide N 5 38

Newspaper and Magazine Reviews

"Shirley Temple and the economic depres-
sion met up yesterday and if you think young
Miss Temple could not well conquer it
single-handed, you haven't been going to the
toons. The performance attended by your strolling
horse seemed to it was all very fine." J. K.
Hutchens, Boston Transcript p20 D 2 '38

"Another matter of strict formula. We
wondered, while watching it, whether Darryl
F. Zanuck didn't robot a good story on little
Shirley's shoulders once too often. .
+ — Christian Science Monitor p17 D 3 '38

"Just Around the Corner" is the first novel
Shirley Temple has performed in a musical." Jesse
Zusner
+ Cue p42 D 3 '38

"World's foremost box-office attraction (Shir-
ley Temple) will hold her following intact with
this one. A promising feature of it is its re-
fection of the depressions of the '30's. Miss
Shirley Temple is an asset whose cinematic
sense should be shaped intelligently." + Hollywood
Spur p11 N 11 38

"3 stars predicted. Should ring the Temple
bell. A made-to-order picture for Shirley, with
Charles Farrell, giving her a companionable
comedy, 'Bojangles' Bill Robinson to help the little star
in her dances, and expensive, doggy background." + Liberty
p37 N 36 '38

"Certainly nothing so aggravating as this
has come along for many a month—nothing so arch,
soe dripping, so palpable, so affront to the
good taste or intelligence of the un-
worthy beholder. It is one hour and twenty
minutes of unadulterated whammy. Shirley is
not responsible, of course. No child could con-
sent to a version of torture. There must be
an adult mind in back of it all—way, way
in back of it all. F. S. Nugent
+ — Time p33 N 11 D 3 '38

"It belongs among the pleasantest of the
Shirley Temple classics. It's standard." John
Mosher
+ New Yorker p122 D 10 '38

"Dominating a good cast and a weak story,
Shirley Temple— as a boarding-school miss—
runs her usual gamut of superficial emo-
tions." + Newsweek p50 N 14 '38

"[It is] a gentle little comedy." + Time p53 N 21 '38

Trade Paper Reviews

"That little nine-year-old boxoffice magnet,
Shirley Temple, will inject another hypo into
the boxoffice with this, her latest starring vehi-
cle. The marvelous moppet has, as usual,
been provided with a topflight story, production
and substantial musical numbers—out-acts,
out-dances and out-charms them all." + + Boxoffice p30c N 5 '38

"The latest of the Shirley Temple pictures is
a grand piece of entertainment with a load of
laughs. It ranks with the better things she has done so far and it should register big at
the box-office. Shirley's charming personality
is put to capital use throughout, she sings and
dances in grand style, and in every sense she
is a swell little trouper. [The] screenplay fits
Shirley to a 'T' at her present age. It has
winsome, winsome charm and a smoothing of emotion, and some splendid new ideas." + + Film Daily p6 N 2 '38

"Reviewed by C. E. Aaronsen.
+ + Motion Picl Daily p6 D 5 '38

"Shirley Temple continues to shine as a top
attraction who can play a happy tune at the
boxoffice. Good trailer, and the opening.
offering is a topper for general all-around entertainment. It combines a fairly logical story with good tunes, capable cast and direction, dances by Shirley, a bit of good
script and Shirley Temple's merry troupin in and out of trouble."
+ + Variety p16 N 2 '38

"'Just Around the Corner' is one of the best
comedy vehicles yet handed Shirley Temple for
exploitation of her incalculable talents. . . Stories
come and go for Shirley Temple, but always she
transcends them by holding the attention to a degree which has made her the No. 1 office stable."

"+ + Variety (Hollywood) p3 O 29 '38

JUVENILE COURT. Columbia 58-60min S 15 '38

Cast: Paul Kelly, Rita Hayworth, Frankie Darro, Hally Chester

Director: D, Ross Lederman

Screen writers: Michael Simmons, Robert Kent, Henry Taylor

A second drama in which Paul Kelly, young public defender, organizes a league to rehabilitate gutter urchins. The toughest are persuaded to join the league, then later they stage a holdup. Kelly influences them to enter the ranks of law and order.

Audience Suitability Ratings

"A: perfectly; Y: fair of kind; C: no."

Christian Century p1275 O 19 '38

"General patronage."

Nat Legion of Decency O 6 '38

"A: fair; Y & C: no."

+ - Parents' M p62 D 38

"Family. Another treatment of the slumboy problem. . Probably every repetition of this problem helps increase the consciousness of its importance."

Wkly Guide S 24 '38

Newspaper and Magazine Reviews

"Ever since 'Dead End' the juvenile gangster has been a frequent screen revisitor, but with progressively less dramatic effect. Now, in 'Juvenile Court' the little tough guy of the city streets is descending toward the depths of degradation. He is cast in a B-minus picture. The explanation probably is that there is little opportunity for variety in the theme or, at least, little apparent effort to achieve it."

Board : Grammar

- N Y Times p13 S 12 '38

Time p26 S 19 '38

Trade Paper Reviews

"There was a good idea behind this story but somewhere along the line something fails to hold the pieces together strong enough to jell. . Rita Hayworth is miscast terribly."

+ Boxoffice p25 S 24 '38

"Overdrawn. Tough juvenile film fails to register in story lacking conviction."

Film Daily p6 S 15 '38

"This is a minor item for the duals. It's merely a rehash of an old idea, hurried through the production mill. Nothing of interest in the script, direction or performances—all threadbare stuff. Has negligible marque rating and few apparent selling angles."

+ Film Daily p15 S 14 '38

"Mildly entertaining, and lacking in marquee names, 'Juvenile Court' will have to have strong support on a dual bill to get it across. . Idea is a rehash of an old idea, with little to warrant any undue interest. Direction is fair, although choppy at the end, story is fairly convincing, if a bit far-fetched, and film generally indicates hasty production, with small attention to details."

+ Variety (Hollywood) p3 S 30 '38

KING OF ALCATRAZ. Paramount 55min O 21 '38

Cast: Gall Patrick, Lloyd Nolan, Harry Carey, Carroll Naish, Robert Preston, Anthony Quinn

Director: Robert Florey

Music director: Boris Morros

Screen writer: Irving Reis

A gang leader, escaped from Alcatraz, makes his getaway on a Pacific Coast steamer. Surrounded by his henchmen he poses as an old lady, taking control of the ship, enunciates in desperate battles with the crew and finally is captured.

Audience Suitability Ratings

"A: hardly; Y & C: no."

Christian Century p1275 O 19 '38

"Depressing and tiring is this gangster picture. Overburdened with much killing and many gruesome scenes, the story is slow moving and uninteresting. . . Absolutely not recommended for children or family audiences."

Am Legion of Decency

"For all that this blood and thunder story is a strain on your credulity it manages to hold your interest. The mixture of adult and juvenile: adults; & children: no."

Calif Cong of Par & Teachers

"Intensely exciting gangster film with rather improbable situations dramatically presented."

Calif Fed of Business & Professional Women's Clubs

"Mediocre. Adults." DAR

"The production moves swiftly and there are many exciting moments, but some of the scenes are a little difficult to believe. Adults and young people."

- Newsweek

"Murder and gun play are not pleasant sights, but fast tempo, personal bravery and heroism, and convincing acting temporarily overshadow a rather unpleasant story."

Gen Fed of Women's Clubs (W Coast)

"Mature. An probable though interesting story. Production is repetitious with fighting and drinking, as well as murder."

Nat Council of Jewish Women

"Pleasinglyury melodrama of gunplay and intrigue. Adults." Nat Soc of New England Women

"Will suit only those interested in extreme types of crime. Note: the title is open to criticism. Why call a desperate criminal king of a Federal Prison?"

- S Calif Council of Fed Clubs for Women's Clubs

"With plenty of action, well written dialogue, and good photography, the picture holds interest, although various melodramas are overdone. In spite of the fact that the heroes in the tale are radio men, there is too much emphasis on the clever tactics of gangsters. Adolescents: unwholesome; children: decidedly not."

Women's Univ Club, Los Angeles

+ - Fox W Coast Bull O 15 '38

"Adults."

- Nat Legion of Decency O 20 '38

"A: good gangster melodrama; Y & C: unsuitable."

+ Parents' M p62 D '38

Newspaper and Magazine Reviews

"With such a large cargo of sheer violence, the entertainment is of the lower order."

- Christian Science Monitor p17 O 1 '38

"It's just a melodrama with a far-fetched story, but it is so vigorously narrated, so well acted and so suspenseful that it provides entirely satisfactory entertainment."

+ Film Wkly p25 D 2 '38

"First-rate melodrama. A crackjack of a yarn has 'King of Alcatraz,' and it is told with exceptional directorial skill by Robert Florey, whose talents in turn are pointed by a cast of swell actors, playing the piece to the hilt. Belying its rather grim sounding title, the picture encompasses a good deal of fun."

Bert Haring

+ Hollywood Spec p16 O 15 '38

"Although it has no stars and skimps along on a B budget, 'King of Alcatraz' is a singularly engaging screen melodrama. In place of production finish, it offers a novel gangster yarn, narrated in a tense, straightforward continuity. Instead, the fans play by the rules of actors who go a long way toward losing themselves in the intriguing characterizations. The result is a show which has far more dramatic substance than most of Hollywood's fancier under-the-counter offerings."

+ N Y Herald Tribune p21 O 6 '38

"It is one of the industry's high-grade B's. It's a trim little melodrama, tightly written and logically contrived, and Paramount's
KING OF ALCATRAZ—Continued

Robert Florey deserves a round of applause for keeping the film moving. It just goes to show you can't tell by the title. F. S. Nugent

+ N Y Times p21 O 7 '38

"I found it a rather lively piece and think the mystery public will be inclined to favor it. The acting is not bad, but in the western prison but on a freighter, one of those vega-bond cruise boats, and has its spams of excitement. A major operation directed by surgical advice over the wireless is one of the quiet moments in the film." John Mosher

+ New Yorker p87 O 12 '38

"[It is] a lively melodrama otherwise distinguished chiefly by the complete absence of star power from the cast." Time p32 O 17 '38

Trade Paper Reviews

"[It] will account for its share of the turnstile taking. Lloyd Nolan and Frank Craven have so much fun, with Preston impressive in his first important role, and Gail Patrick turns in a sympathetic performance as the love-interest." + Boxfce p25 O 8 '38

"Here is a melodrama that carries a terrific punch, and has a quality of suspense that few of the gangster films can equal. The grand result is due to a combination of things, such as a laterally well-written original and script, fine performance by the principals, and some bang-up direction." + Film Daily p7 O 12 '38

Reviewed by Gus McCarthy + Motion Pict Daily p8 O 3 '38

"A new twist to the escaped big-shot gangster idea, and a cinch in those spots that like entertainment melodrama and timed at a lightning pace. Grooved for the programmers, as was intended with a nominal production budget, picture will satisfy, but is particularly good with children and spots where they go for fast melodrama with action aplenty." + Variety p14 O 5 '38

"[It] sustains absorbing interest in a smartly turned out program melodrama. Picture is competently made, has several novel elements, is charged with suspense and will hold its own in the more carefully arranged duals." + Variety (Hollywood) p8 S 28 '38

KING OF THE SIERRAS. Grand national-Hirllman 55min

Cast: Hobart Bosworth, Harry Harvey, Jr. Frank Campeau, Harry Harvey, Sr. Director: Samuel Diege Original story: Frank Gay Screen writer: Scott Darling

An old man, Hobart Bosworth tells a little boy the story of two horses on a western ranch. At the end he draws some parallels between the actions of the horses and human beings.

Audience Suitability Reviews

"There is arresting scenery beautifully photographed and comedy in the antics of a ludicrous little burro. Enjoyable for the family." Calif Cong of Par & Teachers

"A fine choice for juvenile showings is this outdoor picture. . . Effective outdoor scenery is highlighted by rhythmic shots of horses in flight and fine musical score accents the action which although somewhat slow-moving, is realistic and informative. Family." Nat Council of Jewish Women + Fox W Coast Bul S 10 '38

"General patronage." + Nat Legion of Decency N 24 '38

"The fine scenery and horse-flesh is a little incomplete in itself, but there is plenty to please those who enjoy nature pictures—particularly youngsters. Family-Juvenile." + Wkly Guide N 19 '38

Trade Paper Reviews

"Told awkwardly, and cardinal shining by butchery. Effective. "—Review of the King of the Sierras" will only measure up moderately at the 10-20 box office. Camera work and the action as far as the horses are concerned is excellent, but the story drags for lack of humanity. It's probably one of the few gentler horse operas, however. It's a fable styled, good for youngsters, if they can be made to believe it and attend. Bosworth cuts loose with some parallels to human life at the finish which are good juvenile influence. In the duals, teamed with another action picture, it'll be all right. Should be a cinch for school-dad okayes." + Variety p17 N 3 '38

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LADY OBJECTS. Columbia 61-65min S 14 '38

Cast: Lanny Ross, Gloria Stuart. Joan Marsh. Robert Paige. Arthur Loft Director: Erle Kenton Lyrics: Oscar Hammerstein II Music: Ben Oakland. Milton Drake Music director: Morris Stoloff Screen writers: Gladys Lehman. Charles Kenyon Lanny Ross, an architect married Gloria Stuart, a lawyer. As her fortunes increase in business, his make no headway. Harassed by the situation, the wife leaves her husband and becomes a singer in a night club where an old flame of his is also a singer. In the end after a suspected murder, Ross and his wife are reconciled.

Audience Suitability Ratings

"A: hardly; Y: doubtful; C: no." + Christian Science Monitor p17 O 12 '38

"Adults." + Nat Legion of Decency O 6 '38

"A: good marital drama; Y: C: no." + Parents' M p62 D '38

"Mature. Serious in theme, but handled without heaviness. Lanny Ross sings several songs engagingly." + Wkly Guide S 24 '38

Newspaper and Magazine Reviews

"[It is] hardly original. There will probably be worse movies this season, if that is any consolation." — + Christian Science Monitor p17 O 1 '38

Trade Paper Reviews

"Unconvincing drama of smart wife and helpless hubby holds slight entertainment." + Daily p7 O 12 '38

"'Lady Objects' holds a fair cast, but its stereotyped story is a challenge to the film's success. Cast, along with Lanny Ross, tries unavailingly to lift it above mediocrity." + Variety p15 O 12 '38

"In addition to taking rank as entertainment, 'Lady Objects' will serve to convince theatre goers that Lanny Ross is a thespian as well as a warbler. While 'Lady Objects' is not a great picture, in the meaning of the adjective as it is used in this era of million dollar epics, it is a good domestic and one which will give full satisfaction to even the more discerning ticket buyers. It should do business in the metropolitan centers as well as in the smaller spots." + Variety (Hollywood) p3 S 12 '38

LADY VANISHES. Gaumont British 86min 11/5 '38


Filmed in England. A suspense-laden story of international spies on board a transcontinental train. Margaret Lockwood portrays a rich English girl returning from a vacation: Michael Redgrave is a young writer and Dame
MOTION PICTURE REVIEW DIGEST

May Whitty portrays an English governess. When the governess discovers mysteriously, coincidences bring her to the conclusion of the novel 'The Wheel Spins' by Ethel Lina White.

Audience Suitability Ratings

"A fascinating spy story. Acted with verve and directed with consummate skill, it is especial note that the young in its curiously. Adults and young people." E Coast Prev. Committee

+ + Fox W Coast Bul N 19 '38

"Adults."

Nat Legion of Decency O 27 '38

A: extremely Y: mature C: no.

+ + Parents' M p82 D '38

"Alfred Hitchcock's films build suspense slowly but irresistibly and you, in the audience, are as much in the plot as the characters themselves. The story concerns the disappearance of a tweddy little Englishwoman from a train chooging through central Europe. That's all, but from the moment the camera pans down from Alpine peaks to a tiny railway station in the valley, you are in Mr. Hitchcock's clutches and you love it!"

Scholastic p29 O 29 '38

"Family. Outstanding. Masterly direction and casting lift it well above the average of its kind."

+ + Wkly Guide N 5 '38

Newspaper and Magazine Reviews

"Winning no prize for originality of plot, this spy story even employs the old trick of conveying the basic mystery of its conception, to detail, for understatement at the right times, for suspense, for violent action, Mr. Hitchcock's direction is still tops. After you're breathless, Mr. Hitchcock sees to it that the British amusingly muddle through." P T. Hartung N 19 '39 p19 O 4 '39

"Thrills, suspense and beautifully assorted characters on a trans-European train. Director Hitchcock, at his best, makes this fine entertainment."

+ + Film Wkly p23 O 8 '38

Reviews by Bay Wkly p36 O 17 '38

Hill Libery p50 N 19 '38

"Except in the field of screen thrillers, Hollywood can usually give its rival film centers cause for complaint. Alfred Hitchcock is the man chiefly responsible for the exception, and his 'Lady Vanishes' is the latest demonstration of Britain's superiority in this form of entertainment. The 35-year-old director can be relentlessly grim in the interests of logical realism, but he has learned to next to his unquestioned mastery of bated-breath suspense, he is an adept in the creation of comedy, too. The result, The Lady Vanishes balances its spy-and-counterpysie diet with sparkling dialogue and a pervading spirit of fun at England's expense. Hitchcock has turned out what is probably the most entertaining melodrama of his career."

+ + Newsweek p53 O 17 '38

"Again Alfred Hitchcock proves himself the maestro of mystery. It is [is] one of the most agonizingly suspenseful screen dramas of his career. There is not one moment's letdown, and there is a commendable variety of activity considering the fact that the total action takes place on a Continental train. The real thing."

+ + Stage p57 N '38

"Lady Vanishes' exhibits Director Alfred Hitchcock's English style of master of melodrama, at the top of his form."

+ + Time p53 N 21 '38

Trade Paper Reviews

"This is probably Alfred Hitchcock's best thriller. It has that indefinable—characteristic of Hitchcock—that assures the definite superiority in its frame, its audaciously superior 堆在 the mystery drama field. Followed to a turn, fused with comic subtleties alien to most British production and piled with a succession of suspense climaxes sufficient to foster another script or two, it should leave a lingering aftertaste with an open-minded audiences."

+ + Boxoffice p33 O 15 '38

"Again Alfred Hitchcock proves himself master of mystery. It is [is] one of the most excitingly suspenseful building a fine art. In a story filled with all the creepy elements that enter into the old in-
ternational spy formula, it polishes up and serves it with such deft skill that it becomes a genuine thriller, a fine British entertainment and enormously exciting."

- Film Daily p6 O 5 '38

Review by J. S. Aaronson

+ + Motion Pic Daily p14 O 11 '38

"Due in no small measure to the admirable direction by Alfred Hitchcock, this international spy story serves as a good enough, with judicious cutting, for American audiences. At least, it's box office for English patrons."

+ + Variety p15 Ag 31 '38

LAST EXPRESS. Universal 60min S 23 '38

Cast: Kent Taylor, Dorothea Kent, Don Brodie, Greta Granstedt, Paul Hurst

Director: Otis Garrett

Screen writer: Edmund L. Hartmann

Based on the novel of the same title by Bayard Kendrick. This is a title in the Crime Club series. Taylor portrays a detective who uncovers the murderer of two people.

Audience Suitability Ratings

"Very tense in parts. Plot is too deep for children. Adults." Am Legion Auxiliary

"This latest picture in the Crime Club series does not measure up to its usual standard. It is a mystery melodrama, badly written, poorly directed, often in questionable taste, and a good deal of it is not even entertaining."

Calif Cong of Par & Teachers

"Confused murder mystery. An unnapier picture, lacking in suspense and drama. Adults." Gen Fed of Women's Clubs (W Coast)

"Involved, confusing murder mystery, Dull entertainment. Adults." Nat Council of Jewish Women

"Weary and bewildering. Adults." Nat Soc of New England Women

"The picture as a whole will be interesting to those who enjoy mystery and a great deal of excitement. Adults." Calif Council of Fed Church Women

"Undoubtedly devotees of detective stories can follow the plot. All others should be warned to listen very carefully for the final explanation which is given over a dictaphone; otherwise they will never know who killed whom and why. The acting is better than the story, which is a touch old fashioned."

Al Anon Adolescents: waste of time; children: no. Adults: Women's Univ Club, Los Angeles

- + W Coast Bul N 26 '38

"Adults."

Nat Legion of Decency O 13 '38

A: weak W: C: no. D: + Parents' M p62 D '38

Newspaper and Magazine Reviews

"'Last Express' is a bad picture without any redeeming qualities. Even my favorite Kent Taylor looked pretty sorry in a role that was badly tailored. I may be wrong in this, but believe that given the same material, the same series of players, it should be just as easy to fashion a good picture as a bad one. 'Last Express' is a sorry example of sloopy picture making."—Hollywood Spec p14 O 15 '38

"'Last Express' is [is] a muddled murder mystery. The show is a 'Crime Club' production, but it is not likely to increase the prestige of this series of melodramas or screen melodramas in general. It does really lack suspense and excitement, but the dumb plot, which forms the basic framework for the show, is so confused and mixed up that even an expert sit-down sleuth to unravel the plot complications, even after the film has ended. Howard Barnes

- N Y Herald Tribune p17 O 11 '38

"The trick play begins by puzzling the audience and continues to confound the bewildment of its play- ers... This one is amusing to watch. But we felt silly as the dickens, after watching it so intensely. If not much, it had been nothing there; it was all a mirage."—F. S. Nugent

- - N Y Times p20 O 11 '38
LAST EXPRESS—Continued

Trade Paper Reviews

"Ov'ly-complicated, its plot far too involved to appeal to general audience tastes, this Crime Club mystery will lure only the most rabid detective fans. The writing, contingent, headed by Kent Taylor and Dorothea Kent, delivers standard performances."

— Boxoffice p25 O 8 '38

"A very confused drama involving the purloining of documents from the district attorney's office in a combine between a powerful gangster and some crooked city officials... A lot of things happen without any proper motivation or sufficient explanation so that the audience can follow what is going on. It is all very confusing. You can't figure out who is working with whom, or who is trying to double-cross whom."

Film Daily p6 O 14 '38

Reviewed by Vance King

+ Motion Pic Daily p10 O 13 '38

"Workmanlike performances by Kent Taylor and Dorothea Kent... As a change of pace from the rut of detective melodrama fare. Picture is one of those Crime Club plots which probably will not read a whole lot better than it appears on the screen. Story is fairly intriguing despite meandering route taken. This murder mystery vehicle seems to be an instance where the audience wonders why the mystifying elements were not more clearly developed."

— Variety p27 O 19 '38

"Designed as a filler for dualers, 'Last Express' easily attains its goal. Murder mystery comes across as the screen-carrying competent direction and acting, plus some worthwhile comedy moments."

— Variety (Hollywood) p3 S 28 '38

LAST WARNING. Universal 62min Ja 13 '39

Cast: Preston Foster, Frank Jenks, Kay Linaker, E. Clive, Joyce Compton

Director: Al Rogell

Screen writer: Edmund L. Hartmann

Based on the novel The Dead Don't Care by Jonathan Latimer. Several years ago Universal made a film under the above title, but the present film has no relation to it. A Crime Club production. Mystery comedy. When a mysterious vehicle arrives on the scene, it is found to be an instance where the audience wonders why the mystifying events were not more clearly developed.

— Variety (Hollywood) p3 S 28 '38

Trade Paper Reviews

"Not only the best of the Crime Club productions to date, this, further, is as entertaining a concoction of mystery, laughs and thrills as has been turned out in Hollywood this season—nicely mounted and with story motivation and direction that skillfully maintain suspense throughout. It offers much in the way of the detective story fans and should fare successfully in all situations."

Film Daily p5 D 10 '38

"A very enjoyable comedy mystery is this Crime Club production. It is one of the best of the series."

Film Daily p5 D 7 '38

Reviewed by Gus McCarthy

+ Motion Pic Daily p5 D 8 '38

"Already firmly entrenched Crime Club fare parades in new and far more attractive attire with the screening of 'Last Warning.' Surpassing its predecessors in both entertainment and production values, it will serve to boost the prestige of the series built around the antics of the pair of not-too-bright private sleuths who always have the solution tossed into their laps in the final footage."

Variety (Hollywood) p3 D 1 '38

LAW OF THE TEXAN. Columbia 54min O 24 '38

Cast: Buck Jones, Dorothy Fay, Kenneth Harlan, Don Douglas

Director: Elmer Clifton

Screen writers: Monroe Shaff, Arthur Hoerl

Buck Jones turns bad man in order to win the confidence of some bandits stealing silver ore.

Audience Suitability Ratings

"Hackneyed and slow-moving plot, lacking novelty in treatment. Family." E Coast Pre- view Committee

— Fox W Coast Bull N 26 '38

"General patronage." Nat Legion of Decency N 17 '38

Trade Paper Reviews

"An average Buck Jones whose entertainment appeal will fluctuate in accordance with the tastes of sagebrush drama enthusiasts. Considerable action in the virile Jones manner familiar to his following dots the proceedings."

Boxoffice p29 O 29 '38

"Formula Western tries for comedy with no great success... The comedy touches got no tumble from a typical western fan audience at a Times Square theater. There were of course the thrill interludes, fights and chases, but all done in the stereotyped manner."

— Variety p16 O 27 '38

"Another Buck Jones hell-for-leather thriller and a natural for the mopets. Packs an unusual amount of shootin' iron stuff and slug-fests, while the general skull-duagery at the bottom of it all is deeper and darker than ever... 'Texas' has plenty of stuff for the juvenile matinee trade and that's the main idea."

Variety p15 O 26 '38

LAW WEST OF TOMBSTONE. RKO 64-75min N 18 '38

Cast: Harry Carey, Tim Holt, Evelyn Brent, Jean Rouverol

Director: Glenn Tryon

Music director: Roy Webb

Screen writers: Clarence Upson Young

Screen writers: John Twist, Clarence Upson Young

A different type of western plot with Harry Carey serving up the usual cowhand, cowboy style and a little徭 boil, boisterous and arrogant. He aids a desperado. A gun battle at the climax brings about the extermination of an outlaw gang.

Audience Suitability Reviews

"General patronage." Nat Legion of Decency D 1 '38
**Lightning Carson Rides Again.** Principal 60min O 10 '38

**Cast:** Tim McCoy, Joan Barclay, Ted Adams

**Director:** Sam Newfield

**Screen writer:** E. R. O'Dasi

A western melodrama. Tim McCoy portrays two characters: an Mexican caballero and Lightning Carson, the most valiant federal agent in Texas.

**Trade Paper Reviews**

"For the Tim McCoy fans, this will satisfy with its gentle allotment of comic, motion. Tim does a little more acting in this than is usual for his type."

- Boxoffice p33 O 15 '38

"The redoubtable Colonel Tim McCoy, fastest man with a six-gun in all of Texas, rides again, with real action and an outburst of bullets and villains to make excitement for the cowboy fans. They will get a full measure of action in this new release."

+ Film Daily p8 O 17 '38

**Listen, Darling.** MGM 70min S 23 '38


**Director:** Edwin L. Marin


**Music director:** Georgie Stoll

**Screen writers:** Elaine Ryan. Anne Morrisson Chapin

Based on the novel of the same title by Katharine Kent. Mary Astor, a widow, decides to marry a business man, Alan Hale whom she does not love. She is anxious for security for her two children. Judy Garland and Scotty Beckett. Judy conspires with the boy next door, Freddie Bartholomew, to thwart the romance and substitute a more suitable candidate, Walter Pidgeon.

**Audience Suitability Reviews**

"A: pleasing; Y: good; C: if it interests."

+ Christian Century p147 S 30 '38


"Though not a pretentious production, each part is played and directed with fine understanding. " Am Legion Auxiliary

"A delightful story with high ethical standards of family relations. Adolescents & 14-18: excellent; children: good." Calif Cong of Par & Teachers

"This unpretentious picture possesses a natural, wholesome charm as a result of sympathetic direction and keen understanding of human nature. Family." Calif Fed of Business & Professional Women's Clubs

This picture [has] rare and pleasing entertainment value for all the members of the family."

Gen Fed of Women's Clubs (W Coast)

"Fresh and delightful. Family." Nat Council of Jewish Women


"A delightful, well portrayed story, full of excellent humor and entirely free from vulgarities and drinking. A good evening's entertainment for the whole family." S Calif Council of Fed Church Women

The picture is mildly entertaining. . Adolescents: fairly entertaining; children: passable, but not particularly interesting. Family."

Women's Univ Club, Los Angeles

+ Fox W Coast Bul O 29 '38

"General patronage.

Nat Legion of Decency O 27 '38

"A. Y & C: good."" Parents" M p62 D '38

"Family."

+ Wkly Guide O 22 '38

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**Lawless Valley.** RKO 59min N 4 '38

**Cast:** George O'Brien, Kay Sutton, Walter Miller, Fred Kohler, Sr. Fred Kohler, Jr. Lew Kelly, George MacQuarrie

**Director:** David Howard

**Music director:** Roy Webb

Original story: C. T. Tuttle

**Director:** Oliver Drake

In this western melodrama George O'Brien is paroled from prison and sets about to find the real culprits who engineered his imprisonment.

**Audience Suitability Ratings**

"General patronage."

- N L Legion of Decency N 17 '38

"A, Y & C: good Western."

+ Parents' M p42 Ja '39

**Trade Paper Reviews**

"Highly satisfactory fare for the George O'Brien fans, this Western packs enough action to carry itself over any detectable story weakness. The Fred Kohlers, senior and junior, are pleasantly convincing in their portrayal of the Villains of the Valley."

+ Boxoffice p15c N 5 '38

"Here's one for the youngsters on any possible week-end spot, and it will give the adults quite a lot because it is one of the few Westerns in which a romance doesn't suddenly start, reach its climax and its end all in the last two minutes."

+ Film Curb p5 N 19 '38

Reviewed by Vance King

+ Motion Pic Daily p5 N 2 '38

"Making up in action what it may lack in story ingredients, 'Lawless Valley' will furnish a pleasant two hours for George O'Brien's fans. Plunging into fistfights in its first reel, it sprinkles them throughout the balance of the footage, and the final half dozen speedy chases for good measure."

+ Variety (Hollywood) p3 O 29 '38

**News Paper and Magazine Reviews**

"If this is an example of the modern Western picture—and the reviewer must admit he has missed most of them—then the only conclusion is that they have gone soft. The silent films did it. A trained eye can detect the marked change for the good when they held up and put 'Law West of Tombstone' in its place." R. W. Dana

+ N Y Herald Tribune p8 N 26 '38
LISTEN, DARLING—Continued

Newspaper and Magazine Reviews

"A little laughter, a little tears, a little singing
by the fair Judy, and you have the chief
ingredients, Metro, Darling, Family.

+ Christian Science Monitor p17 N 12 '38

"The whole picture is a little too shiny and
superficial; and its childishness inclines toward
boredom.

+ Commonweal p49 N 4 '38

"There are some juvenile pictures too pre-
possessing, even for juveniles to swallow. Is
Listen, Darling, is such one. . . It's all quite
silly, and dull.

Jesse Zunser

+ Daily Tribune p25 N 15 '38

"One you really must see. Metro at last
seems to have awakened to a realization of
what it has in the person of Judy Garland.
In 'Listen, Darling' Edwin L. Marin, by re-
straining his players from bawling at one an-
other, has made it easy for Darling to listen.
In all other respects his direction is equally
commendable.

+ Hollywood Spec p10 O 29 '38

"The idea of an adolescent playing cupid has
always seemed more embarrassing than enter-
taining. It's none too much of a paper with
the romantic affairs of their elders, as they do
in 'Listen, Darling,' it merely makes the situa-
tion clearer.

The new picture is lean,
on both dramatic convicion and entertainment.
There are comic high spots throughout the show
and the characters are occasionally a little
better than average, but the paucity of the central
theme is always glaringly evident.

Howard Barnes

+ N Y Herald Tribune p27 N 24 '38

"Under the rather ominous title 'Listen, Dar-
ling,' Metro has an extremely pleasant—horribly
would be the better word—picture about two
youngsters who kidnap a matrimonially eligible
girl, and it's really a natural, pleasant and
sensible little film.

F. S. Nugent

+ N Y Times p37 N 24 '38

"There is a handsome trailer 'Listen, Dar-
ling,' a picture with Judy Garland and Fred-
die Bartholomew. Skunks appear, also hand-
some, for comedy purposes."

John Mosher

+ New Yorker p90 N 26 '38

"Using a perfectly good story by Katharine
Brush, the perpetrators of this screen drama
have allowed their esteem for young Freddie
Bartholomew and young Judy Garland to run
away with them. . . Several of the scenes come
memorably near, but the saving note is to bring
down almost immediately to the uncomfortable
businesses of preciosity."

Stage p57 D '38

Time p28 O 31 '38

Trade Paper Reviews

"By means of its unpretentious but utterly
captivating romantic charm, this adolescent
comedy, with its splendid vocal interludes by
Judy Garland, is sure to register as solid enter-
tainment and adds another to the list of excel-
 lent program product bearing Leo the Lion's
seal.

+ Boxoffice p39 O 22 '38

A completely unconvincing story here serves
to introduce Freddie Bartholomew and Judy
Garland as a team and while the general idea
of these two kids together in stories of adoles-
cent love affairs is a safe bet we're never at a loss.
In the altogether successful Hardy Family yarns—would
appear to have merited company has started off
to a wondrous footing but we're really more
than a bit weak. As a result, which generally hap-
pens in such a case, the whole production suf-
ers, with the whole thing looking very second-
rate."

+ Film Curb p8 O 22 '38

"This story has a fresh human note, and
properly exploited, should attract every mem-
er of the family. Judy Garland and Freddie
Bartholomew do outstandingly well.

+ Film Daily p9 O 18 '38

Reviewed by Roscoe Williams

+ Motion Picture Daily p6 O 19 '38

"Handicapped by an illogical and unconvinc-
ing story, initial effort of Metro to team Judy
Garland and Freddie Bartholomew is a light-
weight offering that will sneak through on the
lower sections of double bills. Has little to
offer aside from three good song numbers.

Yarn was an unhappy choice as the first for
the Garland-Bartholomew duo. Action bumps
along at an uninteresting pace for considerable
portion of the picture, and only generates brief
spurs of interest in the second half. As result,
both direction and acting suffer, with all hands
indicating they are straining to overcome basic
story weakness.

+ Variety p12 O 19 '38

"In 'Listen, Darling' the young stars, Judy
Garland and Freddie Bartholomew, have been
given an adolescent affection perfectly
molded to their talents and they carry it beau-
tifully. A really cheerful, happy entertain-
ment with strong heart appeal for every member
of the family, picture is earmarked for
substantial box office, and may very well sur-
prise up to hit proportions."

+ Variety (Hollywood) p3 O 14 '38

LITTLE ADVENTUERESS. Columbia

60min O 24 '38

Cast: Edith Fellows, Richard Fiske, Jacqueline
Fellows, Edwin L. Gilday, Virginia Howell
Director: D. Ross Lederman
Original story: Michael L. Simmons

Screen writer: Michael L. Simmons

Edith Fellows portrays the orphaned daughter
of vaudeville entertainers. Her sole possession
is a trick horse who is also a thoroughbred.
How Edith wins a race with him furnishes the
story.

Audience Suitability Ratings

"General patronage.

+ Nat Legion of Decency D 8 '38

"A, Y & C: medlocre."

+ Parents' M p42 Ja '38

"A familiar sort of racing picture. Family.

+ Weekly Guide p4 D 9 '38

Trade Paper Reviews

"The most entertaining part of this picture,
in which the acting is commendable, is the
thrilling race run by a little girl who brings
her horse to victory."

+ Film Curb p6 N 26 '38

"Stock plot of racetrack romance-melodrama offers
something new with little girl racing jockey."

+ Film Daily p7 D 9 '38

+ Motion Pict Daily p6 N 17 '38

"A most ordinary melodrama abounding with
inconceivable situations. 'Little Adventuress' will
suffer in lower-dual brackets where audi-
ences are not too particular. Story is an in-
credible one that probably might have been
gotten by twenty years ago, but tangle of trite melodrama
sequences is hard to take these days.

+ Variety p17 N 9 '38

"'Little Adventuress' is a minor effort which will
flow to its level as dual support in the
secondaries, Handicapped by a selling story
plot, lacking names and off to a poor start,
picture limps toward its long promised horse
race thrill for a finish that fails to excite be-
cause the development and the results are so
obvious. Entourage, all the hokum ingredients
used to supplement the theme over circumstance and
unsympathetic charac-
ters are dumped into the narrative until the
impost becomes ludicrous to all except the most
naive audiences."

+ Variety (Hollywood) p3 N 7 '38

THE LITTLE FLOWER OF JESUS.
Sunday 75min D 12 '38

Cast: Simone Bourdoy, Andre Marnay, Su-
zanne Christy, Jane Doly

Director: Georges Chaeger

Based on the autobiography The Story of a Soul by St. Therese of Lisieux. Filmed in
France and released with a dubbed English
sound track. Photographed in the village of
Lisieux. Approved by the Convent of Lisieux
by special permission. The film presents the auto-
bio-
ography of Ste Therese de Lisieux, a nun

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who died of tuberculosis at the age of twenty and was canonized twenty-eight years later. Details of her personal experience and mediatrix are presented. This film is not to be confused with another French religious film called "Hélène" which is currently screening. Reviews of the film, Glory of Faith, appear under that title.

Newspaper and Magazine Reviews

"The result is a successful cinematic version of "The Story of a Soul."
... Although the continuity suffers by repeated shots of unimportant things, there is more unity here than in either "Cloistered" or 'Monastery.'" M. F. Windeatt

Commonweal p77 My 13 '38

"It will undoubtedly have remarkable interest for Saint Thérèse's petitioners, but not, I think, for filmgoers in general. The director has approached his subject with far more reverence than skill. The players are not permitted to engage in much straight acting. Simone Bourdais, in the title role, walks through the proceedings with a rapt expression or smiles wistfully, unfailingly. His interpretation is more the태 of the religious character than of a modern saint. They are intended merely to warn the general filmgoer and to suggest today, as centuries before, religion and art should be handmaidens, not strangers to each other." F. S. Nugent

N Y Times p31 D 13 '38

Trade Paper Reviews

"Mainly for the pious of the Catholic faith, this French film. The picture's chief selling point lies in the convert scenes and the rituals that follow when Thérèse is ordained at the Carmelite convent. Aside from that, the film has very little to offer in the way of entertainment, except to Catholics, who should find it of unusual interest. ... Acting and direction are meager and neither the score nor English dubbing help convert the feeling of deep religious devotion displayed in the film."

Boxoffice p53 My 21 '38

Little Orphan Annie. Paramount

57min D 2 '38


Sarah Padden

Director: Ben Holmes

Music director: Lou Forbes

Original story: Samuel Ornitz. Endre Bohem

Screen writers: Bud Wilson Schuberg, Samuel Ornitz

-Crude comedy. Based on the comic strip created by Harold Gray. Ann Gillis is Annie, a child in a tenement district, who persuades the neighbors to finance the training expenses of a boxer. The neighbors have been borrowing money from a loan shark and the winnings from a ring battle will enable them out of debt.

Audience Suitability Ratings

"General patronage."

Nat Legion of Decency D 15 '38

Newspaper and Magazine Reviews

"Simple far, but told with a certain effectiveness. Chief merit of the picture is a rather vivid picture of the life of the tenement districts of New York's East Side. ... The climax, in which an army of irate women descend on the gymnasium and beat up on the gangsters, is plenty hokum and probably too long, but it supplies a bit of relief from the overabundance of strictures and ill-humor. The film suffers from a too critical will get some laughs out of it." Bert Harlen

-- "Universal Spec p16 D 10 '38

"2 stars predicted. Another cartoon heroine plus the same Hollywood perils. May or may not hit it right." Beverly Hills

-- Liberty p55 D 10 '38

Trade Paper Reviews

"Strictly for the neighborhood matinee trade. The picture will have the youngsters jumping with glee and surprise, while adults will tolerate it and overlook its many story, directorial and acting shortcomings when they see what a wallow it has induced the juveniles." Beverly Hills

-- Boxoffice p23 D 3 '38

"Little Orphan Annie" comes to the screen as an action comedy drama. Its main appeal should be to the children. There are a good quota of laughs, especially in the last sequence when a group of women armed with roller pins subdues a bunch of hoodlums.

Film Daily p6 N 30 '38

Reviewed by Roscoe Williams

-- Motion Pict Daily p8 D 1 '38

"A stupid and thoroughly boresome story, combined with mediocre direction, makes this a leading candidate for the inferior picture of the season. Even in 57 minutes unrolling, it wanders, meanders, and the threading passages. Attempts at comedy are well nigh sad. Despite the popularity of the 'Little Orphan Annie' cartoon strip, there is no demand that a filler on secondary dealers, or from juvenile matinees. Even then, the sugar-coated Pollyanna characteristics, drama as presented, may be too sweet even for youngsters to accept." Variety p12 N 30 '38

"Inane and so seen before, plus amusing direction, definitely tops "Little Orphan Annie" as a washout. Already trimmed into 57 minutes, it wanders, meanders, and the threading passages. Young Ann Gillis and her supporting players struggle courageously to lift their characterization, above the anemic drama and un-funny gags provided them. ... But it was a use- less effort from the beginning, for even had they succeeded in surmounting the ridiculous business and Pollyannash dialogue they would still have been confronted with the problem of faulty plotting by Ben Holmes."

Variety (Hollywood) p8 N 35 '38

Little Tough Guys in Society. Universal 70-70min N 19 '38

Cast: Mischa Auer, Mary Boland, Edward Everett Horton, Hoke Baker, Jackie Scarf, Franklin Thomas, Harris Berger, David Gorcey

Director: Erle C. Kenton

Screen writers: Edward Eliscu, Mortimer Offner

The "Dead End" kids this time leave their tenement surroundings for a palatial summer home where they are supposed to aid a child of the very rich who is being treated by a psychoanalyst.

Audience Suitability Reviews

"A: amusing of kind; Y: amusing; C: doubtful." + Christian Century p4778 N 30 '38

"Medically apatetic; debatable social values. Mature." D A R

-- Fox W Coast Bui N 26 '38

"General patronage."

Nat Legion of Decency D 1 '38

"An amusing comedy. ... Plenty of action and well acted by the entire cast. Family-Juvenile."

-- Wkyi Guide N 19 '38

Newspaper and Magazine Reviews

"Impossible. It is supposed to be a comedy. Adults." - Christian Science Monitor p15 N 19 '38

"Universal's venture into the Dead-End-Kids business, and a claim of all bills. It is not in one of those important pictures on your must-see list that the second batch of bad boys is presented."
LITTLE TOUGH GUYS IN SOCIETY—Continued

"Little Tough Guys in Society is entertaining enough to repay you for the time it takes to see it."
+ — Hollywood Spec p29 N 26 '38

"It was inevitable that those tough tenement kids, whom the screen has liked to examine as potential gunmen, should become stock figures. That is what happens in 'Little Tough Guys in Society.' At times they contribute amusing slapstick to a show which tries too hard to be funny but somehow still like their better dressed 'film gangsters as than as clowns. The theme..." The message has been explained into an entertaining show about adoration. In effect, it has been given a jumbled farcical and melodramatic treatment which leaves it missing fire on both counts. The movement of genuine momentum in the film are few and far between." Howard Barnes

— N Y Herald Tribune p10 N 21 '38

"Little Tough Guys in Society is about what one would expect, only worse. Mischa Auer, Mary Boland and Edward Everett Horton put up with the nonsense with splendid patience. Ours was exhausted in the first five minutes." F. S. Nugent

— N Y Times p14 N 21 '38

"Mary Boland, Mischa Auer, and Edward Everett Horton are involved in the sextet's exaggerated and rarely humorous antics." + — Newsweek p25 D 5 '38

Trade Paper Reviews

"It's a knockdown, droog fight as Universal's six alley kids take a flying at the social whirl in a very jumbled comedy. They have the juvenile trade up in the seats. Their bolder, rowdy antics are neatly complemented by the reliable comedy of Mischa Auer, Mary Boland and Edward Everett Horton. Breathless pace has been sustained by Director Edric C. Knight.

+ Boxoffice p27 N 26 '38

"Plenty of laughs in this one with three funsters. It is all dialogue and sure fire laugh with every grimace, antic, or mannerism, and Horton provokes plenty of fun as the bally of many of the kids' tricks."

+ Film Daily p6 N 25 '38

Reviewed by Roocoe Williams

+ Motion Pict Daily p2 N 25 '38

"A production of no more than passing importance, 'Little Tough Guys in Society' will disappoint if pushed into dates where better them and many comedians and comedies. The picture is not for the larger first runs nor does it carry the sizzle of the first grade. Down the line in lesser single billers and for secondary duals, it should prove suitable. Storyline implausible and the plot inconsistent, but here and there the dialogue is spirited. At other times it is tiresome, particular one side chatter of the toughies."

+ Variety p14 N 23 '38

"The Little Tough Guys are almost too tough for first run finicky audiences in this farcical rough house. Picture will fare best in the sub-scores for the clientele which likes its slapstick applied with resounding smack and the body contact type of excitement. It probably will prove a better audience than critic's entry. Comedy idea of hoodlums from city slums thrown against overprivileged boy and his socialite cronies, for benefit of both, is excellent picture. It has been handled prettily obviously and heavily, for the most part, with many possibilities muffled."

Variety (Hollywood) p3 N 18 '38

LULLABY. Amkino 45min 0 14 '38

Director: Dejina Vertov

In Russian with English subtitles. This piece extols the progress of the emancipation of women in the Soviet Union.

Newspaper and Magazine Reviews

"In 'Lullaby' Stalin steals the picture right from under the noses of Russian babylond, and in the big scenes, where a Hollywood director would show the marines coming on the double, or Dorothy Donegan riding old Pall Mall to rescue the potty schoolmarm, the Soviets give us Stalin." ... While we were trying to figure it all out the baby in the symbolic cradle went to sleep as it was only the frenzied applause of the proletariat at the next view of Comrade Stalin that kept us from following suit." R. Cramer in

— N Y Times p12 O 17 '38

Trade Paper Reviews

"The message falls short due to poor production. It's a pity, it's just another newscorder. There are many shifting, repetitious scenes, showing the women at various activities, but the bulk of the story is to be seen in the presentation because of poor cameraing and editing."

Variety p24 N 2 '38

MAD MISS MANTON, RKO 78min O 21 '38

Cast: Barbara Stanwyck, Henry Fonda, Sam Levene, Frances Mercer, Stanley Ridges, Whitney Bourne, Vicki Lester

Director: Leigh Jason

Music director: Roy Webb

Original story: Wilson Collison

Screen writer: Philip G. Epstein

A farce treatment of a detective mystery story, this has Barbara Stanwyck, giddy society girl, and disbelieving solving a baffling murder mystery.

Audience Suitability Ratings

"A: futile; Y: doubtful value; C: no."

Christian Century p148 N 16 '38

"Good Adult." DAB

+ Fox W Coast Bul O 15 '38

"This is where a good cast is wasted on a poor production. The result is a confusing over-populated mystery yarn rather than the clever satire on sleuthing that was intended. Adults: fair, 14-18; mature and confusing; children: no. Calif Cong of Par & Teachers

"This hilarious murder-mystery moves along with smooth rapidity. Mature." Calif Fed of Business & Professional Women's Clubs

"This mad, tempestuous farce with its stagey, incredible story may hold interest because of the unique presentation of credits, some exciting moments and clever dialogue, the work of a large cast, the leads making the best of their roles and results." Gen Fed of Women's Clubs (W Coast)

"Beautiful clothes, elaborate stage settings, clever repartee, and fine acting highlight this cleverly played melodrama. The colorful characters and timing reflect the Family-mature." Nat Council of Jewish Women

"Family film but mature for children." Nat Soc of New England Women

"A murder mystery presented in comedy form with plot and action too rambling and unconvincing to sustain interest. Dialogue is clever, but the ethics are questionable. Adults." Calif Council of Fed Church Women

"Extremely complex farcical murder mystery, moderately entertaining. If you like the type, Adults." Women's Univ Club, Los Angeles

+ Fox W Coast Bul O 12 '38

General Summary

"Natal Legion of Decency O 27 '38

'A: fair; Y: possible; C: no.'

+ Parents' M p62 D '38

When it isn't laughable it's exciting—a fine mixture for entertainment purposes. Family."

+ Wkly Guide O 15 '38

Newspaper and Magazine Reviews

Boston Transcript p14 N 16 '38

"This is the hot mystery we have been waiting for some time. Adults and young people."

+ Christian Science Monitor p17 N 12 '38

Reviewed by P. T. Hartung

Commonwealth p10 N 4 '38

"Skip it. Pan Berman made a mighty fine job of turning it out as perhaps the worst class A picture of the present season. If 'Mad Miss-
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Manton' had been made by some little independent organization to support one-half of a dual bill in rural theatres. It would classify it as a second bill, probably close to the mark at which it was aimed. . . . No fault can be found with the content, but Manton' is little with the story. Inexplicable production alone is responsible for the poor results obtained.

Reviewed by Beverly Hills Liberty p58 N '58

"Not everything that moves is a motion picture. Not everything that tells you it moves anyway. And in a sense it holds the interest—as indeed it might well, for it picks the brains and teeth of the smart fellows who ever borrowed a sure-fire line or incident from a smarter fellow who had seen it in the original plagiarism and ago... This is the last picture I saw in Motion Pictures' Greatest Year, and walking out of motion picture's greatest first-run showcase, loaded to the guards with customers still snickering and wheezing at this strip of old and stolen tricks, it certainly did seem to me a little as though this was also the motion-picture audience's verdict.

Ottis Ferguson

— + New Repub p562 N '38

"As if the plot weren't sufficiently implausi-

bile, the offering has the immobile Barbara Stanwyck playing in the playlet the title role. It is as bad a piece of miscasting as I have seen in some time. There are a number of Hollywood co-star girls who might possibly have pulled off the counterpart of antic romance and single-headed housewife drama which constitutes the production, but Miss Stanwyck is not one of them. If the film has some be-
gullings, it is in spite of the plot and script. Thanks to adroit direction and several splendid supporting characterizations, it has random winning moments. It is in spite of the plot and script. Howard Barnes

— + N Y Herald Tribune p17 O '31 41 '38

"Seven debs playing Philo Vance is not an asset or even a liability. The script-writers and the director deserve a lot of credit for this, and you shouldn't pass it up because you think the debs are second-rate. The day for this kind of comedy is never past.

F. S. Nugent

+ + Stage p57 D '38

"Screen tough, twisty and screwball murder mystery combined, more happily than usual.

Time p26 O '31 41 '38

Trade Paper Reviews

"Geared to be a super-sophisticated comedy murder mystery, yet fail -- suffocation of plot the newcomer of this genre, therefore, this feature's impres-

sive production mountings, occasional veils of style and polish and pageant cast are completely bogged down in a maze of over-

drawn, overlong and trite situations. The leading ladies, especially the taut and subtle Missies is to the splendid dramatic talents of Barbara Stan-

wyck and usual drollful delineations of Henry Fonda.

+ + Boxoffice p33 O '33

"They put this one together to collect the laughs, and man, oh man, do they collect! Story is worked -adventurously by a director and cast correctly appraise the intent, and the result is good if not sensational box office.

+ + Houston Telegraph-Democrat p27 J '38

Reviewed by Gus McCarthy

+ + Motion Pict Daily p1 O '33

"Madly amusing and wacky murder mystery, which was crammed with overabundance of screwy lines and it makes a, 'Miss Stanwyck' will hold its own without support. It carries substantial box-

office requirements. The picture is solidly constructed, both in situations and lines, with enough dramatic foundation to nicely motivate the story action. Variety

"The story is told at a great pace, and the mystery is fast-moving. It recovers several story deficiencies and bumpy spots, that apparently resulted in editing process.

+ Variety p15 O '12 41 '38

"It combines in highly entertaining prescription comedy, mystery, suspense and dreadful fascination, projected from three killings and the eventual snuffing off of the insane slayer. For all its sombre truc, the lively, exciting narrative is anything but morbid throughout most of its encounters and escapes and should fare very well at the pay window.

Variety (Hollywood) p8 O '38

A MAN TO REMEMBER. RKO 80min

O '14 41 '38

Cast: Anne Shirley, Edward Ellis, Lee Bowman, Edward Arnold, Lucien Little, John Playfair, Henry, John Wray

Director: Garson Kanin

Music: Roy Webb

Screen writer: Dalton Trumbo

Based on the novel, Failure, by Katharine Haviland-Taylor. "This is the tale of a country doctor who has made many sacrifices for his patients and for the good of the community in a long and eventful period. The writing is told in un-

usual technique, through a series of cutback and montage episodes related as the trustee of the doctor's passing years. A carefully selected group of various papers found in his safe. This is a remake of One Man's Journey made in 1933 and starring Lionel Barrymore.

Audience Suitability Ratings

"A: excellent; Y: very good; C: beyond them.

+ + + Christian Century p359 D '41 41 '38

"Characterizations splendid and convincing with Edward Ellis as Doctor John Abbott out-

standing. The subtle humor and the irony of human behavior worthy of comment. Family."

Am Livermore, Reviewer

"Unusually fine and true is this saga of an old-fashioned small town doctor. In seeing it you will be moved by the human interests that have possibly been sheathed. Adults: unusually fine. See it! 14-18: very good; children: mature. Calif Cong of Par & Teachers

"A really fine picture because of its social values, intense reality and sincerity. Family."

Calif Fed of Business & Professional Women's Clubs

"Good. An especially good human drama making us stop to think what causes us to remember. Mature."

Gen Fed of Women (Women's League) (West Coast)

"An absorbing human interest story, directed with sympathy and understanding and excel-

lent portrayed by an interesting cast; particularly worthy of note the characterization of Ed-

ward Ellis, which lifts him far above the average actor. . . . Though somber in its begin-

ning this picture is extremely interesting in its delineation of character. Mature." Gen Fed of Women (Women's League) (West Coast)

"An interesting, though somewhat saccharine, picture well cast and enacted, which holds the attention throughout. Family." Nat Council of Jewish Women

"A thoughtful, well-developed social drama, admirably told. Family." Nat Soc of New England Women

"A worthwhile picture, full of pathos and ef-

ficient use of symbolism. Family." S Calif Council of Fed Church Women

+ + Fox W Coast Bul O '38
A MAN TO REMEMBER—Continued

“The story is a simple, moving one of altruism and perseverance, and it is told with a simplicity, directness and emotional truth that is depressingly in parts; children, 8-12: no, too ma-

+ Motion Picture R p5 O '38

“General patronage.”

Nat Legion of Decency O 13 '38

+A. Y. C. Very good?

+ Parents' M p62 D '38

“Family, Good acting all around.”

+ Wkly Guide O 1 '38

Newspaper and Magazine Reviews

"It is a sort of a superb screen portraiture of a real photoplay. ... The screen has told the story of the country doctor before, but seldom if ever as simple and moving as now... Edward Ellis [gives] a beautifully drawn portrait, quietly spoken and acted as he brings it to life in a picture that should reach out to the heart of every one who ever lived in something smaller than a metropolis.

+ Boston Transcript p14 N 10 '38

"An extraordinary fine film. Obviously a 'budget' (small outlay) picture, this honest portrait of a doctor's life transcends the limits of its monetary investment and becomes a film to remember. For once, the ideals of self-sacrifice and dedication to duty transcend to be more important than the ability to make a million dollars or marry the boss's daughter. Addy is as fine a young player as I have ever seen.

+ + Christian Science Monitor p17 N 12 '38

"This unusual picture, almost a documentary treatment of real events and situations in a small town, underpaid doctor... 'A Man to Remem-

ber' is a picture to remember for its lack of fantasy, its simplicity, for the realism of its story, for the economic shape of the business and its very high entertainment value as such. It is no wonder that the boxoffice has been strong, due in a large measure to its being a picture of a high moral order.

+ + Commonweal p77 N 11 '38

"There have been, from time to time, books written about country doctors. There have been occasional screen portrayals of them. But to my mind, no motion pictures has there been as splendidly conceived a picture as a man and a doctor, as 'A Man to Remember.' It is a deeply moving story, simply told. With no production em-

bellishments, with no staggering budgets and enormous sets, the tale of this man's life is unfolded before you with disarming simplicity and affecting poignancy. ... I cannot recommend it too highly. It is a rarely beautiful, com-

pletely enjoyable event in the films." Jesse Zooten

+ + Cue p16 N 12 '38

"Director Garson Kanin was supposed to pro-

duce something mild, sweet and innocuous... something in line with his other more seri-

sentimentality. Dalton Trumbo was supposed to prepare the screen play according to the Mosaic law, and make of it an interesting 3 story material. The whole project has miscarried. Trumbo in-

fused some social nitroglycerine in his screen play. Kanin pushed his directorial slack into the center of the table. Edward Ellis turned in a magnificent performance as Doctor Abbott, the man to remember... Kanin has turned out, on a small budget, a corrosively satirical denun-

cation of present reactionary trends in the medical leadership in America." Robert Pres-

cott

+ + Hollywood Spec p12 O 15 '38

"The latest of the recent medical photoplays, 'A Man to Remember,' is in some respects the most striking of the lot. It was made with a small budget of $35,000, and it has actually capitalized on these limitations. It is a simple, untroubling story, the more with sim-

plicity and integrity. Robert Slisk, who has a way of making second-string offerings into first-

string attractions, has hit this one. There is Edward Ellis, a real man, splendidly played by Edward Ellis, and all in all a picture of a high moral order... The exhibit-

or's efforts have not been in vain. 'A Man to Remember' has been a real picture of a high moral order that is490984909405154029422254442257144235

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+ Variety p16 N 3 '38

"Unpretentious in name or budget, 'A Man to Remember' comes through as a real boxoffice thriller. It has unusual appeal for the good numbers of people, and, with the proper spending behind it, should set a new measure of the boxoffice to which it is entitled as (un)-impossible to estimate." Commonweal

+ Variety (Hollywood) p8 S 27 '38

MAN WITH 100 FACES. Gaumont British. 72min O 31 '38

Cast: Tom Walls. Lill Palmer. Noel Madi-

son. Edmond Breen. Leon M. Lion

Director: Albert de Courville

Screed Writers: A. R. Rawlinson. Michael Pertwee

Based on the novel of the same title by W. B. N. Ferguson. Filmed in England. A London
thief always impeccably clad robs the rich to aid the poor in typical Robin Hood fashion. When he finds competition of American gunmen he runs into trouble.

**Audience Suitability Ratings**

- **A & Y: very good of kind; C: perhaps.**
- **Christian Century** p1413 N 16 '38

**General patronage.**

- Nat Legion of Decency O 13 '38

**A: fair; Y & C: unsatisfactory.**

- Parents' M p12 Ja '39

**An interesting variation of the gangster theme, light and lively and thoroughly English, Family.**

- Wkly Guide O 1 '38

**Newspaper and Magazine Reviews**

*Slick* is the word for the new Gaumont British film. That embraces the acting, the direction and even the story. ... These slippery men of the screen do accomplish all manner of difficult tasks with an amazing nonchalance. That would be our chief quarrel with their acting, only they could be made a little more human, if occasionally they might register a little fear, then we might almost believe in them. - R. W. Dana & J. M. **N Y Herald Tribune** p16 N 1 '38

**Actually, it is nothing more than the story of a modern Robin Hood.**... In the end, you only lose 10 cents. -Y.

- **N Y Times** p27 N 1 '38

**Trade Paper Reviews**

*A suave crook drama out of the British studios that should adequately round out a double bill.** It misses the mark of satisfactory entertainment because of the slow pace. It is an unimaginative directorial effort lacking both tension and suspense. - **Boxoffice** p31 N 19 '38

**There is considerable action throughout the picture as Tom Walls carries out some exceptionally complicated robberies, with seemingly impossible ease.**

- **Films** Curb p5 D 10 '38

**This one is done in the style of the old tent-going melodramas of our grandfather's days. ... A gang of crooks operates very much on the style of the old-fashioned gangsters but are not nearly so smooth and convincing. In fact, they are more like some schoolboy's impression of how the real gangsters would act. It is all very amusing when it is supposed to impress the audience as thrilling and suspenseful.**

- **Film Daily** p10 N 7 '38

**This carelessly-made, but fairly engaging crook melodrama is acceptable for bottom-shelf doubling, though not hefty enough for up-billing. Lack of name strength will hurt its draw, while press and word-of-mouth will likewise be tough, but at least its title should be a come-on for crime film addicts. From the number of dangling threads and unexplained circumstances, the plan With 100 Faces' might be the first (or 21st) of a series.**

- **Variety** p22 N 2 '38

**MARRIAGE FORBIDDEN.** Grand national-Criterion. 36min Jl 14 '38

**Cast:** Pedro de Cordoba, Douglas Walton.

**Esther Dale. Phyllis Barry**

**Director:** Phil Stone

**Screen writers:** Upton Sinclair, Joseph Hoffman.

Based on the French play, Damaged Goods, by Eugene Brieux. Filmed previously in 1914 under title, Damaged Goods. The present film under title, Marriage Forbidden was released in 1937 and has recently been booked again under title of Marriage Forbidden because of interest in the subject. A young man tainted with disease, in love with a girl, marries her against the advice of a physician and finds that near tragedy is averted when he undergoes medical treatment.

**SEE ALSO** issues of June 28 and September 27, 1937 under title Damaged Goods

**Audience Suitability Ratings**

- **A: good to fair; Y: mature. No.**
- **Christian Century** p1333 N 9 '38

**Trade Paper Reviews**

"Communities throughout the country should be thankful to exhibitors who play this type of picture. It's going to do more to make the namby pamby Blanco when the subject comes up. A few of the more intolerant may raise a hue and cry but the better taste wins the battle. We welcome it as a national purpose. The film is a well-presented tract."

- **Boxoffice** p31 Jl 30 '38

"A dignified and capably produced picture about the effects of the disease and a warning to avoid it. Magazines and newspapers of the country have been loudly satir on the subject. Why not the screen? But is it theatre stuff? That's the rub and it's the exhibitors' individual problem. Certainly, B & N film is for adults only. Not a bad, although obvious story. ... In the old days, such films as this were known as 'b coarse.' Generally, hawkers, selling books or pamphlets, canvassed the audience after a lecture on the disease. However, this film is of a different type of picture, not needing any such accoutrement to aid it. Once this kind of picture may have been considered as moral and sensational. Now, it's only sensational."

- **Variety** p12 Jl 20 '38

**MARS ATTACKS THE WORLD.** Universal 67/4-70min N 7 '38

**Cast:** Larry Crabbe, Jean Rogers, Charles King, Michael Shandon, Frank Shannon.

**Directors:** Ford Beebe, Robert Hill.

**Screen writers:** Ray Trampe, Norman S. Hall, Wyndham Gittens.

Based on the comic strip of the same title by Alex Raymond. After the show of interest in Mars caused by the recent Orson Welles broadcast, Universal got out its serial "Flash Gordon's Trip to Mars" and cut it to form the present feature-length film.

**Audience Suitability Ratings**

- **A stupid; Y & C: very doubtful value.**
- **Christian Century** p1155 N 30 '38
- **A. Y & C: commercial.**
- Parents' M p12 Ja '39

**Newspaper and Magazine Reviews**

*[It is] a mild sedative. Mars looms large in the title, but we must warn all confirmed sadists, all jilted souls who are gluttons for any kind of shock and other curious folk that the film is merely 'Flash Gordon' in action, or Larry (Bustie) Crabbe surrounded by a lot of interesting photography. ... Since one can't very well go on location to spy on the planets in sections, perhaps a vicarious thrill may be had at the Rialto. We will still exclude 'Flash Gordon' from our daily reading."

- **N Y Daily News** p31 N 7 '38

**It's terrible, folks! Your correspondent has just dropped by his office long enough to shout this warning, and then he's heading for the tall timber. ... Of course, the title should have been reversed, but let's not quibble at this dark moment. But maybe your correspondent is inclined to be slightly skittish, for the rest of the patrons at the Rialto seemed strangely apathetic to this terrible thing. They went as expected. And one was even heard to remark that he had seen it all before, over an extended period of time, as an episode in a Carl Laemmle stunt."

- **N Y Times** p26 N 8 '38

**Time** p43 N 14 '38

**Trade Paper Reviews**

"This is 'Flash Gordon' stepped up from a serial to a feature, which is done very well. At the same time, very real, very suspenseful, and very picture. The action is so well told that you'll be able to understand it perfectly."

- **Variety** p12 Jl 20 '38

- **N Y Daily News** p31 N 7 '38

**MOTION PICTURE REVIEW DIGEST** 53
MARS ATTACKS THE WORLD—Cont. production values, [it] is decidedly uneven and, on the whole, one [that] would not recommend.

+ Boxoffice p33 N 12 '38

"It should be booked quickly in order that exhibitors may jump on the full buzz of the Welles hoax, and it is good enough entertainment for anybody's theatre."

Film Daily p6 N 12 '38

"Timely thriller based on adventures on Mars adapted from the 'Flash Gordon' serial... Cutting to the necessary length has caused one or two artificial effects in the action that are not very clearly defined. Outside of that, the tightening up has produced a very fast-moving thriller that should go strong with the neighborhoods and smaller houses where action is the thing."

+ Film Daily p5 N 9 '38

"An effort in cash to run on front-page publicity received after Orson Welles' radio broadcast of 'War of the Worlds,' Universal rushed through a feature compilation of highlights from its serial story. ... As such, and considering the speed with which the job of editing some 40 or more serial reels had to be done to make 'Mars Attacks the World,' this feature is fairly satisfying for the purpose intended. However, there are several breaks in continuity, a few long shots and generally that serial technique which no amount of cutting could overcome."

+ Variety p18 N 9 '38

MEET THE MAYOR. Times 50-63min S 15 '38

Cast: Frank Fay, Ruth Hall, Hale Hamilton, George Meeker, Berton Churchill, Eddie Nugent

Director: Ralph Ceder
Music: Edward Ward
Original story by Frank Fay
Screen writers: Walter DeLeon, Charles Belden

Frank Fay portrays a small town elevator operator, not too bright, who manages with the aid of a friend to uncover a shady mayorcy candidate. Filmcast last year and released on above date.

Trade Paper Review

"Honest comedy drama which should make acceptable filler as the lower half of a dual bill.... The yarn hasn't much dramatic force and production is ineptly handled."

+ Boxoffice p32 O 15 '38

"It is definitely in the program class, but it should meet with a fair reception in neighborhood houses and out of town theaters."

+ Film Daily p7 O 17 '38

"With plenty of known names to support the Fay performance, this might go as a lower dueller, save in those spots where the memory of Fay might give an extra boost. Production values, including those of photography and sound, are not too high."

+ Phi Exhibitor p122 J1 15 '38

"Meet the Mayor" is like meeting Frank Fay all over again. His radio and vaudeville material, or the better bits, bob up all through the story. For more attention been given to story development, direction, dialog and acting, film would have stacked up better. As it stands, the picture is virtually a 50-minute monolog for Frank Fay which, even his most ardent collaborators can worship, is overboard for punching across most of the most awkward scenes or comedy. For the lesser duels."

+ Variety p15 O 12 '38

MEN OF IRELAND. Hoffberg-Irish national 60-64min S 29 '38

Cast: Cecil Ford, Eileen Cunam, Brian O'Sullivan, Gabriel Fallon

Director: John Duffy
Screen writer: John Duffy

Filmed in Ireland. This tells a simple story of the lives and customs of fishermen in a small fishing community off the west coast of Ireland called Blasket Island. A medical student on vacation comes to the island and breaks up a romance when he falls in love with his best friend's sweet heart.

Audience Suitability Ratings
"A, Y & C: good."

+ Parents' M p62 D '38

Newspaper and Magazine Reviews

[It] makes a better travestie than a photoplay. Even so, the photography, as well as the story, is uninspired, the sound recording poor, the script or English and Gaelic dialogue for the most part unintelligible, and the pacing dreadfully slow. There are some fine old Irish songs sung beautifully, unusually recorded, but certainly of nostalgic appeal to those from that island."

+ Cue p9 O 5 '38

"Men of Ireland" would be more interesting as a travestie than as a screen drama. ... The photography and direction, considering the difficulties encountered in the filming of the photoplay are good."

E. C. N Y Herald Tribune p14 S 30 '38

"This new film is as whomosily Irish as the shamrock itself and, despite its technical and somewhat unattractive photography, is the personal memories in those of its audience who come from this old country. For the rich brogue of [the cast] includes the sentimental beauty of certain scenes, including a glimpse of historic Phoenix Park, tends to blend for a conspicuously poor script and the stagy performances of the principal players. Our chief regret is that the author, who slighted the story of the islander's everyday life to point up a tedious romance."

T. M. P.

+ N Y Times p21 S 30 '38

Trade Paper Reviews

"In no way does this Irish production succeed in transferring to the screen the force of the elemental struggle faced by the simple and picturesque people of Blasket Islands. Nevertheless the film is considerably for Irish audiences to absorb and relish. Judging from professional standards, the production is awkward and inexpert. There is an unconvincing story."

+ Boxoffice p34a O 15 '38

[It] has an unusual charm and wholesome simplicity. For the Irish neighborhoods it can't miss, but it also should prove a very good attraction for the neighborhood houses catering to the Irish community."

+ Film Daily p6 O 5 '38

"In attempting another 'Man of Aran,' producers of 'MEN OF IRELAND' selected a good, high sounding title that might mislead a certain extent of attracting business. Contains none of the excellent poetic quality of the book or even the title of 'Aran' as a sure-seater entry. Only a rabid nationalist Irishman, a student of ethnology or a travelogue buff could sit through this very tedious importation. Instead of really going into the thing, producers dabbled, confusing most of the film to the shoreline and a muddled romance."

Variety p56 O 5 '38

MEN WITH WINGS. Paramount 102-105min O 38 (special)

Cast: Fred MacMurray, Ray Milland, Louise Campbell, Andy Devine, Lynne Overman, John Hall, William Abel

Director: William A. Wellman

Screen writers: Robert Carson, Tommy Scott

Filmed in Technicolor. Starting with the pioneering exploits of the Wright Brothers at Kitty Hawk, North Carolina, in 1903 and continuing the history of aviation to the recent flight of Howard Hughes, this is a cavalcade of the romance of aviation. A secondary plot is thrown into this story for a daring aviator, Orin, a dAREDEVIL flier, and the other a practical aviation technician who works on a drawing board, both aid in typifying the qualities of aviation.
A guide to the discussion and appreciation of Men With Wings, published by Thomas L. Doyle, is obtainable from Educational and Recreational Guides, Inc., 1501 Broadway, Room 1415, New York City, at fifteen cents per copy.

**Audience Suitability Ratings**

"A: notable; Y: very good; C: exciting; . . ."

DAR + + Fox W Coast Bul O 22 '38

"Men With Wings" falls somewhat short of having aesthetic reality but it is a fine, dramatic story. . . . The color is more natural than any to date and adds greatly to the effect of the whole. . . . There is an interesting family but the death of the aviation inventor is realistically sad for young children. Adolescents, 12-15: secondary—12 depends on individual." Women's Univ Club, Los Angeles

Fox W Coast Bul O 29 '38

"Thrilling and educational. . . . Family." Am Legion Auxiliary

"Rather unsatisfactory story material but skillfully directed and technically good. Family." Calif Cong of Par & Teachers

"A prolonge remarkable for its beautiful blending of tenderness and humor, in startling contrast to the horror and destruction by such a cruel and senseless death. . . . It is one of the outstanding features of this superb production. . . . A most successful use of Technicolor adds a unique beauty to an exceptional film which suffers from too great length. Adults and young people." E Coast Film Critics Committee

"An absorbingly interesting picture, high in ethical and social values. Family." Gen Fed of Women's Clubs (W Coast)

"An interesting and suspenseful picture. Despite interesting aspects of flying, the final fadeout of the latest bomber Visualizes the horrifying and destructive effects of such creatures. . . . It is one of the outstanding features of this superb production. . . . With a large degree he has succeeded, but the very scope of his theme has promised an episodic narrativization to which he is certain to leave one with a feeling of disappointment. . . . 'Men With Wings' is so good that it is a pity it could not have had more dramatic unity." Howard Barnes

N Y Herald Tribune p19 O 27 '38

"William Wellman's 'Men With Wings' is an unmistakably sincere attempt to dramatize the history of aviation. . . . As a practical birdman he has courted authenticity; as a camera-wise director, with Technicolor at his disposal, he has created some stunning aerial shots; but, as a dramatic magnificence, he has failed to create these several excellences into an effective unity. With all credit for its virtues, the film lacks heart and soul. For the month. . . . The atmosphere of aviation remains to be written for the screen." F. S. Nugent

N Y Times p27 O 27 '38

"It is at its best in its earlier stages, where it has a force that is later diffused in commonplace scenes of air warfare and familiar plot stuff." New Yorker p75 O 29 '38

"Perhaps because it promised so much, the film is disappointing. The fault is chiefly that of an insufficient personality. What 'Men With Wings' lacks in human drama is offset by thrills enough to satiate the most avid aviation enthusiast."

+ + Newsweek p25 O 31 '38

"A study in satiety. These days, of all days, it would seem to be an impossible task to bring the history of aviation to a standstill. But the persons involved in the production of this grandiose dedication have so insistently skirted important happenings, and have so aggravatingly focussed on petty domestic problems, that they have made an impossible task even worse. Indeed. The first half-hour of the film, during which time our protagonists are young and exuberant and unfettered by nobility, gives promise of impressive things to come. But once these characters reach the age of Macready's Captain Miller, and a third-rate character, subject, and chronology come to a dead stop. Grounded."

+ + Saturday P 32 N 19 '38

"Starting with the Wright Brothers' first, incredible. 55-second hop, 'Men with Wings' proceeds, with great pictorial beauty and praise-worthy attention to detail, through the whole amazing chronicle of aviation. For its intention and for its photographic content the picture may well be given the same standard, it would rank as one of the best pictures ever made. Unfortunately, they are so few, and not such a proof that the cinema, less complete as an art than aeronautics as a science, has not in its parallel career reached the point of being able
MEN WITH WINGS—Continued

TO present facts as facts instead of sugar-coating them with fiction.

— Time p41 N 7 '38

Trade Paper Reviews

"Zooming to a new high for airplane epic, this picture takes off on a big scale, is lavishly produced, and has the makings of a real blockbuster, a genuine sensation across the screen. It is a feat of aviation, a superlative achievement, a rousing epic. The camera work is magnificent. The story is one of adventure, romance and suspense. The acting is splendid. The picture is a masterpiece of direction and production. The photography is excellent. The score is fine. The picture is a success."

— Boxoffice p27 O 29 '38

"It seems to be a superspecial which adequately can describe this picture. It is, unquestionably, the finest thing that the motion picture industry has done for aviation so far. It is the Men With Wings stands for that is important. It is a tremendous document and the motion picture industry is proud as well as Paramount, can and should be proud of it."

— Film Curb p8 O 29 '38

"The thrilling saga of aviation is presented brilliantly. Truly a cavalcade of aviation, the film should appeal strongly to every type of audience. Dramatic and powerful, there is also a warmly human story that brings laughs and tears, as well as thrills and suspense."

— Film Daily p7 O 24 '38

Reviewed by J. M. Jerauld

Motion Pic Daily p5 O 21 '38

"Designed on a lavish scale by the skilled air picture men, William Wellman, and polished off beautifully in Technicolor, it will Triumph through rain, sleet or snow for any aspect a test. Given the gun on exploitation and advertising, Wellman's aerial colossus should search out the box office beacon lights for handson profits. It may not match 'Test Pilot,' which it parallels in a somewhat similar character, but it won't be far behind that epic of the air turned out by Metro."

— Variety p13 O 26 '38

"As an aerial cavalcade it is impressive because of its scope, its make of historic continuity in man's conquest of the third element, its sober dramatic treatement, its magnificent in- vestment. The men who calibrated it are as near its necessarily episodic nature, the personal drama falls somewhat short of the spectacular quality, although vigorously directed and ably enacted. Production is lavish and unstinted and makes of Paramount's formidable and ambitious undertaking a highly creditable pace-maker in the new cycle of air pictures."

— Variety (Hollywood) p3 O 20 '38

MILE-A-MINUTE LOVE. See Crime afloat

MR. DOODLE KICKS OFF. RKO 75min

O 7 '38

Cost: Joe Penner, June Travis, Richard Lane, Ben Alexander

Director: Leslie Goodwins

Music: Hal Raynor

Music director: Roy Webb

Original story: Mark Kelly

Screen writer: Bert Granet

Another in the football cycle in which Penner, leader of a college swing band, refuses to play football. His father promises to donate a large sum of the university if he will make a football star of Penner. With the help of the coach, the president of the college, Penner becomes a star.

Audience Suitability Ratings

"A: stupid; Y: depends on taste; C: perhaps."

+ Christian Century p550 N 2 '38

"Great, easiest, overdone, averm..., technical values. Adults: matter of taste; family: fair; children: yes."

Calif Cong of Par & Teachers

"There are many amusing 'gags' in the film, but the production as a whole lacks originality. Family."

Calif Fed of Business & Professional Women's Clubs

"Children will be entertained. Family."

DAR

"The picture is well made, fast-moving, apparently cast and capably directed. Laughter-provoking if you enjoy the type. Family."

Gen Fed of Women's Clubs (W Coast)

"This picture will amuse Penner fans, for others it will prove a matter of taste. Good cast and direction, but a silly, banal story. Family. Nat Council of Jewish Women"

"In addition, which is a matter of taste for family audiences. Nat Soc of New England Women"

Will probably please the admirers of Joe Penner. The ethical values are below par, as it strains the taking of money to further a boy's career. Without a better at a waste of time."

S Calif Council of Fed Church Women

+ Fox W Coast Bul S 24 '38

"There are those who think a full length picture is devoted to Joe Penner; certainly there is enough Penner in this one to satisfy his most ebullient fans. It is all broad farce, and while Joe Penner-like Penner fans will enjoy it without a doubt. Adolescents, 12-16; matter of taste; children, 8-12: would probably enjoy it."

Motion Pic R p5 O '38

"General patronage."

Nat Legion of Decency S 29 '38

"A; matter of taste; Y & C: trivial but harm- less."

Parents' M p62 D '38

Newspaper and Magazine Reviews

"Adults and young people."

Christian Science Monitor p15 O 22 '38

"Even those who think Joe Penner's clowning is amusing are likely to find Mr. Doodle Kicks Off not to their taste. The picture is a routine rewrite of all antic pigskin photoplays; the direction is random and the performing is the sort that causes the actors to look as if they tried. Neither football nor the screen is likely to increase in popular favor, I think, through the presentation of this B minus offering."

Howard Barnes

— Y Herald Tribune p17 S 28 '38

"Apparently the screen wishing to waste very much originality in the making of Mr. Doodle Kicks Off. The title has a memorable antece- dents. The story is of such a nature; before the hills, and even Joe Penner, the screw- loose comic, whose picture it is (if he wants it), steals without shame from himself—which is highly unprofitable robbery."

Rosley Crowther

— N Y Times p29 S 28 '38

Trade Paper Reviews

"Here is a production which will allow each member of the family to relax and enjoy himself. Joe Penner, this time, is backed by a story complete with comic situations and a solid cast."n

Boxoffice p35 S 17 '38

"Probably the goofiest of the college football screen cycle, but unquestionably a hool. And as this one was made for laugh purposes only, it must be chalking up as a serious success. Joe Penner turns all the rules of football upside down and inside out, but he certainly has you laughing every time he pulls a boner, and that's all he does when he is on the gridiron."

— Film Daily p6 S 29 '38

Reviewed by Gus McCarthy

— Motion Pic Daily p15 S 23 '38

"This cinematic farce has two things in its favor, timeliness of football season and the Joe Penner character. There is otherwise nothing familiar Penner item, with his antics a little shopworn, sprinkled with giggle smart cracks. Cast is filled in and does well with individual assignments, but just can't escape the showburl of its all. If 'Doodle' collects any body, it can thank the two reasons already mentioned."

— Variety p21 O 5 '38

"When 'Mr. Doodle Kicks Off' gets away to a slow start, it picks up momentum as it nears the end of the opening reel and plunges into the main part. At a speed of 47, once the pace is set, it is continued through to the end with the laugh-provoking situations popping in an unbroken choice. With further trimming in its initial footage, RKO's contribution to the annual pigskin cycle will be hailed as Joe Penner's finest screen vehicle."

+ Variety (Hollywood) p3 S 10 '38
MR. MOTO TAKES A VACATION. 20th century-Fox 65min
Director: Norman Foster
Music director: Samuel Kaylin
Screen writers: Philip MacDonald. Norman Foster.
Latest of the series is about the theft of a jeweled crown once belonging to the Queen of Sheba. On vacation Mr. Moto is called into the case and apprehends the jewel thief.

Newspaper and Magazine Reviews

"An unusually potent concoction of fictional and filmic devices, stirred vigorously by Director Norman Foster, results in a mystery tale of often quite terrific suspense and dramatic force in 'Mr. Moto Takes a Vacation.' Port Harlen + Hollywood Spec p11 O 15 '38

Trade Paper Reviews

"Well up to par is this thrill-a-minute chapter in the career of that wily Japanese detective, the astute Mr. Moto, whose latest crook-foll'ing activities should win a legion of new friends for the series."

Boxoffice p31 N 19 '38
Reviewed by Roscoe Williams

Motion Picct Daily p6 N 18 '38
"Enmeshed in unconvincing mystery melodramas, latest of Moto series is a very weak effort, but will probably slip through in those houses that have developed a following for Moto adventures. Strictly a lower dual attraction, 'Mr. Moto Takes a Vacation' is full of incongruities in both story development and direction. Movement is unsteady, with fast-paced sequences too infrequent, and general unfolding druggy and confusing."

+ Variety p15 N 16 '38

"Story and directorial weaknesses block the rise of this one to the standard established by its predecessors in the Moto series. While deftly pruned to eliminate some of the drag, picture will rank the top spot only in those situations where the fans are sufficiently loyal to install the Oriental sleuth can do no wrong."

+ Variety (Hollywood) p3 N 11 '38

MR. WONG, DETECTIVE. Monogram 67min S 28 '38
Cast: Boris Karloff. Grant Withers. Maxine Jennings. Evelyn Brent. George Lloyd
Director: William Witney
Music director: Abe Meyers
Screen writer: Houston Branch
Based on the James Lee Wong stories in Collier's Magazine written by Hugh Wiley. First of a series of four films starring Boris Karloff, Karloff portrays a modest Chinese detective who solves the mysterious murder of three men—partners engaged in the manufacture of poison gas.

Audience Suitability Ratings

"A: rather good; Y: good; C: good of kind."
+ Christian Century p146 N 23 '38

"The devices by which suspicion is directed first at one and then another character are plausible and ingenious and the identity of the real culprit is cleverly concealed. However, several absurdities mar the effect. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul O 22 '38

"A & Y: fair; C: no."
+ Parents' M p52 D '38

Newspaper and Magazine Reviews

"Adults and mature young people."

Science Monitor p15 O 15 '38

"A good bit of fancy is encompassed in 'Mr. Wong, Detective.' . The yarn holds the interest and moments of considerable dramatic intensity. Viewed as a vehicle for Karloff, however, the present story has this shortcoming—the Chinese detective has not sufficient character traits to make him indivisible."

+ Hollywood Spec p11 O 15 '38

"The film—of mysterious murder and poison gas—is tight and compact." Beverly Hills Daily News 2p2 O 29 '38

Reviewed by B. R. Crisler

N Y Times p14 N 21 '38

"Mr. Karloff turns up as a noble character in 'Mr. Wong, Detective.' I suspect virtue, civic and official, sits heavy upon him, for the film keeps its mystery, and for the moment the most pronounced will find a thrill in it." John Mosher

+ New Yorker p90 N 26 '38

"First in a series of mystery-melodramas that will feature Boris Karloff as the Oriental mainstay of an otherwise befuddled San Francisco detective. Recommended cautiously to Karloff fans."

+ Newsweek p29 N 7 '38

"The hero can be distinguished from other Oriental sleuths now functioning in cinema by the facts that he: 1) sometimes admits being puzzled, and 2) is played by Boris Karloff with reconditioned eyebrows."

Time p26 O 24 '38

Trade Paper Reviews

"The initial in a projected four-picture series, a first-rate murder-film of the sort which will rank high among Monogram's product for the season and which stacks up well with the program offerings from any studio."

Boxoffice p25 O 8 '38

"This picture is as much of a natural as any five-and-two that ever rolled across a dime house, and brings to the screen the country's leading exponent of horror, Boris Karloff, in a truly amusing and interesting role, different from any modern run-of-the-mill detective charac- ter, and bearing no resemblance whatever to the accepted Orientalism of such noted sleuths as Charlie Chan, Mr. Moto."

+ Film Curb p8 O 15 '38

Reviewed by Roscoe Williams

Motion Picct Daily p6 O 3 '38

"Producers of 'Mr. Wong, Detective' intend making a sleuth out of Karloff and continuing him in a group of features concerning his Sherlockian activities. But a better job will have to be done than on this initial attempt if the series lives up to its potentialities. First picture suffers from directorial and writing troubles, plus a combination of cageless acting and haphazard casting. Despite these handicaps, Karloff shows he is suited for this new type role and doesn't need a grotesque makeup to represent the country. On this initial attempt at that more care was not used in handling intrigue elements. However, it'll do for double features, and I suppose the public will buy."

+ Variety p14 N 23 '38

"[It's] a class production that should go far in helping Monogram's new season product. With the Boris Karloff name, and a Chinese murder mystery for plot, picture offers excellent opportunities for exploitation angles that help fill theatre seats. Fault might be found by some with picture's apparent slowness, but Director William Nigh and Karloff can be thanked for maintaining the Chinese character with true Oriental deliberateness of movement."

+ Variety (Hollywood) p3 S 27 '38

MOTHER AND SONS. Amkino-Mosfilm 81min S 14 '38
Director: V. Pudovkin
Music: Y. A. Shaporin
Screen writer: Natan Karkhi

Russian dialogue with English subtitles. A Soviet propaganda film which is an account of a non-stop aviation flight around the world, based in part on the attempts of Soviet airmen to fly to this country by way of the North Pole.

Audience Suitability Ratings

"A: fair of kind; Y: doubtful interest; C: no."
+ Christian Century p1215 S 5 '38
MOTION PICTURE REVIEW DIGEST

MOTHER AND SONS—Continued

Newspaper and Magazine Reviews

"The exploits of Soviet aviation have been triumphantly and appropriately celebrated in 'Mother and Sons.' Although it was made by V. Pudovkin, the noted director of 'The End of Peterburg,' 'Storm Over Asia' and other class struggle epics, the new offering has little straight revolutionary import. It is topically a little better and documentary in treatment. . . There are passages of striking pictures and an undercurrent of emotional intensity, but it is my guess that it is a motion picture better suited for the home market than for export." Howard Barnes + — N Y Herald Tribune p 17 '38

"Pudovkin, unhappily, is serving two masters. Drama is one; the Soviet is the other, and the greater. Nothing shows up a good aviation picture more than interchangeable shots of plane tests, farewell speeches, small talk in the control cabin. . . . There are jarring inconsistencies and production weaknesses, and there is, moreover, a deal of bother over hurricanes, electrical bombardments, broken arms and such, which lead invariably only to smashing anti-climaxes."

— N Y Times p 25 '38

"The story is excellently acted but only occasionally dramatically effective."

— Newsweek p 28 '38

Time p 56 S 26 '38

Trade Paper Reviews

"It is just as well this type of film is limited to a small number of theatres in this country. For certainly all the elements of propaganda for Russia and the aerial forces are apparent."

Boxoffice p 38a O 15 '38

"Overshadowing the picture itself is the performance of technical skill in this field. The picture itself is good, not as propagandistic as usual, with an interesting story ably directed by Ettlinger."

+ Film Daily p 8 S 2 38

"Propagandistic as all Russian films are, this one turns the most about numerous things, but in particular about what the Soviet is doing in the air. As entertainment, it is only for those who think in terms of U.S.S.R. supremacy, the Five-Year Plan and the bad odor of capitalism. . . . A slow and generally tiresome series of events is pictured."

— Variety p 25 S 21 '38

MY LUCKY STAR 20th-century-Fox 90min S 2 38

Cast: Sonja Henie, Richard Greene, Joan Davis, Cesar Romero, Buddy Ebsen, Andy Devine, George Barrie, Louise Hovick, Billy Gilbert, Patricia Wilder, Paul Hurst

Director: Del Ruth
Music and lyrics: Mack Gordon, Harry Revel
Music director: Louis Silvers

Original story: Karl Tunberg, Don Ettlinger
Screen writers: Harry Tugend, Jack Yellen

This is an ice skating film with a college background. Sonja Henie is a model in a Fifth Avenue shop which is sent by her shop to popularize sports clothes in college. While at school, Sonja falls in love with Richard Greene and is expelled because of an involvement in the marriage of a show girl Louise Hovick and the son of Miss Henie's employer, Cesar Romero.

SEE ALSO issue of September 26

Audience Suitability Ratings

"Another picture to display the fine skating ability of the character, Sonja Henie. It is followed by the brilliance of the ice dance routines. Family. Amb Legion Auxiliary

"Good. music and photographic effects give it entertainment value. Adults." Calif Cong of Par & Teachers

"Lively, artistically-presented comedy. Family. Calif Fed of Business & Professional Women's Clubs

"Good. The exquisite art of Sonja Henie deserves better story material than this weak vehicle which starts with a drunken marriage, centers on a girl college court ship and carries throughout a cheap gag. Adults." DAR

"Delightfully stimulating and highly entertaining--is the production featuring the talents of Sonja Henie. Family." Gen Fed of Women's Clubs (W Coast)


"An enjoyable picture with a light, clean plot to advantage. Good entertainment. Family." Calif Council of Fed Church Women

"The story, built to display Sonja Henie's exquisite talent, has some unpleasant features. Far from amusing are the opening scenes. . . With the exception of the opening reel we may enthuse properly over the picture with its lovely skating scenes, catchy songs, and the beautiful, novel, vivid color of Alice in Wonderland's ice ballet, which has never been equalled. As a whole the picture is good family entertainment. Adolescents, 15-21 children, S-12."

— Motion Pict R p 7 '38

"A, Y & C: good." + Parents' M p 52 N '38

Newspaper and Magazine Reviews

"Not so strong in other departments as her previous films, Sonja Henie's latest still has Miss Henie and her skates. This combination presides over the most original ice ballet she has recorded on the film—Alice in Wonderland. . . . It is amusing but entertaining. Family."

+ — Christian Science Monitor p 15 S 17 '38

"We can't see why Sonja Henie's script-writers can't think of something better than varieties, indeed. Alice in Wonderland is an ice ballet which she skates sensationally does not, in our opinion, put her forever beyond the reaches of a good story. . . . Don't skaters ever have anything interesting happen to them? Not here."

+ — Stage p 50 O '38

"It permits Miss Henie to model a collection of cold-weather creations which female cinemaddicts are likely to find even more eye-worthy than the tricks Miss Henie executes while wearing them. Best of the latter is an 'Alice in Wonderland' ballet on ice. As further advancement of her skating repertoire, speculation is that Miss Henie is the first to change the skating comedy. 'My Lucky Star' has exterior shots of unusual charm, four new Gordon & Revel songs, and an energetic young cast."

+ — Time p 20 S 19 '38

MYSTERIOUS MR. MOTO. 20th-century-Fox 62-65min O 21 '38

Cast: Peter Lorre, Mary Maguire, Henry Wilcoxon, Erik Rhodes, Harold Huber. Forrester Harvey

Director: Norman Foster
Music director: Samuel Kaylin
Screen writers: Philip MacDonald, Norma Paul

Another in the Mr. Moto series based on the character created by John P. Marquand. This time Mr. Moto goes to London to track down a band of assassins.

SEE ALSO issues of June 27 and September 26

Audience Suitability Ratings

"A: hardly; Y & C: no." + — Christian Century p1478 N 30 '38

"Family." Wkly Guide O 1 '38

Newspaper and Magazine Reviews

"Adults and mature young people." Christian Science Monitor p 15 O 15 '38

"In the long run Mr. Moto's adventures are of the same breed as soft folklore in a reviewer: what is to be gained, after all, from
swimming against a trend apparently as well established as a sliced tongue without a Pulse! Therefore we herewith formally and for all time accept the phenomenon of Mr. Moto, together with his invariably effective support. B. R. Crailer

N Y Times p16 S 19 '38

Time p3D O 10 '38

Trade Paper Reviews

"One of the best of this popular series. Peter Lorre as the Japanese sleuth, Mr. Moto, is the center of activity in a clever plot that keeps the suspense humming all the way and is considerably superior to the previous series. The London backgrounds are very well done, and the characterizations of that city are exceptionally fine and true to life."

+ Film Daily p6 S 26 '38

"Fascinating escapes and detecting prowess that is equally as fantastic again figure in the heroics of Mr. Moto which 20th and Peter Lorre have built into box office importance. The latest in the well-selling series, 'Mysterious Mr. Moto,' follows a familiar and quack pattern but gets by as entertainment through the interest satisfactorily."

+ Variety p15 S 21 '38

MYSTERIOUS RIDER. Paramount-Sherman

74min O 21 '38

Cast: Douglas Dumbrille, Sidney Toler, Russell Hayden, Stanley Andrews. Weldon Heyburn, Charlotte Fields

Director: Lesley Selander

Music director: Boris Morros

Screen writer: Maurice Geraghty

Based on the novel of the same title by Zane Grey. A western melodrama in which Douglas Dumbrille, a bandit, decides to see his old ranch which he left twenty years before. He finds his daughter, cleaves up a troublesome situation and then rides off without letting his daughter know his identity.

Audience Suitability Ratings

"Adults & family: fair; children: doubtful." Calif Cong of Par & Teachers

"Devotees of Westerns will welcome this because of the go good acting and beauty of the locale. Family." Calif Fed of Business & Professional Women's Clubs

"Good. Good comedy enlivens this better-than-usual Western. Good ethics. Family."

DAER

"Direction swift, cast good, comedy amusing, Family." Gen Fed of Women's Clubs (W Coast)

"Surprisingly good tale of the old West. Family." Nat Council of Jewish Women

"A tiresome film due to sluggish direction and wooden acting. Family not exciting for young children." Nat Soc of New England Women

"To those who enjoy Westerns this picture will prove interesting as there is more to the plot than is usual. Mature." S Calif Council of Fed Church Women

+ Fox W Coast Bul S 21 '38

"Beautiful camera views of fine western country, a pleasing musical score, and a good characterization by Douglas Dumbrille are the best points of the film. Gun battles are prolonged and the fist fights between the hero and villains are commonplace. 12-16: above average Western; children 8-12: too much killing." Variety Pict R p6 O '38

"General patronage." Nat Legion of Decency S 29 '38

"A. Y P C: good Western." DAP

+ Parents' M p6 D '38

"Directed with a restraint and sense of how real people act that gives it interesting individuality.

+ Wkly Guide S 24 '38

Trade Paper Reviews

"Harry Sherman, who ranks with the best as a producer of oats operas, might have titled this 'A Western Star Is Born.' In the title role of the Zane Grey adaptation Douglass Dumbrille, Sidney Toler has established a more standardly good character actor, is cast and comes through with a riding, shootin' performance which should establish him as one of the more popular horse heroes."

+ Boxoffice p35 S 21 '38

"'Harry Sherman has another winner in Zane Grey's drama of the West. It comes to the screen as one of the better of the high grade Westerns. Besides being a well told tale, it has all the ingredients of action, fighting, hard riding, poses, gun battles, and the like."

Reviewed by Gus McCarthy

+ Motion Pict Daily p7 S 23 '38

"It is one of the better Westerns this year. It'll have to live up to the high rating in the cheaper-priced houses. Compact, even with its longer than usual running time for this type of offering, it has interest, suspense and excitement, especially for the youngsters. Sidney Toler and Dumbrille, both experienced trouper, close up 'Mysteries to Castle Bonita' with the point of making it acceptable as a novelty half of a B house dual where Westerns come seldom."

+ Variety p15 N 10 '38

"This newest of the current crop of western features will be able to hold up its end satisfactorily. It is certainly better than the quack action fans. Well turned out, 'The Mysterious Rider' should show a neat return on its investment."

+ Variety (Hollywood) p3 S 17 '38

NANCY DREW, DETECTIVE. Warner

60min N 19 '38

Cast: Bonita Granville, John Litel. James Stoddart, Frankie Thomas

Director: William Clemens

Screen writer: Kenneth Gamet

Mystery melodrama. Based on the series of Nancy Drew novels by Carolyn Keene. First in a new series to feature Bonita Granville and Frankie Thomas. Bonita Granville is an amateur detective during time she can spare from school. She is disinterested with progress made by the police in a kidnapping case, and together with the boy next door, unravels the crime.

Audience Suitability Ratings

"The two amateur sleuths are an engaging pair, whose exploits are likely to be of absorbing interest to a teen-age audience. This is the first of a series that, continuing as it has begun, should furnish enjoyable entertainment for young people from ten to sixteen years of age." Variety

+ Fox W Coast Bul N 26 '38

"General patronage." Nat Legion of Decency N 24 '38

"It's the kind of a story that might easily be kittenish but it isn't. Not a bit of it. The film sticks to being a breezy detective yarn. Bonita Granville has now insinuated into an attractive sweet sixteener, as well as a fine young actress. You'll also like her boy friend, Frankie Thomas."

+ Scholastic p32 D 3 '38

"The story is entertaining, despite lack of conviction and work-out, and is likely to prove popular with younger audiences."

+ Wkly Guide N 12 '38

Trade Paper Reviews

"This is the first of a series built around the well-known 'Nancy Drew' stories, and it is likely to win the juvenile trade, especially the youngsters of high school age. Here we have a real American girl and a typical American boy, and they should go great guns with the younger generation everywhere in the land."

+ Film Daily p8 D 7 '38
NEXT TIME I MARRY. RKO 64min D 9 '38

Cast: Lucille Ball, James Ellison, Lee Bowman, Granville Bates, Mantan Moreland

Director: Garson Kanin

Original story: Thomas Williamson

Screen writers: John Twist, Helen Meinardi

Comedy. Portrays a cross-country trailer romance in which an heiress, Lucille Ball, and a WPA worker, after a great deal of complications, decide they are in love.

Newspaper and Magazine Reviews

"A well-conceived and unexpected element, including Lucille Ball and some rather desperately inspired direction by Garson Kanin, has turned Next Time I Marry into one of the best B comedies of the year—and it's a B year... No student of the motion picture in its more thoughtfully budgeted branches can afford to miss it. . . In search of an unqualified superlative, we can confidently say that "Next Time I Marry" is the best picture to open on a double bill this year.." R. C. Crisler

+ N Y Times p27 D 2 '38

Trade Paper Reviews

"The plot is not new, but it is handled in such a way that it got a nice quota of laughs in a secondary Broadway house." + Boxoffice p99 D 10 '38

"Deft director touches lift ordinary story to fine comedy class." + Film Daily p3 D 9 '38

NIGHT HAWK. Republic 63-65min O 3 '38

Cast: Robert Livingston, June Travis, Robert Armstrong, Ben Welden

Director: Sidney Salkow

Music: Walter Kent, Manny Kurtz, Al Sherman

Music director: Cy Feuer

Screen writer: Earl Felton

A reporter seeks evidence against a racketeer who is implicated in the murder of a customs officer. The reporter gathers the evidence, aids a boy who needs an iron lung, and marries his publisher's daughter.

Audience Suitability Ratings

A: fair; Y: 1; C: no.

Christian Century p1333 N 9 '38

"General patronage." + Nat Legion of Decency O 13 '38

"A & Y: good; C: unsuitable." + Parent Magazine p63 D 9 '38

Newspaper and Magazine Reviews

"Whether he knows it or not, Director Sidney Salkow is a freshman in the Alfred Hitchcock School. This in itself is a compliment, for 'Hitch' is the outstanding director in the field of action mystery stories. . . But in one measure the picture merits a C grade—and that is suspense. Nothing in the plot is left to the onlooker's imagination. From the very start we are acquainted with the villain of all the ensuing dire deeds. This 'Hitch' would never have done." Robert Joseph

+ Hollywood Spec p15 O 1 '38

Trade Paper Reviews

"A fast moving newspaper yarn is combined with the run-of-the-mill racketeer to emerge as an action laden thriller sure to be favorably received by audiences of all ages. . . Sidney Salkow, making his directing debut, takes credit for turning out a well-knit, workmanlike entertainment unit." + Boxoffice p23 O 1 '38

"If you want a real gangster film with actors galore, here it is. It has all the necessary ingredients of a popular picture." + Film Curb p9 O 8 '38

"This is a fast action fare, which has some clever twists. Sidney Salkow has turned in a good job of direction. Robert Livingston gives a pleasing performance as a newspaper, while Robert Armstrong is excellent as a gangster chief." + Film Daily p6 S 26 '38

Reviewed by Gus McCarthy

+ Motion Pic Daily p4 S 26 '38

"Another Hollywood pipe-dream of a newspaper yarn, with a combination of the acrobat, Sherlock Holmes, philanthropist and naughty boy. . . There are a couple of exploiting stunts in the use of an iron lung and attempted steam-roasting of hero in the hold of a ship. Playback of both highly publicized news items makes them in for this second runner. . . Director rates a nod for being able to sustain seat-edge stuff and generally keep things moving until hackneyed exit." + Variety p2 O 5 '38

"Night Hawk" is a spirited melodrama with few dull moments. Picture can hold up its end of double features and in some houses could easily take top spot. . . Story, while not neces-

NISKAVUOREN NAISET. Suomi-Euro-

cpean News-Film 78min N 18 '38

Cast: Olga Tainio, Tino Palo, Irja Lautia, Lea Joutseno, Sirkka Sari

Director: Valentin Vaala

Music: Harry Bergstrom

Screen writers: Juhani Tervapa

Romantic comedy. This is the first Finnish talking picture to be shown in New York. It has English subtitles. Based on the novel of same title by Juhani Tervapa. Also known as Women of Niskavouri. It is the tale of a young man who follows the traditions of his people and marries a wealthy girl whom he does not love. When he meets a pretty young school teacher he falls in love with her and they are both condemned by the community.

Newspaper and Magazine Reviews

"If it may be taken as a sample of the output of the Suomi-Filmi concern of Helsinki, the management of the Helsinki Triangle Theatre probably will win the patronage of the thousands of emigrants from the 'Land of 10,000 Lakes' living in this city. For this simple story of country life not only is well done technically, but also is acted by excellent cast." H. T. S.

+ N Y Times p14 N 21 '38

Trade Paper Reviews

"The first Finnish talking picture to hit this country, this release will make a strong bid for favor with Finnish-speaking people. The story is a simple one, directly and the able cast projects it on the screen. The technical work is good." + Film Daily p6 D 1 '38

"A tale of Old World prejudices and myopias is given excellent cinematic treatment in 'Women of Niskavouri,' one of the finer films to come to America from Scandinavia. It's a stirring story. . . There are photographic snags in this film, but acting and direction are excel-

ORAGE. Tri-National 85min D 10 '38

Cast: Charles Boyer, Michele Morgan, Luisette G Kelton, Robert Manuel, Jean-Louis Barrault

Director: Marc Allegret

Music: Georges Auric

Screen writers: Marcel Achard, Jean Lustig

Trade Paper Reviews

"A fast moving newspaper yarn is combined with the run-of-the-mill racketeer to emerge as an action laden thriller sure to be favorably received by audiences of all ages. . . Sidney Salkow, making his directing debut, takes credit for turning out a well-knit, work-

+ Variety p13 N 30 '38

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Curb p9 O 8 '38

"This is a fast action fare, which has some clever twists. Sidney Salkow has turned in a good job of direction. Robert Livingston gives
LOYALTY TO HIS WIFE HE IS UNABLE TO DECIDE HIS OWN FATE, AND it is decided for him by his wife’s announcement that she is going to have a baby and by the young girl’s suicide. THE FILM IN ITSELF IS NOT AS STRONG AS THE WRITING, BUT IT IS A PLEASANTLY ENTERTAINING PICTURE.
OUTSIDE THE LAW—Continued

Trade Paper Reviews

"Far removed from the general run of action-packed Jack Holt melodramas, the boxoffice fate of this latest Larry Darmour production is dubious. Although the story, . . . has been provided with a wealth of characterization and humor, it contains none of the flat-swinger and suspense which Holt fans have come to expect."

Reviewed by Gus McCarthy
- Motion Pict Daily p8 O 25 '38

"This latest of the Jack Holt starrers under production banner of Larry Darmour measures up with the best, and will prove a natural for exhibitors. Built around a well-framed story, picture offers plenty in entertainment values."
- Variety (Hollywood) p3 O 21 '38

OVERLAND STAGE RAIDERS. Republic 55min S 20 '38

Original story: George Sherman
Original story: Bernard McConville. Edmond Kelso
Screen writer: Luci Ward

Another in the Three Mesquiteers Series in which the producer has a hold-up of a bus carrying a gold shipment, then buy an airline to carry gold for a mining company.

Trade Paper Reviews

"Fast-moving cowboy and bandit story will entertain the western fans."
- Film Daily p8 S 25 '38

Reviewed by C. S. Aaronson
- Motion Pict Daily p8 S 29 '38

"This series evolves with each new adventure. Starting out as typical cow country stories, Republic has seemingly upped the budget as successive chapters caught on. 'Raiders' is as modern as today, yet contains plenty of cross-country horse chases and six-shooter action. Should please juveniles and elders alike."
- Variety p31 S 28 '38

PAINTED DESERT. RKO 59min Ag 12 '38

Director: David Howard
Music: Ray Whitley. Oliver Drake
Music director: Robert Webb
Original story: Jack Cunningham
Screen writers: John Rathemill. Oliver Drake

Story deals with the difficulties that beset some of the pioneer ore miners of the South-west.

SEE ALSO issue of September 26

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Audience Suitability Ratings

"A. Y & C: good Western."
+ Parents' M p52 N '38

Newspaper and Magazine Reviews

"This underground variation of a familiar theme should please the regular patrons of the RKO, who like their screen spectacles and noise and action."
- N Y Herald Tribune p18 S 14 '38

"Painted Desert" the latest of the Jack Holt series. This is a good modern melodrama. A well-made picture."
- Film Daily p1 S 16 '38

"One of the better efforts as Westerns go but not strong enough to hold its own in solo, except maybe where they eat up sage epic. Pack plenty of action and suspense plus production and acting of tone not found often in the breed."
- Variety p31 S 21 '38

PALS OF THE SADDLE. Republic 55-60min Ag 28 '38

Director: George Sherman
Screen writers: Stanley Roberts. Betty Burbridge

Another in the Three Mesquiteers series. Bob Livingston is no longer in the cast, being replaced by John Wayne. The plot does not follow the routine western melodrama but is shadowed by the efforts of the stage workers with their threats abroad. The trio this time is assigned to round up a gang of munitions smugglers in the West.

Trade Paper Reviews

"Smartly paced and crackling with thrills, this is a good Western. Family."
- Coast Review Committee
+ Fox W Coast Bul O I '38

"General patronage."
- Nat Legion of Decency S 15 '38

"A. Y & C: very good Western."
+ Parents' M p42 Ja '38

Trade Paper Reviews

"The Three Mesquiteers have a new member. It is John Wayne, and he more than fills the shoes, or rather the saddle, of Bob Livingston. Ray Corrigan and Max Terhune round out the trio and their initial effort of the new season is certain to please and gain them new friends."
+ Boxoffice p38 S 17 '38

"In this latest of the Mesquiteers series, John Wayne makes his debut as the main character of the trio, Stony Brooke. There is considerably more than this one that is to be found in the average Western."
- Film Daily p1 S 15 '38

Reviewed by Ray Booth
+ Motion Pict Daily p10 S 14 '38

"John Wayne replaces Bob Livingston as Stony Brooke, leader of the trio, and stamps the film with realism in his performance. One result of the film, which does not affect the circus cowboy regime, should please the juvenile trade. Film will fit in wherever they like
PAPANIN'S DIARY. Amkino 53min O 14 '38

Director: M. Troyanovsky
Filmed in Russia with English subtitles. This is a sequel to another film which depicted the experiences of a group of Soviet fliers who were cast adrift on an ice floe and later rescued. Papanin, the leader of the expedition, is here shown arriving in Moscow and being greeted by Stalin.

Newspaper and Magazine Reviews
"Those four Soviet scientists who spent 274 days in the Arctic Ocean were stout fellows, but the real hero of the expedition, it now appears, and the true conqueror of the North Polar Regions was a certain Comrade Stalin. The comrades is modest about his achievement, however... Not since the father of the quintuplet has a screen character been so overshadowed as Mr. Papanin is in his own film."
— Variety p15 O 14 '38

Par on Our Nerve. 20th-century—Fox 65min Mr 3 '39
Cast: Lynn Bari, June Gale, Guinn Williams, Michael Whalen, Edward S. Brophy, John Miljan
Director: H. Bruce Humberstone
Music director: Samuel Kaylin
Original story: Hilda Stone, Betty Reinhardt
Screen writers: Robert Ellis, Ellen Logan
Third in the Big Town Girls series. Lynn Bari and June Gale, jobless and without money, accept a prize-fight managing job; when they act as agents in securing Guinn Williams, ex-waifer, for a society benefit.

Audience Suitability Ratings
"A family picture." Am Legion Auxiliary
"Fairly entertaining social farce with an old plot and little that is new in its leisurely development. Adults." Calif Cong of Par & Teachers
"Mediocre slapstick farce. Adults." Calif Fed of Business & Professional Women's Clubs
"Laugh-provoking in spots, in this ridiculous, slapstick comedy. The bit parts are well done, there are a few exciting scenes and the picture is farcical enough to be considered innocuous, but lacks entertainment. Adults." Gen Fed of Women's Clubs (W Coas
"Good direction and cast, but disappointing entertainment. Family—mature." Nat Council of Jewish Women
"Adults only." Nat Soc of New England Women
"Not high class entertainment. Adults." Calif Council of Jewish Women

PECK'S BAD BOY WITH THE CIRCUS. RKO-Principal 68min N 25 '38
Cast: Tommy Kelly, Ann Gillis, Edgar Kennedy, Benita Hume, Spanky MacFarland, Billy Gilbert
Director: Edward F. Cline
Original story: Al Martin, David Boehm, Robert Neville
Screen writer: Robert Neville
Based on the character created by G. W. Peck. Tommy Kelly waits all year for summers when he can play baseball & can win a 5-cent bet with the children in the circus. However, when he is informed that there will not be a 5-cent bet in the circus community for the whole week, he sets out to find the one who will pay him. In the end he does go to the circus and wins the money.

Audience Suitability Ratings
"Family. Juvenile. An engaging juvenile story."
— Wkly Guide D 3 '38

Review Digest
"A good child's show. Adults, though they may find the story rather light, should be entertained by the high spirit of the young people, as well as a circus performance which is presented on a comprehensive scale."
— Bert Harlen

TRADE PAPER REVIEWS
"Sol Lesser, who is rapidly winning a reputation as Hollywood's leading exponent of juvenile pictures, produced this amusing comedy featuring Tommy Kelly and Ann Gillis. The picture should be riotous entertainment for youngsters, and can be used as prime material for adult audiences."
— Variety p10 C 26 '38
"This production plays it up for the juvenile angle throughout. The story is pretty obvious and tenuous, and has been strung together with all the old routine tricks for building this type of production. The most entertaining part of the film is to be found in the sequences showing the professional circus acts. But taken as a juvenile feature, it certainly holds plenty of attraction for the youngsters."
— Variety p10 C 26 '38

TRADE PAPER REVIEWS
"Limited in appeal to the juvenile trade, and rather a general story and production setup, the film will have little or no exploitation of title and appearance of Tommy Kelly (last seen in 'Black Legion') and Liner. Direction fails to secure laugh reactions in several instances where they could have been rather humorous, and general flow of picture throughout is uneven and spotty."
— Variety p14 N 23 '38

"Big theme background holds Peck's Bad Boy With the Circus" as sure-fire lure for the kid trade, and, exploited as juvenile entertainment, it should do real business in the smaller situations. As for adult appeal, however, it is doubtful fare because of its too trite story thread."
— Variety (Hollywood) p3 N 17 '38
A PERSONAL SECRETARY. Universal 62 min S 9 '38
Director: Otis Garrett
Music director: Charles Previn
Original story: Betty Laidlaw. Robert Lively
Screenwriters: Betty Laidlaw. Robert Lively. Charles Grayson
A newspaper woman portrayed by Joy Hodges gets a job with her rival columnist, William Gargan, and uses the use of astrology, helps to solve a murder mystery.

Audience Suitability Ratings
"Here is a fast-moving mystery yarn that is both amusing and understandable. Adults, 14-18: entertaining; children: uninteresting." Calif Cong of FA & Teachers
"There is a false element of suspense and the usual romantic interest. Mature." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Mature." DAR
"There are several dramatic moments in an otherwise trilling story, but the excellent cast is worth watching. Material. Adults and young people." E Coast Preview Committee
"Well acted, with the director making an interesting and thrilling picture from a mere thread of story. Mature audiences." Gen Fed of Women's Clubs (W Coast)
"Fairly interesting murder mystery. Mature." Nat Legion of Decency; England & Ireland Women's Clubs
"[It] has distinct audience appeal. Interesting but of no ethical value." S Calif Council of St Churches

"The picture has entertainment value because the characters are individuals, clearly drawn, the dialogue is fitting, and the direction is lively. Only fair children's murder and too mature." Women's Univ Club, Los Angeles
"Fox W Coast Bul S 1 '38
Adults.
"Nat Legion of Decency O 20 '38
"A & Y: fair murder mystery; C: no.
"Parents' M p63 D '38
"Family. A pleasant comedy, with a very likeable cast."
"+ Wky Guide S 10 '38" Newspaper and Magazine Reviews
"Adults and young people."
MOTION PICTURE SCIENCE Monitor p15 S 24 '38
"It results in only the mildest sort of excitement. For most of the time the offering is concerned with dull courtroom scenes and considerable mugging about after clowns and suspects by the reporter principals. As a dramatization of murder, it is lamentable, but it is little better as a melodrama. Incidentally, the film represents a ne plus ultra bit of miscasting by having Samuel S. Hinds, who is fine as a judge, portray the murderous villain. He is about as terrifying as a rabbit. That goes for all of 'Personal Secretary.'" Howard Barnes
"+ N Y Herald Tribune p12 O 5 '38
"About the best and the worst one can say about it is that its chief offense seems to be its general inoffensiveness, except possibly to the American Newspaper Publishers Association... The cast plays easily, lightly and intelligently." F. S. Nugent
"+ N Y Times p26 O 5 '38" Trade Paper Reviews
"Implausible situations and quite a confusing story are not the only drawbacks to this one. William Gargan as a Broadway columnist and Joy Hodges as a newspaper woman are fascinatingly drawn but lines with little sincerity apparent. While Andy Devine is good as Gargan's stooge, the role, nevertheless, is as ridiculous as the situation itself. This one may get by in theaters where the patronage is not over exacting."
"+ S Offer S p3 O 15 '38
"Good program entertainment of the rousing sort which fast action-loving audiences like.
"+ Film Curb p9 O 8 '38

PHANTOM GOLD. Columbia 54-65min Ag 31 '38
Director: Joseph Levering
Music: Leo Zahler
Screen writer: Nate Galter
Character: Charles Whittaker, a bandit, decides to fake a gold discovery and then to hold up all the miners who come to find gold in the ruins of an old western ghost town. Jack Luden saves the day.

Audience Suitability Ratings
"The formula usual to a Western is here employed with less than the usual success. Fam- ily."
"Routine."
"Nat Legion of Decency S 1 '38
Trade Paper Reviews
"This Jack Luden sagebrush drama rates average entertainment whose appeal will be enjoyed mostly by the juvenile trade."
"Routine."
"Nat Legion of Decency O 21 '38
Trade Paper Reviews
"The Jack Luden Westerns are coming fast on the release charts, and 'Phantom Gold' is slightly better than the previous ones. Trite- ness, pseudo-drama and the usual psycho tendencies are still the curse of the series... Film has quite a bit of snap only ducking in those places where Luden is capable of utter sappy dialog... Average business in sight for it."
"+ Variety p14 S 25 '38

PRAIRIE JUSTICE. Universal 57min N 4 '38
Director: George Wagner
Screen writer: Joseph West
Character: Western melodrama with songs. Bob Baker gets the outlaws after his father has been shot when he was presenting evidence of outlawry to the county officials.

Audience Suitability Ratings
"General patronage." Nat Legion of Decency N 10 '38
Trade Paper Reviews
"It's a safe bet up to now, that Bob Baker will wind up better than the last celluloid flutters through the projection machine in any of his pictures. For variety, he has occasionally been just a plain sheriff. In all of them he sings in not bad cowboy voice. Picture, generally, is good enough to keep the Baker Co. faithful. Script and the characters take it easy, though. No one is particularly outstanding and one based on a good story."
PRAIRIE MOON. Republic 56min S 25 '38
Screen writers: Betty Burbridge. Stanley Roberts.

Autry, a deputy sheriff, agrees to become a guardian of three children whose father has been shot as a wanted gangster in Chicago. The children in turn are to be a tough bunch, not impressed with ranch life or Autry until complications change their opinions.

Audience Suitability Ratings
"General patronage."

Nat Landon of Decency O 20 '33

Trade Paper Reviews
"A warbling Western in the best Auty manner. Gene and Smiley Burnette team up to provide the musical interludes between the clatter of racing hoofs and the sound of poppin' guns. Rising above the usual banalities contained in a satelebrach drama, there is a different production of Auty yarn."

+ Boxoffice p27 O 29 '33

"Gene Autry, exponent of song, and his side-kick, Smiley Burnette, exponent of myth, are provided with a good cast and an entertaining story, making this new Republic release pleasing to the eye. However, a lot of song and laughter; there is plenty of hard, riding and action thrown in for good measure."

+ Film Daily p6 O 19 '33

+ Motion Pic Daily p8 O 14 '33

"A top Western that has good chances of cracking key houses as second half of duals. 'Prairie Moon' gives Gene Autry the advantage of a good story, smart direction, a capable cast and higher production budget than his previous offerings for houses where Autry is a favorite, picture is a cinch."

+ Variety p27 O 19 '38

PRISON TRAIN. Equity-Malcolm-Browne 64-66min O 22 '33
Director: Gordon Wiles
Music: David Chudnow
Original story: Mathew Borden
Screen writer: Spencer Towne

Fred Keating portrays a gangster leader in the policy racket who is being taken on a cross country tour of the American scene in Alcatraz. Another group of opposition gangsters in the same racket try to hold up the train in order to kill Keating with only a feeble sprinkling of comedy. While its production values are surprisingly high, when the obviously low budget is considered, the picture is weak in story, direction, and acting.

+ Boxoffice p29 O 29 '33

"In the independent field of action melodrama, this film ranks as one of the better productions. Suspense is its keynote, and that quality keeps the picture interesting throughout."

+ Film Daily p6 O 29 '33

Reviewed by Gus McCarthy

+ Motion Pic Daily p6 N 10 '33

"Drama of minor caliber that will find its level with the more active but not too particular audiences are not too particular. Obviously turned out for short budget, picture shows much corner-cutting, but + Variety p15 O 26 '35

"Produced on a small budget, 'Prison Train' is a modest achievement. It is a feeble sprinkling of comedy, with further scansion, it will serve to fill out dealers in those houses buying product in the state rights market... Elimination of some of the excess footage devoted to barren rails and to the train speeding through the night will increase the pace of the offering."

+ Variety (Hollywood) p3 O 19 '38

PROFESSOR MAMLOCK. Aminko 104min N 7 '38
Cast: S. Mekhinski. E. Nikitina. O. Zhakov. V. Chemenkov. B. Svetlov
Directors: Adolph Minkin. Herbert Rappaport
Screen writers: Fredrich Wolf. Adolph Minkin. Herbert Rappaport

Based on the play of the same title by Friedrich Maximilian Russian diarist and author of English subtitles. It is a bitter study of the early days of Nazi terrorism and concerns the persecution of a German surgeon because of his Jewish blood although he bears a distinguished war record.

Audience Suitability Ratings
"A notable of kind: Y. mature: C. no."

+ Cinema Century p125 D 7 '38

Newspaper and Magazine Reviews
"Professor Mamlock" is a savage and bitter Soviet-produced film... Aided by the larger, more meaningful camera angles, the cameraman manages to turn out to be a far more powerful and emotionally valid drama than the original play. It is a shocker, vivid, and gripping chronicle." Jesse Zunser

+ Cue p14 N 19 '38

"The obvious intention which the film has to tell us is probably a bit of truth—puts it into a class high above the ordinary level. Anyone who wishes to face the photographic, is only interested in the final moments, 'a landlady of entertainment' (as the slogan for one of the stupidest offerings of recent weeks 'Come into the Wings' reads) will find it in 'Professor Mamlock.' It is acted so plausibly that one often forgets to notice the actors. The street and surrounding scenes have a documentary intensity of newsreel shots. The dragging in of Stalin by way of a speech seems, unjustly, to limit the film, as opposition to fascism is so many to the Communists and reminds many a spectator uncomfortably of the agents of the GPU. This remnant of propaganda should be cut out of what is the best Soviet film in a long time." Franz Koehler

+ Nation p754 N 26 '38

"It is a pity that its statement of the Nazi uprising in Germany will play only to few thousands of foreign-language audiences; if audiences knew the statement of fact by heart, because while even general movie audiences today join in the sport of anti-Nazi, the film offers the audience a lot more education than they 'll ever get about what they are hating and why... It is true that the film does have most of the moral and humanity of the scientist in 'Baltic Deputy,' that character drawing is hasty and that there is little dramatic pull to get an audience behind it. But the main weakness is in the patient didacticism with which they approached the subject. Who people will say, this happened and you should know it, and now since you know it, you feel it." Otis Ferguson

+ New Repub p174 D 14 '38

"[It is] a gripping and terrifying Soviet photoplay. If it might have been expected, the Russians have pulled no punches in making a screen indictment of Hitler's regime... The film most of the active and a film that will probably play in times, but it is always absorbing and builds to a tremendous crescendo. Obviously this is a propaganda production. It could have very little dramatic validity were it not. Scenarists, directors and actors have subjected the program and movie fans, Russia's national realism to an analysis which is nine-tenths fierce hatred. At the same time, they have been artful enough to keep the film from being merely a political film of human by their human and their tract as well as their drama has enormous conviction... 'Professor Mamlock's' sense of artification and event-simplifying picture." Howard Barnes

+ N Y Herald Tribune p58 N 8 '38

"This is the film now, the one which Holly-wood, with its fear of jeopardizing foreign markets, has not dared to touch. Ruskin, with no such stake, has made the move in an engross-
PROFESSOR MAMLOCK—Continued

but, sincere, admirably played and frequently highly dramatic film. That it is not more dramatic can be attributed to the Soviet's customary instinct of preserving a clove of propaganda into the brew... By closing their eyes to all but one phase of the tragedy, the Russian producers have wasted an opportunity which, by the unfortunate nature of things, has been denied the other film makers of the world. The perversion of the Jew as a selfish political argument when it should have been a bitter appeal to the conscience of all liberty-loving people." F. S. Nugent

NY Times p26 N 8 '38

"The Soviets 'Professor Mamlock' may not seem savage or violent enough for most of us in its denunciation of Nazi activities. Grim and terrible as the story is, the film itself is weighted down too much with propaganda and with doctrinal argument. Strangely enough, too, for once a Russian film appears to be mild. The story isn't made sensational and, compared with the news of the day, seems even a temperate document. When the movie is most direct and simple in its handling, when it is marked almost by the dignity of a newspaper, it has its greatest force." John Mosher

New Yorker p111 N 19 '38

"Powerfully realistic investigation of the effects of Nazi Government upon a Jewish se- gorumin in Berlin." Time p53 N 21 '38

Trade Paper Reviews

"A crushing indictment of the Nazi system done in splendid dramatic fashion. It's a picture, that will excite considerable comment and showmen delicately attuned to the times might steer this into a wave of profitable grosses. A picture helps to build it into an engrossing and powerful film."

Boxoffice p29 N 26 '38

"Sick dramatic story is powerful indictment of Nazi regime... Pulling no punches, the picture builds up suspense and is packed with drama as it unfolds the tragic indictment..."

Film Daily p4 N 11 '38

"Judged either as entertainment or propa- ganda, 'Professor Mamlock' is a powerful picture. Its grimly melodramatic story is continuously absorbing, while its anti-Nazi argument carries a devastating wallop. In all communities where public sentiment is actively for the democratic ideals as opposed to fascism, it should have a profitable and constructive business. And except in frankly Nazi neighborhoods (where it would likely cause violence if shown) it should be shown in all places. It's a thrill, it's a thrill, it's a thrill—nearly impossible to draw a line between the film's dramatic appeal and its propaganda... All in all, 'Professor Mamlock' is an arresting picture which is sure to arouse strenuous comment. With most U.S. audiences its reaction is likely to be favorable..."

Variety p19 N 9 '38

PYGMALION. Gabriel Pascal-MGM

90min (No general release)

Cast: Wendy Hiller, Leslie Howard, Wilfred Lawson, Marie Lohr, Scott Sunderland

Directors: Anthony Asquith, Leslie Howard

Music: Arthur Honegger

Screen writers: W. P. Lipscomb, Cecil Lewis, Francis Goodrich

PYGMALION is the same title by George Bernard Shaw, who in turn revised the original of William Shakespeare. Filmed in England and released by United States Pictures by MGM. In this Cinderella story, Wendy Hiller plays Eliza and Leslie Howard is Higgins. It is a heartfelt, stinging attack on human relationships and the Cockney flower seller and a voice professor who turns her into a lady just as the film will be shown in metropolitan centers at popular prices. No general release to small houses is scheduled.

Audience Suitability Ratings

"Adults."

Nat Legion of Decency D 1 '38

"'Pygmalion' is an extremely happy choice as a first Shaw screen play... The screen is in- deed fortunate to present a Shaw play almost word-for-word. Mr. Shaw is so happy in having his play accorded such a commendable production, and, particularly, in having Wendy Hiller as Eliza, the screen newcomer, play the part of the flower girl..."

NEW YORK TIMES p29 D 17 '38

"Family. Outstanding. Extremely good pic- turing of Shaw's play..."

Wkly Guide D 8 '38

"Mr. Shaw supervised the filming 'to show Hollywood how a movie should be made.'... It is not a dramatization, interpretation, or even a cinematic portrayal. Its high humor and potted-ear, talky ending have been seen and heard in American films. 'Pygmalion' is an exceptional picture and re- pares favorably with the stage production put on here by the Theatre Guild and the Lunts. Although it's not what Mr. Shaw might have done, don't think it's the best film ever made. Come again, Mr. Shaw." F. T. Hartung

NY Times p23 D 10 '38

"Under the sensitive direction of Anthony Asquith and Leslie Howard, and with a superb adaptation, 'Pygmalion' is a beautifully photographed film. Shaw's 'Pygmalion' blossoms forth on the screen as an astonishingly fine photoplay— not a trite comediette, not a diabolic, but satisfying one, but a thoroughly entertaining and vast- ly amusing piece as well... You simply should not miss 'Pygmalion.'" Jesse Zunser

NEW YORKER p42 D 3 '38

"George Bernard Shaw's comedy of social ed- ucation resourcefully and cinematically brought to the screen. Leslie Howard is a fortunate and thoroughly amusing one, but a thoroughly entertaining and vast- ly amusing piece as well... You simply should not miss 'Pygmalion.'" Jesse Zunser

Wkly Guide D 8 '38

"Miss Hiller is a discovery. (She deserves the role that cannot have been written for her. Mr. Shaw could find a flaw in her performance... He truly has taught the American film-makers something new. When I saw Shaw kept his promise to his audience that these young men were up to it. It is therefore amusing to us to note how shrewdly he and his assistant screenwriters have made his play into what is usually a British-made film. Now, every role is given a fine polish... Leslie Howard, with that some- what more general style of his, has a perfect comedy part; not for a long time have we seen him so at ease. Wendy Hiller delights us in her role."

John Mosher
The Newsweek Film Parents.

The Newsweek Film Parents.

"It's a very tempting morsel for those who seek to satisfy an appetite for the best in motion pictures. Not only is the acting superb but the photographers and directors have handled it, is without reproach."

Product of the Screen Review.

"This is a positive screen treat for all filmgoers who crave intelligence, artistry, superlative acting and directing, in their screen fare. And with a feast such as Bernard Shaw's play supplies before him, here is a production that should bring all lovers of the best in art flocking to the theatres in every community where this film shown. But do not set it down as an 'arty' production. It is anything but."

Film Daily A 10 '38

"Unless the extreme Cockney dialog is too much for American ears, 'Pygmalion' ought to have big potentialities in the United States, with some cutting, particularly in the metropoli. It is smartly produced and makes an excellent job of transcribing George Bernard Shaw's new version, retaining all the key lines and giving freshness to the theme."

Variety p13 S 7 '38

REBELLIUS DAUGHTERS. Times-Progressive 65-68min J1 1 '38


Screen writer: John W. Kraft

This contains a luridly melodramatic plot about unsympathetic parents who drive two small-town girls to New York in search of jobs. The girls get jobs as models and become involved in a blackmailing scheme.

Trade Paper Reviews

"This would be a treatise on the exigencies and consequences of misunderstood girlhood. Motivation, execution and denouement are elementary. From the opening scene to the very last, the plot telegraphs its movements."

Boxoffice p3 52 21 '38

Designed as a program picture, this release will do as a filler for the small neighborhoods. The cast works hard and manages to inject some realism into a rather inapt story that has been done too many times before."

Film Daily p8 S 28 '38

"May be there is something to be said for censorship after all. But on second thought probably the good old law of supply and demand will take care of that. For this situation, this as long as there's anything else available. Rebellious Daughters' won't get around much. It's a hybrid melo-troma with which some independents may want to sell luridly. The audience at the Central showed a tendency to snicker at embarrassing moments."

— Variety p13 S 21 '38

RENEGADE RANGER. RKO 59min S 16 '38


Director: David Howard

Music director: Roy Webb

Original story: Bennett Cohen

Screen writer: Oliver Drake

A western melodrama, in which George O'Brien and Tim Holt are Texas Rangers. This title has been changed from Ranger Code. The "Movie Quiz" lists it under Ranger Code.

Audience Suitability Ratings

"Really superb photography and fine acting do a great deal for this western adventure story. Family." E Coast Preview Committee + Fox W Coast Bul O 1 '38

"General patronage."

Nat Legion of Decency S 22 '38

"A, Y & C: fairly good Western." + Parents' M p63 D '38

"Family."

Wkly Guide S 17 '38

Newspeaer and Magazine Reviews

"Originality is something the average cinema-goer has begun to expect of Westerns within the recent past. It is the twist-difference which enables it to distinguish one from the other. The R enegade Ranger," a George O'Brien effort, is not one of these. I have seen this picture a dozen times before. I recognized the characters as they came on the screen. In
RENEGADE RANGER—Continued

the present instance this is a pity because this film is nicely mounted and is carefully directed, edited, scored and produced." — Robert Joseph

+ — Hollywood Spec p14 S 17 '38

Trade Paper Reviews:

"George O'Brien does the gab of the Texas Rangers again in a topnotch Western which should amply satisfy this action star's fans. . . . The production is first-rate." + Boxoffice p35 S 17 '38

"This is the flick listed in the Quiz Book as Ranger Code, although no reference is made in the reviews. A League of their own is left the theatre playing. 'Renegade' is a very good Western, filled with brawling, gunning and outlawry. Everyone who does business with the overall patronage will find this a picture to play up and give the personal recommendation of the management. The O'Brien Westerns have come forward stronger this year than ever before." + Variety p21 O 5 '38

"Best of RKO's George O'Brien starters to date, 'The Renegade Ranger' will delight western fans everywhere. Given even more elaborate presentation than any of its predecessors, the picture is lighthearted in values, provides entertainment alike—and will no doubt top bills in the majority of neighborhoods in which it is screened." + Variety (Hollywood) p8 S 9 '38

RHYTHM OF THE SADDLE, Republic

57min N 5 '38

Cast: Gene Autry, Smiley Burnette, Pert Kelton, Peggy Moran. LeRoy Mason

Director: George Sherman

Original story: Paul Franklin

Autry takes possession of a ranch owned by Peggy Moran. On her ranch an annual Frontier Week rodeo is being held. A gambler owning a nearby ranch tries to break up the rodeo so that he will get the contract for the next year. Autry foils him.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency N 24 '38

Newspaper and Magazine Reviews

"In addition to being the outstanding star in modern Westerns, Autry is largely responsible for their survival. Once the backbone of the industry, these four years ago were a drug on the market, . . Autry's revolutionary contribution to Westerns was a soft, sleepy-sounding baritone voice."

Time p40 N 14 '38

Trade Paper Reviews:

"From its title, through the usually dependable Gene Autry, and clean down to the bit players, this Western is neither representative of the Western nor the color that usually attaches to the cowboys who habitate it. Cutting, dialogue and direction are shoddy."

— Variety p29 N 26 '38

"Bang-up Western featuring exciting stage coach race in rodeo event clicks strong. One of the best of the Autry series, with a very fast-moving plot and plenty of exciting action."

+ Film Daily p4 N 8 '38

Reviewed by J. M. Jerald + Motion Pic Daily p6 N 16 '38

"The usual ingredients of a Western are here —dashing singing cowboys, and a dastardly Jack Dalton. What the producers have done with the formula, however, is something else again and is bad luck. It's one horse opera that doesn't jell. . . Western fans won't mind its deficiencies, if popularity of Westerns still runs to form, but Autry's following may dwindle if they turn out many more like this." + Variety p17 N 9 '38

RIDE A CROOKED MILE. Paramount

70-78min D 9 '38

Cast: Akim Tamiroff, Leif Erickson, Frances Farmer, Lynne Overyman. John Miljan

Director: Fred E. Green

Music: Gregory Stone

Music director: Bori Morros

Screen writers: Ferdinand Reyher. John C. Moffitt

Melodrama. Akim Tamiroff portrays a Russian Cossack who comes to this country to settle and who becomes a modern cattle rustler. His divorce brings him a strong one-year old son who is unmanageable. The boy, Leif Erickson, has inherited his father's intractable spirit and both the father and the son after a battle come to admire each other. How the father lands in Leavenworth for his misdeeds makes for a good story.

Audience Suitability Ratings

"Adults." Nat Legion of Decency D 1 '38

Newspaper and Magazine Reviews

"If it's novelty you are looking for in screen enthrailment you will find it in 'Ride a Crooked Mile.' The picture has an utterly original spirit, a very strange tone. One feels that no two things happen in it, and it just about does. . . Unfortunately the picture towards its finish loses much of its arrogant whimsicality and becomes rather sentimental. Suspense is good, however, and this descent from distinction does not keep the film from being good entertainment." — Bert Harlan

+ Hollywood Spec p14 D 10 '38

Trade Paper Reviews:

"The customers should be pleased to ride plenty of miles to see this virile, red-blooded action-packed drama, the most worthy entertainment offering to roll off of Hollywood's assembly lines in several days. A highly original story is entrusted to a sterling cast." + Boxoffice p59 D 10 '38

"Previously this romantic melodrama was written specially for the talents of Akim Tamiroff, and it serves as a splendid vehicle for his colorful and lusty hi-jinx. It also provides juicy acting parts for Frances Farmer and Leif Erikson, and altogether adds up as a most satisfactory piece of entertainment. It packs plenty of suspense and gets over a nice patriotic plug for the Stars and Stripes, very timely and of this time, and not made too obvious." + Film Daily p5 D 7 '38

Reviewed by Al Finestone + Motion Pic Daily p7

"Enthralling story, vigorous direction and capital performances click to make 'Ride a Crooked Mile' virile, exciting melodrama of wide appeal. The narrative has a substantial theme and legitimate motivations as the direction of Alfred E. Green vitalizes them with his smart plotting, and suspense is carried forward from the initial scenes to intense pitch in the development of an unusual father-son relationship, filled with lusty action and moving emotion." + Variety (Hollywood) p3 N 30 '38

THE ROAD TO RENO. Universal

68min S 23 '38


Director: S. Sylvan Simon

Music director: Charles Previn

Screen writers: Charles Kenyon, F. Hugh Herbert

Based on the novel of the same title by I. A. R. W. and the play, "If I'm the star and you're the mill" and the dude ranches of Reno. Hope Hampton portrays an opera star who goes to Reno after the divorce of her cowboy husband. Randolph Scott and to marry Alan Marshall. Her husband resents her career and fights the divorce action. Hope Hampton wins, but has no hope in love. Glenda Farrell, has set her cap for the personable Randolph she calls the divorce off.

SEE ALSO issue of September 26
**Audience Suitability Ratings**

A: depends on taste; Y & C: decidedly not.

Christian Century p1536 D 7 '38

"Mediocre. Mature." D AR

- + Fox W Coast Bul 8 S 10 '38

"Social comedy with beautiful western scenery, pleasing music, and some good acting, but with a very weak story and questionable ethics. Adults." Calif Cong of Par & Teachers

"A silly, theatrical comedy of easy divorce and 'eternal triangles.' Disappointing cast and social values questionable. Adults." Calif Fed of Business & Professional Women's Clubs

"Mature." Gen Fed of Women's Clubs (W Coast) & S

"[It is] banal as to story. . . A good cast worthy of a better vehicle. Mature." Nat Council of Jewish Women

"Attractive scenery and a charming horseback sequence with lilting melody are the only attractive features of this trivial, useless social comedy. Adults." Nat Soc of New England Women

"In spite of the title, this little picture, full of comedy, is naive and worthless. Good entertainment with many laughs. Mature." S Calif Council of Fed Club Women

- + Fox W Coast Bul S 17 '38

"Low in ethical value. Hope Hampton has a beautiful voice, but her acting lacks conviction and freshness. A good representation of horses by aero-plane adds color to the film and compensates somewhat for the dull and tawdry scenery and the lack of depth in the characters. 12-16: objectionable theme; children, 8-12: impos-

- + Motion Pict R p6 O '38

"Adults."

Nat Legion of Decency S 22 '38

"A: fair; Y: possible; O: no."

+ Parents' M p52 N '38

**Newspaper and Magazine Reviews**

"Adults only."

Christian Science Monitor p15 O 15 '38

"We have always said that if producers would just forget Indians and buffaloes for awhile and concentrate on something modern like divorcees, they could stop worrying about Movie Quiz contests, Bingo and giveaways of that nature. And a picture like 'The Road to Reno,' in which the sombrelos are secondary to the business at hand—call it romance, sex, or whatever you will—would go far toward corroborating our thesis. Besides being an amusingly indoors slant on the Great Outdoors, 'The Road to Reno' is distin-

- + Motion Pict R p6 O '38

"Generally enjoyable." Nat Legion of Decency S 22 '38

A. Y & C: entertaining.

+ Parents' M p52 N '38

**Trade Paper Reviews**

"Hope Hampton, star of the silent films and operettas, stages a return to pictures under cir-

- Variety p14 O 5 '38

"Room Service. RKO 75-78min S 30 '38


Dir: Seiter. Prod: William A. Seiter

Screen writer: Morrie Ryskind

Based on the play of the same title by John Murray and Allan Boretz. A slapstick farce in which Groucho is a fly-by-night play producer who lives with his co-workers in a hotel room for which he cannot pay while they attempt to stage a play with no financial backing and with no clear title to the play. Together with Chico and Harpo, Groucho turns the proceedings into a bedlam when they run into complications with their colleagues, the author and the long-

**SEE ALSO** issue of September 26

**Audience Suitability Ratings**

"A: depends on taste; Y: probably funny; C: perhaps.

Christian Century p1175 S 28 '38

"Mediocre. One funny sequence. Mature." D AR

- + Fox W Coast Bul S 17 '38

"Tailored to fit the madcap Marxes and to please their followers who can laugh with them often and forgive them much. Adults: children: matter of taste." Calif Cong of Par & Teachers

"The original play had a real and almost pathetic atmosphere where the problems of the producer were concerned. This spirit has, of course, been lost by the curtailment of the characters. Mature." Calif Fed of Business & Professional Women's Clubs

"Entertaining for all who enjoy the antics and burlesque of the clever Marx Family." Gen Fed of Women's Clubs (W Coast)

"A satirical comedy which does not prove the best vehicle for the Marxes' comedy. How-

- + Motion Pict R p6 O '38

"Generally enjoyable."

Nat Legion of Decency S 22 '38

A. Y & C: entertaining.

+ Parents' M p52 N '38

**Newspaper and Magazine Reviews**

"For Marx Brothers fans."

Christian Science Monitor p15 O 15 '38

"Because 'Room Service' on the stage was my favorite farce of a couple of seasons ago, and the Marx Brothers are my favorite comedy team, I, in the combination would surely laugh riot and the movie would be twice as funny as the play. Well, it just isn't. Some-

+ Film Wkly p23 D 3 '38

"More coherent and restrained than past Marx films, but still very amusing indeed. Good fun."

**ROOM SERVICE. RKO 75-78min S 30 '38**

"There are some bright spots, but only the fans who love the Marxes right or wrong are likely to be pleased by this silly, monotonic film. The Idiots, 12-16: waste of time; children, 8-12: no.

- + Motion Pict R p6 O '38

"Generally enjoyable." Nat Legion of Decency S 22 '38

A. Y & C: entertaining.

+ Parents' M p52 N '38

"Because 'Room Service' on the stage was my favorite farce of a couple of seasons ago, and the Marx Brothers are my favorite comedy team, I, in the combination would surely laugh riot and the movie would be twice as funny as the play. Well, it just isn't. Some-

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"More coherent and restrained than past Marx films, but still very amusing indeed. Good fun."

+ Film Wkly p23 D 3 '38
ROOM SERVICE—Continued

"RKO has paid $225,000 for the 'Room Service' screen rights. After viewing the picture I feel that the RKO money was not spent in a manner likely to return in the way of story material for the Marx Brothers. . . Not that 'Room Service' is not funny, it is, but it comes long way short of having a quarter of a million dollars' worth of comic material with a general appeal. It does not even resemble a motion picture."

+ Hollywood Spec p9 S 17 '38

"This is an expensive farce. The whole comedy cost around $800,000 . . Can't see how 'Room Service' can flop. Fun. Or maybe the Marxes didn't hit their funny bone." Beverly Hills Liberty p86 O '38

"While the result is generally entertaining burlesque, it is not nearly as hilarious as one might have anticipated. The hallocous Brothers have tried to retain their familiar antics by playing more or less straight, but they are still funnier, to my mind, when they are in a madcap mood, meanwhile what was once a tremendously engaging comedy about Broadway showstring production has lost most of its vitality and has become, in truth, a vehicle. 'Room Service' has passages of comic brilliance, but they don't think either the stars or the play have benefited from the screen translation." Howard Barnes

+ Times Herald Tribune p22 S 17 '38

"The Marxes haven't made the play any funnier; but neither has their presence interfered to any large extent with the disorderly progress of this antic piece. While there may be some question about the play's being a perfect Marx vehicle, there can be none about its being a thoroughly daffy show. . . Withal, 'Room Service' remains a skylark and a comedy that can be laughed at moderately if you saw the play, immoderately if you missed it." F. S. Nugent

+ N Y Times p27 S 22 '38

"As comic pictures go, this ranks certainly above average; it has enough of the Marxian note for that. As Marx Brothers movies go, however, it is a minor effort. I think it is the first time I have ever got the impression that the Brothers actually thought the play's the thing and tried to adapt themselves to the framework of a situation instead of dragging the situation to their way. Indeed, the passing mark of good Marx byplay, but no moments that blow the roof off." John Mosher

+ Scrier p83 S 17 '38

"'Room Service' offers plenty of the plain and fancy insanity that Marx fans are accustomed to. Directed by William Seiter, the comedy sum total is far above the passing mark but does not represent the Marx Brothers at their best. The Marx Brothers—Chico, Harpo, and the others—eight members of the Broadway cast—Cliff Dunstan, Philip Loeb, and Alexander Aaro—give the stars a close run for comedy honors."

+ Newweek p2 L 26 '38

"Non-addicts to the Broadway version will find this screen job funny and refreshing. It is never furious in its new form but it's gay, and the impression is that Marx play the bankrupt theatrical impresarios with evident ease. The fact that they are held back from some of their usual violent hilarity does not mean that it will probably please more people than it will displease. Only Groucho is left out and he's wonderful in the thing." Stage p62 O '38

"'Room Service,' in its screen version, is open to criticism on one point. The Marxes have been playing as themselves too long to hope that the public will ever accept them as characters in a musical number. The critics may find that the resultant absence of illusion in 'Room Service' impairs its hilarity. I am certain that if you see it you will find it worth the price of admission, that is the standard of such predecessors as 'A Night at the Opera' or 'A Day at the Races.'"

+ Times p83 O '38

Trade Paper Reviews

"Endowed with enough laughs and gags to supply three features, here's the well-known Marxian madness at its merriest in a comedy which will be a riotous hit with all audiences. . . The picture has more story structure, therefore, more material toodialy less to slapstick, but its lines are so bright that its speed and humor is never impaired."

+ Boxoffice p55 S 17 '38

"It's too bad the Marx Brothers had to be wasted on this. Too bad, both for their sake and from the standpoint of the picture could have been a lot funnier without them. . . This is the very Marx which Hollywood has put on its head: the play which startled both Hollywood and Broadway when RKO Radio paid $225,000 to the Marx Brothers, Meltzoff, Boretz and Sock for film rights—highest price on record. It was good cash chucked down the drain."

+ Film Curb p7 S 17 '38

ROSE OF TRALEE. Dublin films 71min O 15 '38


Music: W. Debroy Somers

Original story: Kathleen Tyrone

Filmed in Ireland. When her husband leaves her to try for a job abroad, a young Irish mother encounters many difficulties until her child starts a successful theatrical career and her husband returns home.

"Audience Suitability Ratings

"General patronage."

Nat Legion of Decency S 1 '38

Trade Paper Reviews

"Although dyed-in-the-wool Irishmen might possibly enjoy this film, it ranks below-par on all counts, with little exhibitor value. Poor direction and photography do not help."

+ Variety p24 O 17 '38

"If this be Irish it's only because of the music. With an almost all-English cast, American slang and an American actress, Dorothy Dare, it impresses as a cheaply made, poorly acted and badly directed Eire entry. Seems to be directed at the narrowbacks (Irish-Americans) rather than for Gaelic consumption, since all but one song are ones familiar to United States, and one is regarded as 'comy,' even by the Irish Irish. Distributors are bailing out of religious sanction, which will make for plenty of competition from Irish press, etc., and that should help the box office." - Variety p15 O 26 '38

ROTHCHILD. Productions Escalmen-Legal 73min O 11 '38


Director: Marco de Gastyne

Screen writers: Jean Guitton. E. R. Escalmen

Based on the novel of the same title by Paul Lafitte. Filmed in France with English subtitles. This same story was filmed in England with George Arliss as star and was called Mister Hobo. Harry Baur portrays a hobo who bears the distinguished name of Rothchild but is unnamed in the talking family. His fellow hobo sees the possibilities in the name and both of them are financial wizards engaged in gigantic manipulations.

Newspaper and Magazine Reviews

"Screen satire has rarely proved as stultifying and heavy-handed as it is in 'Rothchild.' The French hobo is not faired to the trade, but 'Rothchild' has a clever idea which is full of potentialities for ironic comment and it has such a distinguished actor as Harry Baur for its leading man. Unfortunately the script has not been written, acted and produced that it is not only a bore—it is an embarrassing bore." Howard Barnes

+ N Y Herald Tribune p22 O 12 '38

"(It) has a badly chewed look. The French are probably no more wiser of the new European economy (Even their alliances are not made to last.) But in 'Rothchild' economy has been practiced to the heart-
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SACRIFICE D'HONNEUR. Tri-national 75min D 1 '38

Cast: Annabella, Victor Francen. Signoret, Robert Vattie, Pierre Brenoir

Director: Marcel L'Herbier

Music: Jean Lenoir

Original story: Claude Farrere, Lucien Népoty

Screen writers: Marcel L'Herbier, Charles Spak

Drama. Filmed in France with English subtitles. Annabella portrays the wife of the commander of a small cruiser. When a war is declared, she hides in another officer's cabin during a naval engagement and sacrifices her honor in order to clear the honor of her husband when he is court-martialed for the loss of his ship.

Audience Suitability Ratings

"Adults."

N Nat Legion of Decency D 15 '38

Newspaper and Magazine Reviews

"It is a briskly staged and engrossingly performed screen fable about maritime and marital etiquette. With a surprisingly feminine Annabella in the leading role and staunch supporting characterizations, it proves a moderately exciting and generally entertaining show... Good acting, good stand-laugh-provoking entertainment for the older members of the family. The tequila drinking sequence undone. Adults and young people."

Gen Fed Women's Clubs (W Coast)

"Although the plot of this refreshing comedy is trivial, the direction of an excellent cast is deft and smooth and the acting spontaneous and laugh-provoking. Adults."

Nat Council of Jewish Women

"An over-long comedy bordering on French farce but lacking in the latter's light touch. The plot is jumbled with some amusing incidents admirably carried off by sprightly Olympe Bradna. A number of incidents are in very questionable taste: notably the spectacle of a drunken girl carried from a cafe across her escort for the benefit of adults."

Nat Soc of New England Women

"Adult situations not appreciated by children. Some drinking. Adults."

S Calif Council of Fed Church Women

"Adults." — New Yorker p123 D 10 '38

Trade Paper Reviews

Reviewed by Jack Banner
+ Motion Pict Daily p4 D 6 '38

SANTA FE STAMPEDE. Republic 55-58min N 18 '38

Cast: John Wayne, Ray Corrigan, Max Terhune, June Martel, William Farnum

Director: George Sherman

Original story: Luci Ward

Screen writer: Luci Ward, Betty Burbridge

Western melodramas. Another in the Three Mesquites series. The three pals fight mining racketeers who have killed a mine owner.

Trade Paper Reviews

"The three Mesquites ride again, and with action aplenty in this new release. The western fans will be more than pleased with this one. The Mesquites' performances are up to standard and William Farnum and June Martel assist neatly."

+ Film Daily p7 D 8 '38

Reviewed by Jack Banner
+ Motion Pict Daily p4 D 6 '38

SAY IT IN FRENCH. Paramount 70min N 25 '38

Cast: Ray Milland, Olympe Bradna, Irene Hervey, Janet Beecher, Mary Carlisle, Charles Herbert, Erik Rhodes

Director: Andrew L Stone

Music: Honyo Carmichael, Helen Meinardi

Screen director: Boris Morros

Screen writer: Frederick Jackson

Based on a play of same title by Jacques Deval. Ray Milland returns from a trip with a French bride, Olympe Bradna, and finds his father in sudden financial difficulties. He consents to aid his father rehabilitate his fortunes by becoming engaged to Irene Hervey while his bride poses as a French maid in his father's home.

Audience Suitability Ratings

"Slapstick comedy with a rather jumbled plot. Excessive drinking. Adults."

Am Legion Auxiliary

"A noisy farce, amusing at times, but with a sappy plot, unnecessary drinking, tiresome slapstick, and often in poor taste. Adults."

Calif Cong of Fed Teachers

"Muddle. The film goes cheap and tawdry when the socialite hero nonchalantly carries his inebriated fiancée over his shoulder, like a sack in leaving a smart cafe. Adults."

DAR

"Farical and somewhat spicy in parts, this comedy of youth, with its alluring title, affords laugh-provoking entertainment for the older members of the family. The tequila drinking sequence undone. Adults and young people."

Gen Fed Women's Clubs (W Coast)

"Although the plot of this refreshing comedy is trivial, the direction of an excellent cast is deft and smooth and the acting spontaneous and laugh-provoking. Adults."

Nat Council of Jewish Women

"An over-long comedy bordering on French farce but lacking in the latter's light touch. The plot is jumbled with some amusing incidents admirably carried off by sprightly Olympe Bradna. A number of incidents are in very questionable taste: notably the spectacle of a drunken girl carried from a cafe across her escort for the benefit of adults."

Nat Soc of New England Women

"Adult situations not appreciated by children. Some drinking. Adults."

S Calif Council of Fed Church Women

"Adults." — New Yorker p123 D 10 '38

Nat Legion of Decency D 1 '38
SAY IT IN FRENCH—Continued

Newspaper and Magazine Reviews

"This unpretentious bit of nothing is briskly performed but I have the vague feeling you've seen it all before." P. T. Hartung.

"I.—Commonweal p216 D 16 '38

"Here is an unpretentious, but quite enjoyable little farce comedy. Keeping this on-the-verge-of-bigness plot pinwheeling along, and the various characters out of simplifying explanations. The French-Austrian playwright provides the outlines of the scenario. But Director Stone makes it picture. He has acquired a knack in making_RemarkableSrthing_in an unexpectedly comic fashion, so that 'Say It In French' is both amusingly studded with sudden laughs, sparkling with camera ironies."

Jesse Zunser

Cue p42 D 3 '38

Reviewed by Beverly Hills

Liberty p58 D 17 '38

"Just as we were hopeful that the screwball comedy cycle had been completed and forgotten along comes 'Say It In French.' In the new offering, audiences will find all the anarchy, bickering and the clowning gestures which have made this particular type of film entertainment so wearable. Once upon a time certain situations in the story might have seemed reasonably hilarious. At this late date they are pitifully short on amusement." Howard Barnes

— N Y Herald Tribune p18 D 1 '38

"As usual with films of the breed, it trips its step through a slough of complications which can be counted upon to bog down all four serious-thinkers-in the audience... The film freezes in a conversational attitude altogether too frequently, and makes the mistake, here and there, of laughing too heartily at its own jokes."

— N Y Times p32 D 1 '38

"'Say It In French' is a pitiful effort... Paranoid and depressant; the Frenchman afraid it must be listed as a bore." John Mosher

— New Yorker p123 D 3 '38

"The crickpot complications that establish the French girl as lady's maid in her husband's home are made moderately amusing by an engaging cast."

— Newsweek p25 D 12 '38

"Screwball comedy raised a few notches above the present in the cast of three masters, a mishmash of offhand humor. Olympe Bradna, Ray Milland and William Collier, Sr." — Time p40 D 12 '38

Trade Paper Reviews

"Lightweight farce, this has its diverting moments and a quantity of original and humorous touches, packs its share of entertainment and should register for above-average audience popularity."

+ Boxoffice p27 N 26 '38

"A delightful laugh-filled light comedy drama. The piece breezes along with a variety of laughter from the mild to the rollicking, and all types of audiences should find it very enjoyable. At the box-office it should show some nice returns. Andrew L. Stone is responsible for the picture in a large measure for he both directed and produced it."

+ Film Daily p6 N 25 '38

+ Motion Picture Daily p8 N 21 '38

"Paramount's campaign to build Olympe Bradna won't be materially advanced by 'Say It In French.' This latest effort is apparently an unending string of screwball romantic comedies shows her at her cutest, but neither the picture itself nor her part is strong enough to add to her rating as an actress... Film itself is nothing startling, but is acceptable for top boxoffice. Other part is strong enough to add to the number of audiences who love her, and her acting is excellent. Main trouble is that repetition has dulled the edge of all but the rarest and best of the screen's lend it a certain flavor. "Say It In French" strives for hair-brained badinage, then succeeds in doing so. For the rest of it, it is very heavy indeed." + Variety p12 N 30 '38

"A sweet piece of entertainment is this sparkling comedy which bustles along for a succession of light-hearted laughs and will put a pleasant tinkle into the till. As producer and director, Andrew L. Stone carries the major share of the credit. A winner, of course, for excellence."

+ Variety (Hollywood) p3 N 17 '38

SCANDAL HOUSE. See Slander house

SECRETS OF A NURSE. Universal 68min D 9 '38


Director: Arthur Lubin

Screen writers: Thomas Lennon. Lester Cole

Based on the short short story in Collier's called West Side Miracle by Quentin Reynolds. A boxer and a criminal attorney are in love with a nurse. When the boxer is framed for a murder, a last minute reprieve saves him from the chair. The last scene, a simple, brief, and miraculous of an apparent confession of a man dead for five minutes.

Audience Suitability Ratings

"Adults."

— Nat Legion of Decency N 17 '38

"Dramatic in spots with some good acting." — Wkly Guide N 12 '38

Newspaper and Magazine Reviews

"Despite moments of dramatic intensity, some imaginative directorial touches, and two or three truly fine performances, 'Secrets of a Nurse' emerges as a picture which has not quite jelled. Most of the shortcomings result from story trouble, though I have a slight suspicion some filmic fragments were left in the cutting laboratory which might have aided in telling the story better. Other portions probably could have been deleted to advantage." Bert Harlan

+ Hollywood Spec p15 N 26 '38

"Taking it by and large, you'll find a more exhaustive collection of melodramatic coincidences in Secrets of a Nurse. There is no pictur' you've seen in a long while." — B. R. Crisler

+ N Y Times p26 D 12 '38

Trade Paper Reviews

"Tendid and narrowing in its unfolding, this melodramatic hodgepodge will find the going tough despite a gallery of Class 'A' Thespian performances. For the most part it's pretty grim fare."

+ Boxoffice p31 N 19 '38

"Effective dramatic entertainment despite none too convincing ending." — Film Daily p4 N 21 '38

Reviewed by Roscoe Willaims

+ Motion Picture Daily p6 N 18 '38

"An unimpressive melodrama handicapped by a poorly constructed script, Secrets of a Nurse was turned out for moderate budget, and will hit its level on lower half of secondary duals. No reason for the title, except probability company had to cover on year's program and this one was made to fit. Where they like melodrama dished out in broad and illogical strokes, picture may get by moderately. On the whole it's a weak effort, devoid of marque names, and lacking in smoothness of presentation." + Variety p15 N 16 '38

"One of Universal's lesser-budgeted features, 'Secrets of a Nurse' never quite attains suspense or credit, largely due to story basis that is difficult to transfer to the screen. But it will fill intended spot on the double bills. First half of feature is well done, possibly, but falters in latter 30-odd minutes into a hokey melodrama. Newspaper laughs in the wrong places. Players strive mightily to carry off their roles, but handicap of incredible situations is introduced for smooth performances throughout the picture."

+ Variety (Hollywood) p3 N 12 '38
SECRETS OF AN ACTRESS. Warner 70min S 10 '38
Director: William Keighley
Kay Francis portrays an actress who is loved by two architects, one of whom is married. After a divorce and sacrifices, true love wins out.

Audience Suitability Ratings
"A: good of kind; Y: mature; C: no." + Christian Century p1175 S 28 '38
"Objectionable in part." + Nat Legion of Decency Ap 25 '38
"A: mediocre; Y: & C: no interest." + Parents' M p53 N '38

Newspaper and Magazine Reviews
"Orry-Kelly [the costume designer] is still Kay Francis' greatest claim to acting fame. Doll. Adults." + Christian Science Monitor p15 S 10 '38
"A delicate balance of ineptitude has been maintained in 'Secrets of an Actress.' As if the script weren't dull enough to start with, it has been made even more so in the performing and the staging. Kay Francis outdoes herself in an expressionless and unpersuasive portrayal; her assistants are either brusque or restrained to the point of being immobile, and the direction, when it isn't sticking to a cluster of closeups, leaves the cast awkwardly fumbling with the furniture. In short, 'Secrets of an Actress' is not only a sorry plot, but it is all of a piece in its sorrisse. Howard Barnes — N Y Herald Tribune p10 O 8 '38
"Talkative and tedious to-06." + Newsweek p30 O 17 '38

Trade Press Reviews
"A particularly dull vein of conversation and all the familiar whimsies of borish drawing room drama run through this for an overall net of average interest. If the story is to be considered on the ground that it personnifies Broadway - it loses effectiveness even then through the fruillities of its cast." + Boxoffice p35 O 92 '38

"Although the old triangle story is refurbished in this new release, it still has appeal, and it is smoothly heralded by a fine cast in this sequel of 'Secrets of an Actress' she pleased the average audience, but for the action fans it is little too polite, in fact, it is exceptionally polite and mannered. We are passed or a blow struck through the film." + Film Daily p11 O 23 '38

"Secrets of an Actress' involves no secret other than why it was made. It's another Kay Francis clothes-horse role but, except for suit ing Miss Francis as a sartorial model, it goes wild. Unfortunately for Miss Francis, who deserves better tailoring in stories, and for Warner Brothers, 'Secrets' will not wear well." + Variety p15 O 12 '38

SERVICE DE LUXE. Universal 85min O 21 '38
Cast: Constance Bennett, Vincent Price, Charlie Ruggles. Helen Broderick, Mischa Auer, Joy Hodges
Director: Rowland V. Lee
Screen writers: George Morton Prevost
Original story: Bruce Manning. Vera Cas parry

The story revolves around a private secretary service which answers mail, takes phone calls and general work for Miss Bennett pays the efficient business woman and Vincent Price portrays a young inventor who is in rebellion against a world dominated by efficient women.

Audience Suitability Ratings
"A: depends on taste; Y: mostly amusing; C: hardly." + Christian Century p1446 N 23 '38
"The production is swiftly paced and furnishes good entertainment of a sophisticated nature. Adults and young people." E Coast Pre view Committee + Fox W Coast Bul O 29 '38
"Wholesomely entertaining. Family." Am Legion Auxiliary
"A. a gay sophisticated comedy. Family-mature. Mature." Calif Cong of Par & Teachers
"Most refreshing relaxation is supplied by this highly diverting comedy. Family." Gen Fed of Women's Clubs (W Coast)
"Light, frivolous comedy. Constance Bennett scores as X. Lee and his kitchen assistants illustrate. Mature." Nat Council of Jewish Women
"Elaborately staged light comedy with an ultra-modern background. The plot offers opportunities which do not materialize... Family, although of scant interest for children." Nat Sec of So Cal of Women
"Entertaining and different. Mature." S Calif Council of Fed Church Women
"This is a light but definitely entertaining film and its suitabilities mature: children: no interest." Women's Univ Club, Los Angeles

Fox W Coast Bul N 26 '38
"General patronage." + Nat Legion of Decency O 21 '38
"A & Y: fair; C: no interest." + +
"Family. A mildly entertaining picture, with some good laughs." + Wkly Guide O 15 '38

Newspaper and Magazine Reviews
Boston Transcript p20 N 4 '38
"It's all served up crisply enough as far as production and casting are concerned, but Chef Rowland V. Lee and his kitchen assistants apparently left out the tabasco. Adults and young people." + Christian Science Monitor p15 N 5 '38
"Vincent Price does all right in his first picture... 'Service de Luxe' [is] a slick, rather clever little item. Although it can't roll you in the aisle, [it] will keep you pleasantly amused." + T. Hartung + Cinema p44 N 6 '38

"This [is a] minor, but lively romantic comedy. It is skillfully played and deftly directed for laughs, with no effort to make more than a modicum of sense. Please Zunser + Cue p10 O 29 '38

"Quite a clever picture, smartly presented by Universal and well acted by a small and capable cast. It introduces, in the person of Vincent Price, a new leading man who soon will be in demand in a big way. You will find 'Service de Luxe' one of the worthwhile pictures of the season—not a big, smashing thing to excite you, but just a smart and clever little thing to entertain you pleasantly and give you some good laughs." + Hollywood Spec p11 O 29 '38

Reviewed by Beverly Hills Liberty p54 O 15 '38
"[It] has its cast and the direction of Rowland V. Lee to console it partly for its slightly depressing unoriginality of mood and story. Vincent Price in a bit of a role to get into the camera field vertically, seems a likely screen hero, and there is no particular point in continuing the switchiness toward Miss Con stance Bennett... Incidentally, any single film which employs name services of Charlie Ruggles, Helen Broderick, Mischa Auer and Joy Hodges is bound to be a lively affair, no matter if the livesOccupied by the people are on the dullish side and the humor at times seems a bit prankish." B. R. Crisler
"— N Y Times p13 O 24 '38

MOTION PICTURE REVIEW DIGEST 73
SERVICE DE LUXE—Continued
Reviewed by John Mosher

_New Yorker_ p78 O 29 '38

"A hard-working cast is intermittently amusing, and Vincent Price (the first Prince Consort of Helen Hayes' 'Victoria Regina') makes a splendid screen debut."

+ _Newsweek_ p30 O 31 '38

"This is an over-elaborate quickie."

+ _Stage_ p67 D '38

"Chic, wholesome and moderately funny, 'Service de Luxe' benefits by characteristic performances from Charles Ruggles, Helen Broderick and Mischa Auer, an unusually bright script."

+ _Time_ p28 O 31 '38

_Tradepaper Reviews_

"Refreshingly different and bright romantic comedy which is elevated to above-par status principally through the work of an exceptional cast."

+ _Boxoffice_ p29 O 22 '38

"About as poor an excuse for a comedy as anything we have seen, with virtually no comedy, no humor and very little real wit. About the only purpose it serves is to introduce Vincent Price to motion picture audiences. The young star of Helen Hayes' stage production of 'Victoria Regina' does nobly with little or no cooperation from a high-priced cast."

+ _Variety_ p12 O 19 '38

"Merry romantic comedy supplies plenty of entertainment and should click easily... Constantin as Bennett has never done better work, while handsome Vincent Price, recruited from the stage, is certain to make the hearts of feminine fans flutter."

+ _Film Daily_ p9 O 18 '38

Reviewed by Roscoe Williams

+ _Motion Pict Daily_ p18 '38

"A splendid comedy-drama, combining deft direction, several topnotch performances and a rather novel story, 'Service de Luxe,' will hold its own among business with business to bits in the double attraction in the keys. Picture serves as showcase for Vincent Price... Unknown to general picture audiences up to this point, Price gets off to a flying start, and Universal has a player who may go rapidly into the top brackets."

+ _Variety_ p12 O 19 '38

"Excellent comedy idea is amusingly exploited in this... The running is by turns whimsical and screwball and is given a fast ride by the seasoned trouper's."

+ _Variety (Hollywood)_ p3 O 13 '38

SHADOWS OVER SHANGHAI. Grand national-Fine arts 63min O 14 '38


_Director:_ Charles Lament

_Original story:_ R. B. Sale

_Screen writer:_ Joseph Hoffman

A melodrama in which an American newspaperman and an agent of the Chinese government meet harrowing adventures at the hands of a pair of international crooks. The background is the current Sino-Japanese war and the dispensation of good and evil, much of which is shown through newsgroups.

_Audience Suitability Ratings_

"A: hardly; Y: perhaps; C: no."

+ _Christian Century_ p1558 D 14 '38

"Adults..."

+ _Nat Legion of Decency D 8 '38

"& Y: fair; C: possible."

+ _Parents'_ M p42 Ja '39

_Newsaper and Magazine Reviews_

"I have never been able to understand why directors of melodramas so frequently allow their characters to recover almost at once from the effects of shocking incidents, as when the characters here are seen to smile but a moment after a man has been blown to bits in the next room, but maybe I am being finicky... The picture as a whole is a standard commercial product of its kind, and is suitable for the double bills." Bert Hartlen

_Hollywood Digest_ p11 S 17 '38

"It is very similar to the last chapter of a Pearl White thriller, complete with the darkest of villains, last-minute rescues and heavy gun play."

+ _J. P._

_N Y Herald Tribune_ p18 D 1 '38

"It is a tedious game of hide-and-seek. Except for the fact that the film has a topical setting and includes some apparently authentic newsreel shots of fleeing natives and scenes of bombing, the story might just as easily have been offered with a few minor character twists in a standard cops-and-robbers melodrama. For that is all it is." B. C. Rieser

+ _N Y Times_ p29 D 1 '38

_Tradepaper Reviews_

"Blood-and-thunder melodrama, capital scene-directed and holding interest all the way, this compares favorably with many expensive program product from many other major companies."

+ _Boxoffice_ p37 S 17 '38

"Splendid melodrama with Shanghai setting has fine suspense and lively action."

+ _Film Daily_ p6 S 15 '38

Reviewed by Vance King

+ _Motion Pict Daily_ p7 S 21 '38

"Exhilarating cast to an extent that fan will find no difficulty in selling 'Shadows Over Shanghai.' Feature, done on a small budget, manages to pack in quite a lot for the dollar it makes out its budget and speaks and acts well as a forerunner of future releases in this category."

+ _Variety (Hollywood)_ p3 S 10 '38

SHARPSHOOTERS. 20th-century-Fox 63min N 18 '38


_Director:_ James Tinling

_Music director:_ Samuel Kaylin

_Original story:_ Maurice Rapf. Lester Ziffren

_Screen writers:_ Robert Ellis. Helen Logan

First in a new series called the Camera Daredevils. Brian Donlevy portrays a newsreel cameraman and Wally Vernon his sound man. They manage to outwit the police of a mythical European nation and get their pictures out of the country when the king is assassinated.

_Audience Suitability Ratings_

"Regrettable drinking. Adults & 14-18: fair; children—perhaps. Calif Cong of Par & Teachers"

"Spotty and overdone with such speedy action it is difficult to follow... The film is a poor regard for conventions will not add to the reputation of newspapermen. Mature."

_Calif Fed of Business & Professional Women's Clubs_

"Mediocre." _DAR_

"[It] may entertain an audience, Family." _Gen Fed of Women's Clubs (W Coast)_

"In general the film is over-acted and under-directed. Mature." _Nat Soc of New England Women_

"Highly amusing in spots, but on the whole, too taut and too often immature. Mature." _S Calif Council of Federal Church Women_

"Such a noisy, frantic picture with the leading parts overplayed, often lacking in dignity and a sense of fitness, has little to offer. One realizes the impression that it has been hastily thrown together... Maturing & children: no... Women's Film Club, Los Angeles..."

+ _Fox W Coast Bull O 1 '38_

"General patronage."

+ _Nat Legion of Decency N 24 '38_

"A: mediocre; Y & C: no."

+ _Parents'_ M p63 D '38

_Newsaper and Magazine Reviews_

"Newsviel cameramen are coming into their own. They have had two screen appearances already, first in Donlevy's big and poor 'Too Hot to Handle,' and now in Century's small and poor 'Sharpshooters.'... [The hero of the
"Gripping and sympathetic social drama. Entertaining, wholesome and heart-warming. For adults. The picture will not please the masser." Am Legion Auxiliary

"A beautifully made social drama, tensely gripping and gripping, as it is outgrown by its likelier competitors... delightful and amusing. The adult theme is finely presented by an able cast who seem especially on the job for it. The maudlin cameramen they portray. Adults." Calif Cong of Par & Teachers

"An excellent cast lost in a maze of unbelievable, melodramatic situations. The production values are—high. I see social values questionably, workmanship indifferently and a silly love affair. Adults." Calif Fed of Business & Professional Women's Clubs

"Adults are not amused people." Gen Fed of Women's Clubs (W Coast)

"Outstanding cast, direction and interesting story, make for more-than-usual entertainment. Adults. Nat Council of Jewish Women.

"The story, somewhat outmoded and neurotic for today's audiences, is skillfully handled, despite the plot and acting. But the acting, not the script, is the fault. Adults." Nat Soc of New England Women

"Deft naturalness, sans stagey heroes, characterized this production, in which there is a careful selection of cast, admirably directed. Good sophisticated entertainment. Adults. (It was "A: MATURE")" Calif Fed of Business & Professional Women

"Fox West Coast Buil D 3 '38

"Adults."

"Nat Legion of Decency N 24 '38

"A: sophisticated; C: no."

"Parents' M p42 Ja 39

"Mature. Bright and sophisticated but genuinely, moving with top-notch acting and direction."

"Wkly Guide N 19 '38"

Newspaper and Magazine Reviews

"Shining Hour" rates as interesting, adult fare. Its theme of love and hate and hatred among five people who never should have been collected under one roof, has an edgy quality, that has irritated some critics. Because this picture will appeal only to mature audiences, it is unfortunate that 31-G-M didn't check up on its obvious faults of excess... Joan Crawford handles her part capably... she might have inserted a little more viciousness into it... I watched Fay Bainter's splendid portrayal of the farmer's Bible-quoting she-lady of a sister... P. T. Hartung"

"Combining political intrigue with an abundance of action, thrill and a re- covery of feature series, which is well directed against a George Barr McCutcheon background, the picture will click, for it is handled with the care of a kid. Only does "Sharpshooter" pave the way for the sequels that are to follow, but it definitely establishes Brait's Art Department and Wineman, and Variety p15 S 21 '38

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SHINING HOUR. MGM 75-80min N 18 '38 Cast: Joan Crawford, Margaret Sullivan, Robert Young, Melvyn Douglas, Fay Bainter, Allyn Joslyn 

Director: Frank Borzage

Dance director: Tony De Marco

Music: Franz Waxman

Screen writers: Jane Murfin, Ogden Nash

Base of the play of the same title by Keith Winter. Joan Crawford, a show-girl who has made her way up from the tenements, marries Melvyn Douglas, member of a wealthy farming family in Wisconsin. When he takes his bride home, the family are all hostile to her, particularly the mother. Family life is in outlawed, an etched old maid. Margaret Sullivan, sister-in-law of Joan, finds out that her husband, Robert Young, has a passion for passing, with the contrary Joc and she attempts to commit suicide. In the end the burning of a new house being erected for the bride brings about a saner sense of values for the family.

Audience Suitability Ratings

"Excellent. Absorbing drama, marked by fine characterization: Mature." DAR

"Excellent. Absorbing drama, marked by fine characterization: Mature." DAR

"Lovely. Absorbing drama, marked by fine characterization: Mature." DAR

"Fox West Coast Buil N 19 '38
SHINING HOUR—Continued

and uninteresting in her husband's family home as the rest of the Lintons with their old traditions and stiffness; Thus there is no contrast to be made in the novel."

+ Film Daily p4 N 28 '38

Reviewed by Gus McCarthy

+ — Daily Variety p8 N 21 '38

"'Shining Hour' is studied with a quintet of marquee names, headed by Joan Crawford, but that draw value is all that exhibitors can depend on, for a confused jumble of cross-purpose motivations and situations that fail entirely to arouse interest. Basic trouble with the material lies in confusing script Story keeps on pretty well-defined track until the last reel, when it falls apart totally and sets up incongruous and strained situations for confusing climax which fails to click. . . . There are a few sparkling moments, but the whole material at hand prevents performances of which any individual of the group is capable."

+ — Variety (Hollywood) p3 N 11 '38

THE SINGING BLACKSMITH. Collective film 116min N 2 '38


Director: Edgar G. Ulmer

Screen writers: Ben-Zvi Baratoff. Ossip Goldstein

Based on the play, Yankel der Schmied, by David Pinski. American made film in Yiddish with English subtitles. This is the tale of a gay blacksmith in a Russian village who marries a girl and then finds himself in difficulties with a former sweetheart. Second film made by Collective Film Producers in this country.

Audience Suitability Reviews

"A: good of kind; Y & C: no."

+ Christian Century p1333 N 9 '38

"Adults."

+ — Nat Legion of Decency N 24 '38

"Greatly superior to most films for Yiddish audiences; on the long side and heavy with detail, but often very moving and containing some fine singing."

+ — Wkly Guide N 12 '38

Newspaper and Magazine Reviews

"The second contribution of Collective Film Producers to a permanent library of Yiddish films shows a definite improvement over 'Green Fields,' the first. With limited facilities and experience and despite a labored technique, the producers have indicated [they can] create entertainment that will at least be enjoyed by those familiar with the language. It seems that the least lesson to be learned is that of cutting. The production is much too long, and the camera is being exasperatingly on trivial sequences." R. W. Dana

+ — N Y Herald Tribune p17 N 3 '38

Patrons of the Yiddish theatre should find themselves fully entertained at home before 'The Singing Blacksmith.' . . . For practically all the familiar ingredients of Yiddish comedy-drama have been used in this semi-historical romantic film. . . . Long and frequently tedious in its handling, this film shows Bette Davis rarely rises to the dramatic heights with which we connect her name because of past performances. The story has been popular with both reading public and yet to many the book lacked the unity and strength which would indicate greatness. In the cinema its weakness is the incidental in which mould the lives of the other two sisters are too casually sketched to seem in any way significant or real, and the ends of both the men from the novel, leaves the spectator in no way convinced that happiness is assured to any of the girls. Adolescents: little interest; children: no interest. Adults. Women's Univ Club. Los Angeles

+ — Wkly Guide N 3 '38

"Delicate and charming with a marked reality is this story of three sisters. Excellent characterizations and careful direction add to its naturalness. Adult family."

Am Legion Auxiliary

"An intensely interesting dramatization of Myron Brinig's 'The Singing Blacksmith.' Adults: interesting; 14-18: no; children: unsuitable." Calif Cong of Par & Teachers

"Interesting, moving, semi-historical social drama of the 'gay nineties' that draws amusing parallels with present-day politics and women's fashions. Mature." Calif Fed of Business & Professional Women's Clubs

"Engrossing entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"A different, still fascinating Bette Davis gives a poignant, radiant performance supported by a large and notable cast, each fitted to the Yiddish idiom, enhanced by the music of every sceane. Mature." Nat Council of Jewish Women


Choice bits of humor sprinkled throughout the yarn and Moishe Oysher's singing. Production values for this type of film are higher than the average."

+ — Boxoffice p23 N 26 '38

"Comedy and drama are neatly blended to make this a most entertaining picture."

+ — Film Daily p6 N 14 '38

"David Pinski's Old World classic, 'Yankel der Schmied,' has received a stirring screen adaptation by its author to further popularize one of the greatest works in Yiddish drama. . . . For here is Pinski at his best. Here is a picture that can't hope to approach the world grosses of 'The Dybbuk,' but, nevertheless, should achieve as a powerful universal box-office magnet for Yiddish audiences. There may be flaws in direction, photography and acting, but the truth is, no one can deny that Oysher's voice by far dwarfs those faults."

+ — Variety p17 N 9 '38

THE SISTERS. Warner 94min O 15 '38


Director: W. S. Van Dyke

Music: Max Steiner

Music director: Leo Forbstein

Screen writer: Milton Krims

Based on the novel of the same title by Myron Brinig. "The Singing Blacksmith" goes back to the year 1894 and presents a panorama of American life of that time. Three daughters of a small town druggist, Bette Davis, Montana, and Miss Davis, finally get married and marry widely different types of men. All come perilously close to shattered romance but they manage to hold their marriages together. Among the background scenes are the San Francisco earthquake and the election of Teddy Roosevelt and Taft.

Audience Suitability Reviews

"A: disappointing; Y & C: no."

+ — Christian Century p1333 N 9 '38

"Good. Bette Davis is convincing, but Errol Flynn seems miscast. Adults." DAR

"In a time when family solidarity is apparently the one great security on which to pin one's fate, motion pictures have given us a number of worthwhile examples. . . . Mr. Flynn is palpable in every scene and Miss Davis rarely rises to the dramatic heights with which we connect her name because of past performances. The story has been popular with both reading public and yet to many the book lacked the unity and strength which would indicate greatness. In the cinema its weaknesses are the incidental in which mould the lives of the other two sisters are too casually sketched to seem in any way significant or real, and the ends of both the men from the novel, leaves the spectator in no way convinced that happiness is assured to any of the girls. Adolescents: little interest; children: no interest. Adults. Woman's Univ Club. Los Angeles

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"Delicate and charming with a marked reality is this story of three sisters. Excellent characterizations and careful direction add to its naturalness. Adult family."

Am Legion Auxiliary

"An intensely interesting dramatization of Myron Brinig's 'The Singing Blacksmith.' Adults: interesting; 14-18: no; children: unsuitable." Calif Cong of Par & Teachers

"Interesting, moving, semi-historical social drama of the 'gay nineties' that draws amusing parallels with present-day politics and women's fashions. Mature." Calif Fed of Business & Professional Women's Clubs

"Engrossing entertainment. Mature." Gen Fed of Women's Clubs (W Coast)

"A different, still fascinating Bette Davis gives a poignant, radiant performance supported by a large and notable cast, each fitted to the Yiddish idiom, enhanced by the music of every scene. Mature." Nat Council of Jewish Women


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"Interesting, moving, semi-historical social drama of the 'gay nineties' that draws amusing parallels with present-day politics and women's fashions. Mature." Calif Fed of Business & Professional Women's Clubs

"Engrossing entertainment. Mature." Gen Fed of Women's Clubs (W Coast)
"There is a great deal of drinking but no glamour to it. Rather morbid in theme, with not enough comedy highlights. Adults. S Calif Council of Fed Church Women.

+ Fox W Coast Bul O 15 '38

"Adults. Field Art Legion of Decency O 6 '38

"A: very good; Y: mature; C: no."

+ & Parents' M p63 D '38


+ Wkly Guide O 23 '38

Newspaper and Magazine Reviews

Reviewed by J. K. Hutchens

Boston Transcript p29 N 18 '38

"Adults and mature young people.

Christian Science Monitor p15 N '39 '38

"Due to its lack of unity and due to Hollywood's star system, 'The Sisters' is not as well knit and well balanced as 'Four Daughters.' Bette Davis, of course, is splendid. . . . But Errol Flynn, dashing as he is in a swashbuckling rôle, is no great shakes in a part which demands subtlety. He is not a good dramatic actor, and his defects are all the more evident when contrasted with Miss Davis' superb playing. . . . It is regrettable that the drama of young love, hasty marriage, and disillusionment for one who has been led by hope to the high standard of production itself."

Jen syn

— + Cue p44 O 15 '38

"While the story material is too great a load for the picture to carry successfully, no fault can be found with the manner in which the picture is made. The period is accurately portrayed. The costumes. The costumes of the period are hideous, but they cannot be blamed. Cast names will give it a measure of box-office value, and I may prove wrong in believing the story. It may be made more interesting than I thought, but to me, 'The Sisters' is dull and disagreeable entertainment."

+ & Hollywood Spec p7 O 15 '38

"3½ or maybe only 3 stars. It all depends. It has Hollywood's most interesting young actress, Bette Davis. Besides Miss Davis there's a graceful Errol Flynn, the San Francisco earthquake, and a good basic story built from Myron Brinig's novel."

Beverly Hills

+ Liberty p43 O 22 '38

"This tremendously moving film probably has the distinction of being better than the novel from which it is made, which held an enviable position on the best-seller list. Cut with expediency by Anatole Litvak, a brilliant director, it arounds all the avid curiosity and adds emotional tenseness of a novel that will not be gainaid till the back cover is closed. With Bette Davis getting completely into the char-acter of the steadfast, eternally faithful Louise Elliot, and with Errol Flynn contributing to the performance of his career. The Sisters' is the finest American film this reviewer has seen this year."

R. D. Dana

+ & N Y Herald Tribune p10 O 15 '38

"The Sisters' is a credit to the Warner Brothers—having a fine cast and a not-too-implausible plot. The New York Times: "There are moments, perhaps, when it may grow just a wee bit too much, particularly when Mr. Flynn is trying to look as if he believed in his despair."

B. R. Crisler

+ & N Y Times p21 O 15 '38

"Benignly aiming at nothing more than mere diversification, some of the newest movies succeed nicely in that direction. . . . The Sisters' is probably the most enjoyable, the one most replete with incident and curiosity. . . . The plot is woven together cleverly, the various incidents are lively, the minor roles are all so good that one can be quite entertained throughout, enter the girls' problems with zeal. John Mosher

New York Sun p26 O 15 '38

"More appealing than convincing the intra-family saga is played with warmth and sincerity by a talented cast."

+ Newsweek p30 O 17 '38

"The effort to keep the mood within a certain historical period is remembered violently in every new picture; and I immediately forgot ten. . . . Errol Flynn is never the creative writer, never the discouraged rotter. Other players direct the story with little chance to project character. Ellopment and poverty and earthquake take place much like an election, something to be got over with in a hurry. It is too bad. There was fine atmosphere in those few years. The mood here is fitful." + Stage p58 N 3 '38

"Success or failure of such a picture as 'The Sisters' depends largely on how well it evokes the mood of its period, and I immediately forgot ten. In this respect, Milton Krims's screen play, Anatole Litvak's direction and the acting of Flynn and Miss Davis are eminently successful. A trifle plot, an extreme manner style of the 'Sisters' has the salient virtue of making it clear that in 1905 that sleep year seemed just as hateful as it does now, and for somewhat similar reasons."

+ Time p32 O 17 '38

Trade Paper Reviews

"A splendid screen job has been done on Myron Brinig's popular novel. It is a com-pletely substantial dramatic production to which Bette Davis, now, and I immediately forgot ten, . . . much this superbly made production does will depend largely on the campaign given it by individual exhibitors. Where there are many saleable angles to the picture but they must be carefully sold. The title may hurt, but business should be big. Errol Flynn and Bette Davis on the marquee. The Sisters' will bring additional laurels to Miss Davis as a dramatic actress."

+ Variety p4 O 5 '38

"It is a strong woman's picture, with enough of the political and sporting life of that day to offer balanced entertainment for the male customers. Its rather sombre and depressing effect is somewhat relieved by a happier ending than Myron Brinig's novel provided and by the courage-ous loyalty of the Bette Davis character in the face of the most discouraging. The picture is very well made, is played with impressive conviction and directed with superb dramatic skill and feeling. "Nervous, merit and exploitation possibilities portend ample grosses."

+ Variety (Hollywood) p3 O 4 '38

SIXTY GLORIOUS YEARS. Gaumont British-RKO 92min N 17 '38


Director: Herbert Wilcox

Screen writers: Miles Malleson. Charles de Grandcourt

Filmed in England. This is a sequel to "Victoria the Great" and contains the same leads
SIXTY GLORIOUS YEARS—Continued

and other characters. Instead of detailing politi-
cal complications in Victoria’s reign as ‘‘Vic-
toria the Great’’ did, this one stresses the royal
romance. It opens with Victoria announcing to
Prussia her betrothal to the Prince Albert, then
adds the government’s treatment of her hus-
band, the tension of the King and Queen’s early
married life because of his desire to take part
in State affairs and ends with the Diamond Ju-
ubilee and the death of Victoria.

A guide to the appreciation of the historical
photograph. Given did, this one stresses the royal
romance. It opens with Victoria announcing to
Prussia her betrothal to the Prince Albert, then
adds the government’s treatment of her hus-
band, the tension of the King and Queen’s early
married life because of his desire to take part
in State affairs and ends with the Diamond Ju-
ubilee and the death of Victoria.

Audience Suitability Ratings

‘‘General patronage.’’

Nat Legion of Decency D 1 ’38

A, B, & C: good.

Paradox p42 Ja ’39

‘‘Sixty Glorious Years’’ has about it some-
thing of the air of a command’’ performance.

The camera moves from one historic event to
another as if it were recording a great pageant,
and not a motion picture, in the ordinary sensa-
tional manner. Miss Walbrook made ‘‘Vic-
toria the Great’’ with the same Victoria (Anna
Neagle) and the same Albert (Anton Walbrook).

This new film, which was a sequel to the
previous one, has an authentic stage and color
photography. A tremendous pageant of the
Queen’s reign was so eventful that a dozen
films could have been made without repeating—
and content. The costumes and color photography are more brilliant this year than last.

+ Scholastic p33 D ’38

‘‘Family’’ Outstanding. Recommended for
schools and libraries. Worth keeping per-
matured available.

+ Wkly Guide N 26 ’38

Newspaper and Magazine Reviews

‘‘It is a pageant, a series of beautiful pic-
tures from the pages of Queen Victoria’s diary.
Regardless of what you may think of this
headstrong, dumpy little Queen and the stuff-
iness of her times, there is something thrilling
about this historical spectacle. . . At times the
photography is lovely. The Technicolor photo-
graphy is lovely throughout.’’

Jesse Zunser

+ Cue p14 N 19 ’38

‘‘2 stars predicted. Done with care, dignity,
accuracy—and color.’’

Beverly Hills

+ Liberty p49 N 19 ’38

‘‘The present production falls short of its
promised promise. . . The story is
episodic and it is definitely lacking in
warmth and emotional intensity. As spectacle, the film
has sold itself out. What at times has been
made to trace historical parallels to the present
is as cold as icicles, and far from persuasive.
The acting, it seems to me, is much the same as it was in
Mr. Wilcox’s earlier tribute to Victoria as Mrs.
Wilcox has added to her repertory. In
‘‘Sixty Glorious Years,’’ Mr. Wilcox has made
another reverent film commemoration to
Queen Victoria, but it falls little to his
earlier salute, while it seems to me to be lean on
entertainment for a non-English public.’’

Hollywood Reporter

+ N Y Herald Tribune p16 N 18 ’38

‘‘It isn’t that the film is dull, or daily
pressed. Miss Neagle’s portrait is as warm
and quaint and dignified, all at once, as it was
in ‘Victoria the Great.’’

Anton Walbrook again
is splendid as the Prince Consort and we have
no fault with C. Aubrey Smith’s Wellington. . .
But even the best story-teller should expect
applause when he peaks. If these are what
of us have Mr. Wilcox’s interest in detail. We
heard him the first time with constant inter-
est, the second time with interest. We hope
he won’t risk a third.’’

F. S. Nugent

+ Times p25 N 18 ’38

‘‘It is less a part of the old story of Victoria
than you might think. Anna Neagle who has
evidently dedicated her career to the imper-
sonation of the Queen is young, beautiful and
loving in every moment there is any reason
to think that thing one might imagine Victoria
could have had. Her career on the stage had life
not placed her where it did. This time the
photography. The Queen actually made upon her
controversy, but the effect is appealing on the screen.’’

John Mosher

+ New Yorker p39 N 26 ’38

‘‘Once again Anna Neagle’s Queen and Anton
Walbrook’s Prince Consort bring flashes of
realism to a series of lantern-slide sequences.’’

+ Variety p41 N 26 ’38

‘‘In all fairness to Mr. Wilcox we must say
that his second film of the Victorian
biography is infinitely superior to the first. This
production is a sequel to ‘Victoria the
Great,’ and places the Queen in more
most glamorous, but we are getting just a teeny,
weensy bit tired of Victoria. However, we must
forget no matter how repetitious—Queen
Victoria’s rule was so eventful that a dozen
films could be made without repeating—
and content. The costumes and color phyto-
graphy are more brilliant this year than last.

+ Stage p65 D ’38

‘‘It should be an enlightening experience for
U. S. cinemaddicts whose notions about 19th-
Century history have been slightly con-
fused by recently Hollywood versions.
A reverence for the real is characteristic of
this picture which is aimed at historical
fidelity rather than romantic excitement, but
often achieves both. Much of the emotional
validity of ‘Sixty Glorious Years’ comes from the fact
that the British Government, highly approving of
Director Herbert Wilcox’s treatment of the
same subject matter, Queen Victoria the Great’’
last year,

Time p51 N 28 ’38

Trade Paper Reviews

‘‘There is considerable to recommend this
attraction which, however, must be viewed as a
prequel to an attraction to ‘Victoria the Great.’
Since history provided the story elements and
since both trace highlights in the life and reign of
the British Queen, it is inevitable that ‘Sixty
Glorious Years’ treads along unavoidably
ground. . . Inevitably and while the
personality which carries the story
film emerges, naturally, as a very British effort,
punctuated by many flag display and reference
to the glories of England. How this will
seat with American audiences is a question that
makes this a very dubious attraction in this
market.’’

Boxoffice p27 N 26 ’38

Film Curb p6 N 26 ’38

‘‘One of the finest example of historical
pageantry ever presented on the screen.
This production assumes an epic form, and
becomes a cavalcade of events with a more
or less historical significance that would be rather
heavy subject matter as screen entertainment.
But they have been humanized and removed
from their dry historical significance by the
very natural manner in which the Queen moves
through all the events into which she has been
projected.’’

+ Film Daily p5 N 17 ’38

Reviewed by C. S. Aaronson

+ Motion Pict Daily p4 N 18 ’38

‘‘This is one of the most artistic and ex-
pensive productions ever produced in England. It
should prove a big draw in its native country and
should also do well in the United States. It’s a worthy se-
quel to Glorious Wilcox’s ‘Victoria the Great’ which
held the same two leads, and also in-
cludes others of the former cast.’’

+ Variety p16 O 26 ’38

“Sixty Glorious Years” is a sequel to “Victoria the Great,” which received favorable reviews.
SLANDER HOUSE. Progressive 65min J1 1 '38

Cast: Adriename Ames, Craig Reynolds, Catherin balcony, Jerke Moeller, Pert Kelton, William Newell

Director: Charles Lamont

Screen writers: Gertrude Orr, John W. Kraft

Based on the novel of the same title by Madeleine Woods. Much of the action takes place in an exclusive New York salon in which hoe her becomes involved in scandal and a woman patron attempts suicide because of the malicious gossip about her. The plot is released as Scandal House.

Audience Suitability Ratings

‘A: hardly; Y: no; C: certainly not.’

+ — Christian Century p175 S 25 '38

Trade Paper Reviews

‘Talking its cue from an ineptly proportioned dialogue sheet, this goes about the highly interesting business of whipping up more talk and absurd situations than an average sub- par feature and cast are expected to absorb... Constant jabbering, below average performances, direction and a very inadequate script kept this at a low entertainment point.’

— Boxoffice p344 A 15 '38

‘This offering is right down the groove for the Hollywood Variety line interesting becomes par
troon the tract as gossip about the Class
ture. ’

— Variety p56 O 5 '38

SOLPER TE. Casino 80min S 11 '38

Cast: Beniamino Gigli, Michael Bohnen, Maria Tolmari

Director: Carmine Gallone

Music: Alois Melchior

Italian dialogue film with English subtitles. Coralini and Gilani, stars of the opera, Andrea Chenier. Il Ballo in Maschera and Bizet's Alegria. Gigli portrays a tenor who marries a woman with a past. She is held for murder when a triangle arises but proclaims her innocence when the murderer confesses.

Audience Suitability Ratings

‘Adults.’

— Nat Legion of Decency S 22 '38

Newspaper and Magazine Reviews

‘With the help of American soprano, Beniamino Gigli, Michael Bohnen and Maria Cebotari in the leading roles, it was taken for granted that “Solo Per Te” would be satisfactory from the musical side. It is much more than that. Not only are there well-sung excerpts... but the acting is superior than in many similar produc-
tions.’

— H. T. S

+ N Y Times p13 S 12 '38

Trade Paper Reviews

‘Fair operatic picture, but not so hot dramat- ically. What makes the production is the op- ethers, and a popular one. When the opera, “Andrea Chenier,” can muster at the box office. Maria Cebotari, feminine lead, is a pleasing singer and, once heard, should gather esteem.’

+ Variety p23 S 14 '38

SONS OF THE LEGION. Paramount 60min S 16 '38

Cast: Lynne Overman, Evelyn Keyes, Donald O'Connor, Elizabeth Patterson, William Frawley

Director: James Hogan

Music director: Boris Morros

Screen writers: Lillie Hayward, Lewis Foster, Robert F. McGowen

This is the story of a group of small-town boys who want to form a Sons of the Legion squadron. Their uncle1 (who were underage because their father was dishonorably discharged from the army) are afraid of offense and do not commit. The children get the real culprit.

Audience Suitability Ratings

‘Good. Stirring social drama; propaganda. Constructive. Mature-family.’ DAF

+ Fox W Coast Bul S 17 '38

‘A good sermon on Americanism. There is much Fascist-type propaganda blowing to thrill youngsters. Adults: fair; family: fair; children: good.’ Calif Cong of Par & Teachers

‘The picture is constructive in its ideas, but unpretentious in its entertainment values. Family.’ Calif Fed of Business & Professional Women

‘Entertaining and character building in type, this picture with its well chosen cast, fine work by the little boys and girls, leads and effectively directed. Especially appealing to members of the American Legion and their families. Family.” Calif Fed of Business & Professional Women (W Coast)

‘Well directed and enacted social drama, timely and interesting.’ Nat Council of Jewish Women

‘The film tends to instill patriotism. A good family picture.’ Nat Soc of New England Women

‘An excellent and appealing picture of high ethical values. Family.’ S Calif Council of Fed Church Women

+ Fox W Coast Bul S 24 '38

‘The picture contains a good deal of propaganda for an organization of sons of American Legion members, showing their patriotism, comradeship and assistance to the less fortunate in life. There is a less pleasant side of the story when we see these mere babes parading around in uniform just as they do in Mussolini’s Italy, and when we see them careening around the roads in the round-up at breakneck speed in pursuit of a murder- con
t. Adolescents, 12-16: passable; children, 8-12: bad; girls, family: also good.’

+ Motion Pict R p7 O '38

‘General patronage.’

— Nat Legion of Decency S 22 '38

‘A & Y: good; C: mature.’

— Parents' M p33 N '38

‘Family-juvenile.’

— Wkl Guide S 10 '38

Newspaper and Magazine Reviews

‘Strictly juvenile in content, treatment and audience appeal, showing how the S. A. L. draws boys from all classes and makes juniors Legionnaires of them. Family.’

+ — Christian Science Monitor p17 S 17 '38

‘This is the best picture of its type designed, I think, for children under age 10, who easily burst into bright excitement at the sight of a brass-hat uniform and the blast of a brass band.’ Jesse Zunser

Cue p9 O '38

‘Considering the material with which he had to work, Director James Hogan has done a clean piece of story telling... [Some] of the public will be happy to think and the picture too naive for their approbation. All the good little boys are very good, the bad ones very bad... Similarly all the American Legionnaires are good men and true, while the one culprit is surely a devil. There is this consideration too—many specialists are not Legionnaires and, even assuming they are in complete accord with what is being preached. For the picture is propaganda, however you look at it.’ Bert Harfen

+ — Hollywood Spec p10 S 17 '38
SONS OF THE LEGION—Continued

"The new juvenile Legion film is spirited, timely and well intended. It reveals the acting talent of young Ralph Morgan of 'O'Connor, far better than did 'Sing, You Sinners,' a far better picture, and it has the dependable Lyman Overman as an assistant to the leading juvenile, with all its poten
tialities. 'Sons of the Legion' blows hot and cold and finishes with a lack of an even slight wind. The screen
artistic tie-up related to [the juveniles] ef
forts becomes a trifle insipid upon close view." R. W. Dunn

+ Y Herald Tribune p19 S 29 '38

"[It] is a fervid little homily on Americanism of
the flag-waving, organizational variety, over
inflated with patriotic fare, 'Sons of the Legion' is
likely to prove popular among children. Its banalities are apparent for serious, adult approval. As a preachment
for youngsters, it is questionable. Some parents might regard
it as a clarion call to red-blooded, 100 per cent
American youths. Others, of more cautious
judgment, might look upon it as a fatuous bit
of jingoism—and not worth the time of intelli
gent children, anyhow." Bosley Crowther

NY Times p24 S 30 '38

"[It] is a minor, nondescript thing." John Mosher
New Yorker p74 S 8 '38

Trade Paper Reviews

"Resorting to plenty of patriotic flagwaving and hokum and hampered by a slightly im
plausible story, but brightened through a sparkling performance by moppet Donald O'Connor, this will seduce the
public into swallowing the propaganda with a particular appeal to juvenile audiences. Additionally, it
presents possibilities for hearty entertainment and taints the American Legion..."

- Boxoffice p35 S 17 '38

Reviewed by Gus McCarthy
Motion Pict Daily p7 S 23 '38

"In a word, this one is pretty terrible. Obviously framed to cop the Legionnaire trade and incidentally lure the moppets, the film
neglects to satisfy the entertainment. What's more, the unashamed flag-waving is enough to
make the seasoned adult Legionnaire blush, while its juvenile slant will seem puerile even to the urchins."

Variety p21 O 5 '38

"Well produced from a story that blends action and romance, plus an abundance of heart-tug, 'Sons of the Legion' makes the point
with a photographic presentation which will come through as a boxoffice natural... Offering
its own standing as screen fare, plus the tie-in with the country-wide newspaper and radio
coverage of the Legion convention, should lure the crowds through the turnstiles of theatres screening it."

Variety (Hollywood) p3 S 9 '38

SOUTH OF ARIZONA. Columbia 56min Jl 28 '38

Director: Sam Nelson
Screen writer: Bennett R. Cohen

A western melodrama with cattle-rustling for its theme.

Audience Suitability Ratings

"It should entertain all who still thrill to this exciting formula. 'Family.'"
E Coast Preview Committee

Fox W Coast Bul Ag 27 '38

"Glorifies the western in a good way. It is an
Nat Legion of Decency Ag 18 '38

"Family."

Wkly Guide Ag 13 '38

Trade Paper Reviews

"The tendency in these Charles Starrett Westerns is to make the veering to over-dose of gun play to more serious consideration of their scripts. While the revolver blanks don't pop so frequently, the film is packed with exciting, well-knit and suspenseful ranch drama."

Boxoffice p33 O 15 '38

SPAWN OF THE NORTH. Paramount 105-110min Ag 26 '38


Director: Henry Hathaway
Screen writer: Jules Furthman

Based on the novel of the same title by Bar
rett Willoughby. Three years in the making, this is a film with an unusual locale—salmon spawning season in Alaska during pioneer days when Indians held special rituals and piracy in the fishing industry was known. Amid the roar of icebergs and night battles among the fishermens, this is the tale of two boyhood friends, Henry 'Fonda and Raft a couple of rascals in the war-torn Pacific who prey on the other fishermen. In a battle Fonda shoots his friend who atones for his sins by driving the pirates into a crashing glacier.

SEE ALSO issue of September 26

A guide to the discussion and appreciation of Spawn of the North prepared by William Lewis, is for sale by the Educational and Recreational Guides, Inc., 1501 Broadway, Room 1418, New York, at fifteen cents per copy.

Audience Suitability Ratings

"A well-acted social drama. The Alaskan scenery is breathtaking while the salmon scenes will long be remembered. Direction successful and cut assists photography splendid, and acting convincing. 'Family.'"

Am Legion Auxiliary

"Adult," Calif Cong of Par & Teachers

"A thrilling picture. The cast is excellent, although Dorothy Lamour has a tendency to raise her voice for dramatic emphasis. And Henry Fonda recites unimportant speeches as if he were reciting from a manual of "How to be a Pioneer.", Calif Fed of Business & Professional Women's Clubs (W Coast)

"Engrossing, virile entertainment... Though the brawls and combats are brutal, the action is suited to the time when the vigilantes sub
stituted for the law, a perception of the spectacular drama. Mature audiences." Gen Fed of Women's Clubs (W Coast)

"Spawn of the North" an exciting, virile, moving melodrama with an excellent cast and first rate screen production values... Some gruesome details are offensive. 'Mature.' Nat Council of Jewish Women

"Mature." Nat Soc of New England Women

"There is a refreshing absence of so-called glamour and sentimentation. Excellently pho
tographed and cast, with a story which does not over-stress a good theme. 'Family.' S Calif Council of Fed Church Women

Fox W Coast Bul S 10 '38

"Virile as the Alaskan narratives of Rex Beach or Robert Service, this picture of the far North provides strong melodrama...""Overs
Marked by brutal encounters, it is not for the squeamish, but nevertheless is the best of its class which has appeared for some time. Adoles
cent, 12-16: not recommended, strong fare; children, 8-12: too much violence."

Motion Pict R p8 S '38

"A: a good melodrama; Y: too strong; C: no."

Parents" M p55 N '38

Newspaper and Magazine Reviews

"This has color and freshness, moves a little slowly, yet gets educational in its details, is not a little brutal at times. But it isn't dull." Beverly Hills

"Liberty p29 O 1 '38

"Review Digest"
"From the start to about the halfway mark, there is almost an heroic quality to the picture's narrative. ... Mr. Hathaway has allowed the picture to slip slightly. His point is a good one, and, if the truth must be told, the people are not as thrilling as the background. A lovely evening.

+ Stage p62 O '38

Trade Paper Reviews

"This picture contains all of the desirable elements that make up perfect entertainment—good story, well directed, excellently cast and with a beautiful natural background. It holds one's interest from the first time to the last. It is valuable not only as entertainment but as instructional material as well. In our opinion, this was the best picture put on Broadway last week."

+ Film Curb p7 8 17 '38

SPRING MADNESS. MGM 66min N 11 '38


Director: S. Sylvan Simon

Music: William Axt

Screen writers: Edward Chodorov, Eleanor Golden, Eloise Barranzen

Based on the play, Spring Dance, by Philip Barry. This edition is a fast-moving, fascinating and wholesome entertainment. It tells the story of a group of girls in college, straightening tails and establishing a college, their college, a good one, their college boys and girls. ... "Spring Madness" is good fun.

+ Hollywood Spec p10 N 26 '38

"Consider 'Spring Madness' a silly but gay little picture, excellently cast and with a beautiful natural background. (Much helped also by the fact that when you throw a line to4 to the men it is likely that you will get three or four replies.) ... It is sometimes too broad and sometimes too shallow, but it's another good sequel for the young people who see it that they don't escape, are a likely little group. Maureen O'Sullivan and Lew Ayres, being the most attractive and intense, are the most realistic of the lot. It is somewhat disappointing, though, through-out the film, to find Burgess Meredith used merely as a comic foil. We can squawk again against the movies when they take a Burgess Meredith and make a clown of him."

John Mosher

+ New Yorker p129 D 3 '38

"Innocuous and fairly diverting campus clinging."

+ Newsweek p25 N 28 '38

"Mildly amusing little collegiate comedy, badly handicapped by Maureen O'Sullivan and notable chiefly for the way in which Actor Burgess Meredith haled three years ago as the Hamlet of 1936, belies his reputation by bringing to his impersonation of a Harvard senior the same mannerisms he used when spotlighting very blank verse in Winterse."

+ Time p51 N 28 '38

Trade Paper Reviews

"The exhibitors who book this one and the theatre people who pay for it to see it probably will supply the madness cited in the title. An attempt at college comedy, it is neither of them, or comic, or mad. Hardly up as one of the poorest offerings to come from a major studio this season. A potentially good cast, with Lew Ayres and Madeleine O'Sullivan top-lined, is hopelessly lost in a maze of unbelievable story situations."

+ p27 N 26 '38

"A laugh provoking picture that will amuse any audience, based on the loves, laughs and heartaches of Maureen O'Sullivan and a flock of other cute boys and girls."

Film Curb p5 N 19 '38

"Here is a film of college life that presents the girls and boys as intelligent human beings with normal interests and outside of life, and not a bunch of zany nitwits. It is quite conceivable that a film of this kind will turn into a lot of college trade that has been unsold by
STABLEMATES. MGM 89min S 30 '38
Cast: Wallace Beery, Mickey Rooney. As hunt chm. Margaret Hamilton. Minor Watson
Director: Sam Wood
Screen writers: Leonard Praskins. Richard Maibaum
Mickey Rooney portrays a stable boy who loves a race horse and grieves when the horse becomes ill. Wallace Beery portrays a once great veterinarian who has become a drunken card player with a delicate operation. Beery cures the horse and under the influence of the boy reforms. Then he is ready to pay his debts when the law catches up with him.

Audience Suitability Ratings
A & Y: mostly fine of kind; C: doubtful.

Newspaper and Magazine Reviews

Boston Transcript p14 N 10 '38
"An affable hokum entry from the MGM stable presents an affectionate smear of impish muggers and scenes of doltish stunts. for the actor to delight the grown-ups. It may not prepare them for the new comic of the future but it will appeal to the hearty comedy lover."

Chicago Daily News p3 N 15 '38
"‘Light but diverting comedy romance played by two appealing child stars in an atmosphere of horse-changing and stable-keeping goes under the title of Stablemates. Mickey Rooney, along with Donald Crisp, with whom he has been associated in ‘Twelve O’Clock High’ and ‘42nd Street’, takes on the role of a stable boy. Margaret Hamilton is the villainess of the piece, a part that she plays with the same relish as the role of the apple-polishing villainess in ‘The Marriage of Miss Wray’.

The plot has been well worked out and the situations are cleverly worked into the story. The acting is sincere and the dialogue is lively. The film is well directed by Sam Wood and will be enjoyed by all age groups."

Christian Science Monitor p17 N 12 '38
"If you’re a race-track addict, you like the sport, or you’re interested in the keen-est of the young and young people, Mickey Rooney has a film that will hit the spot. ‘Stablemates’ is a good, solid comedy, and if you can take your name with your golf club, this is the film for you."

Commonweal p21 O 28 '38
"Stablemates’ is a very agreeable film in the comedy vein and has many delightful features. Mickey Rooney is very fine in a part which brings out his comic qualities."

Los Angeles Times p14 N 10 '38
"‘Stablemates’ is one of the most consistently amusing films of the year. Mickey Rooney portrays a boy who loves horses and is not afraid to do anything to get what he wants. The film is written and directed by Sam Wood and is a triumph of comedy."

New York Daily News p14 N 10 '38
"‘Stablemates’ is a film that will appeal to all ages. Mickey Rooney is charming as the stable boy and Margaret Hamilton is delightful as the villainess. The story is well told and the acting is excellent."
though he had a bood-sized bet on the outcome.

- **Time** p32 O 17 ’38

**Trade Paper Reviews**

"The fundamental dramatic standbys that go to insure the financial success of a picture at the boxoffice are included in this staid, formulaic western. The boxoffice vogue, the brushability among ingredients is its basic content. It has enough of the ingredients of 'Revil and Son' and 'The Champ' for the heart-throb, and is interspersed with strong melodramatic appeal against a racetrack background.

"Wrapped up in pure hokum, 'Stablemates' is a choice entertainment entry for the mob... Canny rated for heart appeal in direction and playing, it should come in to pay off in almost any kind of competition.

- **Variety** (Hollywood) p3 O 1 ’38

**STARLIGHT OVER TEXAS,** Monogram 55-58min S 7 ’38

**Cast:** Tex Ritter, Carmel La Roux. Snub Pollard, Horace Murphy

**Director:** Al Herman

**Original story:** Harry McPherson

**Screen writer:** John Rathmell

A western melodrama with songs. Tex Ritter portrays a hero who cleans up a gang of thieves who have been stealing cattle, guns and ammunition and smuggling them to Mexico.

**Audience Suitability Ratings**

"General patronage."

- **Nat Legion of Decency** S 29 ’39

- **A, Y & C: good Western.**

- **Parents’ Club** p35 D 39 ’38

**Newspaper and Magazine Reviews**

"A Western of above-the-average calibre. Tex Ritter... brings a pronounced Texas drawl to the screen, an expressive, sometimes fierce, manner, and an ease and affability which should gain him many friends among the fans of pictures of this sort." Bert Hadley

- **Hollywood Spec** p14 O 1 ’38

**Trade Paper Reviews**

"This is a tuneful and rapidly-paced sagebrush actioner which rates above par in its category. It indicates that the company will have a lineup of prairie operas which can hold its own with the best."

- **Boxoffice** p35 S 24 ’38

"Lively Western with good Mexican atmosphere and Tex Ritter there with punch stuff."

- **Film Daily** p6 S 29 ’38

**Reviewed by:** C. S. Arguson

- **Motion Pic Daily** p7 S 21 ’38

"A mediocre offering of the low-bracketed western class, that will get nothing better than a lukewarm reception in houses where patrons are not particular as long as the hero, villain and horses cavort across the screen with the normal number of sights and rides. Picture, despite attempt to inject production values by location shooting in a Mexican fiesta, is pretty poor and shows obvious need to keep the budget as low as possible."

- **Hollywood Spec** p13 S 21 ’38

"'Starlight Over Texas' leans heavily toward musical side, with the result that its story motivation suffers from too many interruptions. While the plot contains five excellent song numbers, as well as some good instrumental tunes, it is a question of whether these will make up for plot lapses and lack of action, the latter being the principal element for which this Grim-wool western fan lays his coin on the box office line."

- **Variety (Hollywood)** p3 S 16 ’38

**THE STORM.** Universal 75min O 28 ’38

**Cast:** Charles Bickford, Barton MacLane, Preston Foster, Tom Brown, Nan Grey, Warren Williams, Frank Jenks

**Director:** Harold Young

**Screen writers:** Daniel Moore, Hugh King, Theodore Rees

**Reviewed as S. O. S. Iceberg.** A tale of the merchant marine in which a radio operator tries to keep his younger brother from following in his footsteps. Much villainy ensues when a radio operator is left on a sinking vessel and a nurse performs an appendectomy by radio's instructions.

**Audience Suitability Ratings**

"Mediocre. A vivid melodrama about too many things. Adults."

- **DAR**

- **Fox W Coast Bul N 5 ’38**

"A vivid melodrama. Adults.

- **Am Legion Auxiliary**

"The acting and direction are good but the story is disagreeable and unconvincing, and is obviously filmed to give a vehicle for the thrills. Adults.

- **Calif Cong of Par & Teachers**

"Exciting sea story... The storysambles a bit; the characters are not enough to make it interesting and exciting for the younger members of the family. Adults and young people."

**Gen Fed of Women’s Clubs (W Coast)**

"Adults." Nat Council of Jewish Women

"The plot is overloaded with situations. Many brutalities and much drinking. Adults. Nat Soc of New England Women

"The picture is quite melodramatic in spots, the sound and scenic effects of a magnificent storm are impressive. Too exciting for children. Mature adults advised."

- **Nat Council of Fed Church Women**

"Stark melodrama which is a succession of violent scenes could have appeal only to those whose imagination is inured to blood and thunder. Others are apt to find it undeniably ex-hausting. Adolescents: unused: children: no. Adults." Woman’s Confused, Los Angeles

- **Fox W Coast Bul N 26 ’38**

"Adults." Nat Council of Jewish Women

"The plot is overloaded with situations. Many brutalities and much drinking. Adults. Nat Soc of New England Women

"The picture is quite melodramatic in spots, the sound and scenic effects of a magnificent storm are impressive. Too exciting for children. Mature adults advised."

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- **Fox W Coast Bul N 26 ’38**

"Adults."

- **Nat Legion of Decency D 1 ’38**

"A & Y: mediocre: C: no."

- **Parents’ M p13 Ja 39 ’38**

"A romance of the sea, not very well done. Family."

- **Wkly Guide O 22 ’38**

**Newspaper and Magazine Reviews**

"[A girl] performs an operation at sea from instructions by radio. This is the second time we have witnessed such a grisly scene and it seems no more justifiable than it did before. Adults."

- **Christian Science Monitor** p15 N 5 ’38

"[I is] violent melodrama, second grade in all departments." Jesse Zunser

- **Cue p1 N 5 ’38**

"Unconvincing story robs its spectacular features of some of their impressiveness. And as is the case with ‘Artists and Models Abroad’ we have here a film where the spectaculars are the crucible- lling iceberg and the ship it wrecks, the storm at sea sending great billows over the top deck—spectacles which used to thrill us, but we now would trade a bushel of them for just one heart-warming touch of gentleness or some quiet little human bit that would bring a lump to our throats and make our eyes misty. That is what film box-entries are telling producers, but film directors are too dense to grasp it."

- **Hollywood Spec** p12 N 12 ’38

"If you can believe ‘The Storm’ there’s never a dull moment in the life of a merchant marine. When the sea-soaked folk to whom the film is dedicated are not involved in typhoons, emergency opera- tions, or life-saving situations, they are engaged as gunners, messengers, hospital attendants, or as deckhands. At the same time, even the violence is a monotony which makes the offering fall considerably short of
THE STORM—Continued

satisfaction entertainly. While 'The Storm,' succeeds in achieving moments of intense excitement and suspense, they are curiously un
related.” Howard Barnes + — New York Herald Tribune p6 O 31 ’38

‘If about midway of 'The Storm,' which has just blown into the Rivoli, you get an unex
plainable, J.-B. Priestley sort of feeling that you are before don't before won't upset you... It was less than three weeks ago, in a Foremost picture entitled 'King of Alcatraz,' that a nurse on shipboard performed a critical operation while a surgeon directed her timid scalpel by wireless... All that really concerns us is the fact that the picture, in this case, doesn't recover from the operation... The vitality of the story was just too low to begin with. The operation came too late, in more ways than one.” B. R. Crisler — N Y Times p12 O 31 ’38

Reviewed by John Mosher + — New Yorker p74 N 5 ’38

‘[It is] a virile melodrama exhibiting the up-to-date agonies of ocean-going wireless operators.”

Time p42 N 7 ’38

Trade Paper Reviews

“A red-blooded and thrilling melodrama of the two-flatted men who sail the seas, this packs the authentic, salty tang of maritime adventure. Loaded with action from start to finish, can be counted upon to do able duty as tip-top drama fare.”

Boxoffice p30c N 5 ’38

‘There are names a-plenty for the marquee and action galore and if the exhibitor cannot figure out a hundred different ways of selling it, there’s something wrong with him.”

Film Curb p11 N 5 ’38

‘Swell melodrama for the action fans should do gratifying business at the box office.

Film Daily p10 N 7 ’38

Reviewed by Gus McCarthy + — Motion Pict Daily p14 O 31 ’38

‘Thoroughly hokey but reasonably entertaining he-man thriller... Good enough for the duals, but too weak for solo billing... There’s nothing much more to say about 'The Storm,' except that it’s a typically proficient Holly
wood job of making acceptable Class B enter tainment out of a script-writer’s file of rip
roaring melodrama and page-turner for a moment plausible, but on the other hand it’s almost never dull.”

Variety p22 N 2 ’38

‘This is a serial of melodramatic thrills packed into 75 minutes of lurid entertain
ment... Picture tries to carry too much mate rial—action, suspense and fights all out to point where they tend to surfeit, and the whole se quence of the exploding ship being extraneous to main plot, tending to confuse the story line. Cutting to tighten and shorten the present version would help materially.”

— Variety (Hollywood) p3 O 27 ’38

STORM OVER BENGAL. Repulic 65min N 14 ’38

Cast: Patric Knowles, Richard Cromwell, Rochelle Hudson. Douglas Dumbrille, Colin Tapley

Director: Sidney Salkow

Music director: cy Feuer

Screen writer: Dudley Waters

The story concerns the efforts of a native to stir the hill tribes in Northwest India. Two brothers, Patric Knowles and C. R. Knowles, British of ficers, are alienated because of their love for Rochelle Hudson, just arrived from the home land.

Audience Suitability Ratings

'A: hardly; Y: little value; C: no.

Christian Century p1375 N 30 ’38

‘Family. Nothing much new in subject mat ter. Due to the fast motion of action and speed and effect, love interest and plenty of action are well bound together.”

— Wkyi Guide N 19 ’38

Newspaper and Magazine Reviews

‘It is a reasonably thrilling miniature of ‘Lives of a Bengal Lancer.’ Without the enormous and dramatic sets of the ‘Lancer,’ this melodrama of empire building in Northern India succeeds, with its modest bud get, in doing entertaining Grade-B thrill er.” Jesse Zunser + — Cue p47 D 10 ’38

‘Banking with other pictures which treat of the theme of British supremacy on the Indian peninsula, ‘Storm Over Bengal’ emerges as an eye-filling, actionful drama. What the story lacks in characterization and careful motivation is more than made up in roaring melodrama in the best border patrol tradition. Aside from an excusable few first moments of drabness talkiness, the picture hums along to its climax with sus pense, action and drama enough to satisfy type of fans. Given a more subtle script, infused with more life-like dialogue, and Director Salkow’s direction, there has a chance for a picture. He squeezed out every last foot of cinematic goodness. Robert Joseph + — Motion Pict Spec p17c P 12 ’38

Reviewed by Beverly Hills Liberty p3 N 26 ’38

‘Republic had courage, to say the least, in attempting to tread ground already handsomely covered by ‘The Lives of a Bengal Lancer,’ ‘Clive of India’ and ‘Drums.’ The new film is, indeed, fairly pretentious, with good acting, capable direction and pleasant photography. The trouble is that it tells its story too quickly, without taking time to go to the root of its theme and allow it the mood punctuated by plot conflict... It is only intermittently interesting.” R. W. Dana — — New York Herald Tribune p8 D 10 ’38

‘By the merest coincidence, no doubt, there are several surprising parallels between the memorable ‘Lives of a Bengal Lancer’ and the current ‘Storm Over Bengal.’ Outside of that, however, there is little similarity except in details. Lives of a Bengal Lancer was rated one of the best pictures of 1938; ‘Storm Over Bengal’ isn’t likely to come anywhere near the top this year. It is just a moderately fast adven ture picture, a combination of thrilling moments, a middling performance by patric Knowles, — recently, you may be a faint resemblance to a very profitable predecessor.” B. C. — — Variety p22 D 8 ’38

‘“Vintage fiction capably acted and freshened up into brisk, exciting melodrama.”

— Newsweek p25 N 28 ’38

Trade Paper Reviews

‘Here is another offering to demonstrate Rep ublic’s canny ability to make suppositive ac tion pictures at comparatively low cost. Every foot of this gripping and highly entertaining yarn of British army activities on India’s frontiers packs a trip-hammer wallop and the film can be handed over upon the assurance of nobly on any bill—top side or in support.”

+ — Boxoffice p31 N 19 ’38

‘One of the most ambitious efforts of Republic, this picture should be a strong box office attraction as it offers all ingredients demanded by audiences.”

+ — Motion Pict Daily p6 N 17 ’38

Reviewed by Vance King + — Motion Pict Daily p6 N 17 ’38

‘“Storm Over Bengal” will offer plenty of action and melodrama to fans preferring that type of entertainment... This well-honed first reel of effects is sharpened by trimming. Exploitation possibil ities also are offered to exhibitors to help bring in the crowds and it probably will be able to hold top bracket in some situations.”

+ — Variety (Hollywood) p3 N 4 ’38
STORY OF A CHEAT. Cineas-Paris 83min S 26 '38
Director: Sacha Guitry
Screen writer: Sacha Guitry
Based on a novel Le Roman d'un Tricheur by Sacha Guitry. Filmed in France with English subtitles. This is a very original film in technique since all the characters act in pantomime in the old silent cinema style and Sacha Guitry explains each character in a running commentary. He portrays an elderly card sharp who is writing his memoirs in a Paris sidewalk cafe. From boyhood on, he has been obsessed with the notion that honesty is not the best policy. After a long life in Monte Carlo, meetings with shady women, the ups and downs of a cheat's existence, he at last reforms and becomes a poor man. The film is known in France as Le Roman d'un Tricheur.

Audience Suitability Ratings
"Objectionable in part." Nat Legion of Decency D 8 '38

Newspaper and Magazine Reviews
"[It] has all the faults, as well as the virtues, of most French films. It is an intellectually elevated comedy, occasionally delightful piece of cinema. Unhappily it is also monotoned, overlong, and much too heavily stuffed with Sacha Guitry. This is a good film which becomes less amusing after its first third. Even John Erskine's well-written subtitles cannot save it." Jesse Zunser

"Sacha Guitry's novel and slyly witty autobiography of a cheat. Different, sophisticated and very amusing. Well worth seeing." Film Weekly p22 O 29 '38
"'Story of a Cheat' is engaging knavery, mouses, winks, gestures, and brazen mugging..." The New Yorker p210 O 15 '38
"The sheer pretense to be a sympathetic account of the life of a card sharp, the chief charge of the film is released in little static shots of subtle, conventional which the hero accomplishes his cheating. The film is so focused on Guitry that it is less majestic to assign credit elsewhere; but more effective than the entendres of his voice is the masterful use he makes of the silent cinema technique to support the easy amorality of the narrative." Sidney Kaufman

Nation p390 O 15 '38
"The ebullient Sacha Guitry has made an original, witty and highly entertaining film in 'The Cheat.' [It] is fresh in its paint and amusingly provocative. While it invites esthetic and philosophical commentary, it can stand on the fact that it is a delightful motion picture... You may grow a bit tired of the commentary. At the same time, you are apt to find the old silent cinema technique of the action vastly exciting, I know I did. In any case, the film is so beautifully acted and directed that it is hard to resist its spell." O Howard Barnes

+ + N Y Herald Tribune p15 S 27 '38
"'Only a man of Sacha Guitry's impudence would have dared it; only a man of Guitry's impudence could have succeeded in making 'Story of a Cheat' the clever picture that it is... So you can't help being glad when the very clever, persuasive show which every one should see for his own content and out of sheer curiosity about the kind of fellow who is not satisfied with writing, directing and starring in a picture, but must play seven or eight character roles as well." F. Nugent

+ + N Y Times p25 S 27 '38
"A bit on the unconventional side and bright and amusing. It is a little without the French can be—Sacha Guitry's 'The Story of a Cheat' is likely to divert disenchanted persons and to make them reflect. It is quite, as lively as 'The Pearls of the Crown,' and certainly it hasn't the variety which that Guitry film has, or quite so many surprises. Its racy tone, however, is not usual on the screen, and there may even be some worthies who will think it tries a trifle too hard. After all, an unconfined levity hardly allows for sober brooding on its moral values."

+ + New Yorker p58 O 1 '38
"'This novel biography of a gambler and card cheat provides a field day for the French actor Sacha Guitry' and the type that admire his impudence, sophistication, and wit. An excellent cast plays for the most part in pantomime.

+ + Newsweek p20 O 10 '38
"That restless, fantastic Frenchman, M. Sacha Guitry, and another cinematic curiosity, fully as mad but not quite so complicated as 'The Pearls of the Crown;' it is more pretentious but more agreeable if possible, but perhaps equally entertaining. . . Nobody in the world, outside of Orson Welles or Noel Coward or M. Guitry, could get away with it. M. Guitry does get away with it, nobly."

+ + Chicago Daily News p37 N '38
"Written, adapted, directed, spoken and in large part acted by Paris' famed Sacha Guitry, told with no other sound but the forlornly witty monotone of the narrator, 'Story of a Cheat' is a neat, simple and wholly successful cinematic experiment. Made in Paris 18 months ago, awarded a prize all over Europe as a genuine its U. S. showing was delayed by price difficulties. The film, with English titles by John Erskine, it finally opened at Manhattan's Fifth Avenue Playhouse, got reviews enthusingly, though just enough nationwide showing in small theaters.'

+ + Time p37 O 10 '38

Trade Paper Reviews
"Here is suave, sophisticated, sure-footed entertainment designed to win approval from that narrow, but ever widening, strip of foreign filmgoers. That it might go so far as to win important grosses in this category is conditional upon the effort behind its sale. It has more beguiling comedy twists than a round dozen Warner's Westerns."

+ + Boxoffice p34n O 15 '38
"The technical aspects of the picture are good, and it has been provided with a complete set of English titles. . . The picture is novel and it should entertain the audiences who patronize the art theaters."

+ + Film Daily p8 O 12 '38
Reviewed by C. S. Aaronson

+ + Motion Picture Daily p8 O 28 '38

STRAIGHT, PLACE AND SHOW. 20th century-Fox 66min O 14 '38
Director: David Butler
Dance directors: Nicholas Castle. Geneva Sawyer
Music director: Louis Silvers
Screen writers: M. M. Musselman. Allen Rivkin
Based on the play Saratoga Chips by Damon Runyon and Irving Caesar. The zany Ritz Brothers get between two special service vehicles, one a big rig of the French Variety and everybody trying to get hold back so that Richard Arlen riding their own horse will win.

Audience Suitability Ratings
"A: hardly; Y & C: perhaps."

Christian Century p1275 O 19 '38
"An amusing evening. Family." Am Legion Auxiliary
"A noisy, forced farce that is primarily Ritz and Arlen. It is a very slender romantic comedy. Tiring. Audiences: matter of taste; 14-18 & children: no." Calif Cong of Par & Teachers
"Good. Ritz Brothers fans will like this mad, noisy comedy. Mature." DAR

MOTION PICTURE REVIEW DIGEST
85
STRAIGHT, PLACE AND SHOW

"Production values are good, cast and direction
show highly polished skills in this clever
trio providing laugh-provoking entertainment.
All ages." - Gen Fed of Women's Clubs (W Coa

"It is well cast and directed and highlighted
by good acting and the lovely voice of Ethel
Merman. Side-splitting entertainment for those
who enjoy this type of picture." - Nat Council of Jewish Women

A farce with a rather thin plot. - Matter of
taste for family." - Nat Soc of New England
Women

"Silly, but harmless, and a little boring.
Family." - Calif Council of Fed Church
Women

"This is a noisy affair, crammed with the
crazy antics of the Ritz Brothers who sing,
sneer, gesticulate, grumble, roll in the
mud and keep up a perpetual jamboree. Their fans
will find them excruciatingly funny, and others
will laugh sometimes in spite of themselves.
Adolescents: if they like the Ritz Brothers;
children: would probably enjoy the clowning.
Family." - Calif Council of Fed Church
Women

"A & Y: matter of taste; C: trivial but harm-
less." - Parents' M p32 D '38

"Family. Hilarious for fans of the nutty trio." - Wkly Guide S 24 '38

Newspaper and Magazine Reviews

"Well, it all depends on whether you
are amused by the Ritz Brothers, whatever they do.
Their doing in this one will seem less funny
to some than those of their last one-but others
will laugh. Adults and young people." - Christian Science Monitor p15 O 8 '38

"Picture in the delicate scales of entertain-
ment evaluation turns out to be a comparative-
ly simple matter. Either you like the Ritz
Brothers' absurd, clowning antics, their com-
pletely nonsensical trio singing, dancing,
leg-work convolutions and scatterbrain dialogue—or
you don't. In the case of 'Straight, Place and
Show,' it is easy to relax and enjoy their mad
buffoonery!" — David Butler directed it for com-
edy, and he's got a good one in 'Straight, Place
and Show.' — Jesse Zunser

"Glue is p1 1 '38

"Motion pictures are your noisiest entertain-
ment. The comedy of the Ritz Brothers is
purely panoptic; we laugh at what we hear
and what we see. They perhaps are funnier in this picture than they have been in any others, but I cannot advise
you to see it, as to get the Ritz comedy you
have to take a tremendous amount of quite
unnecessary noise." — + Hollywood Spec p12 O 1 '38

"The Ritz Brothers' 'Straight, Place and
Show' seems to have been one of those pic-
tures produced by the studio in a method-
a trial to its audience and an error on the
part of its producer. . . Take it right from
the padlock, a one, an out-burner, a never-
was." — F. S. Nugent

— N Y Times p10 O 1 '38

"The success of the Ritz Brothers, the rea-
son for which remains a mystery to me and a
minute minority, is well testified to in their
'Straight, Place and Show.' When I saw the picture, largely followed everywhere by
the Brothers. . . The panic and agitation of their
antics seem to touch no one, to exhaust no one
but myself. Mine. Myself, it's '38 and I'm in
's39. I regret a lack of composure in the talent of
the Ritzes. The thought of what every perfor-
manoe must mean to them the way of
physical endurance agonized me throughout
their picture. — Joe Masher

— New Yorker p33 S 8 '38

"[It] provides occasional hilarious interludes
for horse-laugh lovers." — Newsweek p20 O 3 '38

"We understand the Ritz Brothers are being
returned to vaudeville. This is to let them know
it's okay to use up with us." — Stage

p58 N '38

In a picture which contains the Ritzes, there is
very little by way of a story . . . a sizzle-
chase climax which, faintly reminiscent of 'The
Hottentot' (1920), is one of the most suspense-
ful and certainly one of the funniest cinema
sequences ever filmed at famed Santa Anita
track. — Time p30 O 2 '38

Trade Paper Reviews

"Its title notwithstanding, the odds are not
in favor of this Ritz Brothers effort. The boys
just don't have the weight to carry this film,
while the stilted romanticism of Roscoe Arbey
and Phyllis Brooks and the disappointing
Damon Runyon story fail to take up the slack.
Divided into two equal parts — the one half of
the trio each could be lopped of romance and Ritz
Brothers, the piece skips unconcernedly from
one to the other until it has run its
course."

— + Boxoffice p25 O 1 '38

"This is a natural for any time of the year
or year round. United's marketing of the
picture will be felt in every city,
village and hamlet, and you can entertain the
whole '38 season with this grand fun." — + Film Curb p8 O 5 '38

"This is the Ritz Brothers at their merriest
and the result is a very heavy total of laughs. They
will keep their new antenna and enjoy a
field day. David Butler's skillful direc-
tion provides a fast tempo and there is never a
dull moment."

— Film Daily p8 S 29 '38

Reviewed by Roscoe Williams

"The Ritz Brothers' second star for 20th-
Fox will definitely promote the box office status
of the trio, with less of the Ritz routines
and mannerisms as displayed in earlier
pictures, and more development of hilarious
comedy. The three Ritz brothers, as before,
are set to their talents, 'Straight, Place and
Show' emerges as a laugh hit that will garner
profits in direct proportion to the laugh re-
trie on individual houses. For laugh purposes,
and as a well-tailored comedy, it will stand as
a solo attraction."

— Variety p14 S 23 '38

"It's all Ritz, and it's miles wide, in
case you want to become technical and use a yard
stick in measuring the echo of the spontaneous
customer laughter it generates. Less zany,
perhaps, than some of their previous Ritz
starers, it is without question, far the funniest of their
silversheet efforts, and draws frequent outbursts
to such the laugh, especially during the
comedy wrestling match and the steeplechase
sequences." — Variety (Hollywood) p8 S 24 '38

Strange faces. Universal 65min D 2
‘38

Cast: Frank Jenks. Dorothy Kent. Andy
Devine. Leon Ames

Director: Errol Taggart

Original story: Cornelius Reece. Arndt Guis-
tli

Screen writer: Charles Grayson

Frank Jenks and Dorothy Kent are rival re-
porters who track down the double of a mur-
dered man who has assumed the dead man's
identity in order to profit by it.

Audience Suitability Ratings

"A: good melodrama; Y & C: no." — +


Trade Paper Reviews

"Despite its rather formula story . . . this
comedy crime feature is a topnotch programmer
carrying as its weighty load of suspense and
laughs."

— Boxoffice p59 D 10 '38
STRANGER FROM ARIZONA. Columbia
55min S 22 '38

Cast: Buck Jones, Dorothy Fay, Hank Mann, Hank Worden, Roy Barcroft
Director: Elmo Clifton

Original story: Monroe Shaft

A western melodrama with well-built comic interludes about cattle rustlers and a stranger who comes in to save the cattle of the heroine.

Audience Suitability Ratings

“The production has little to recommend it. Family. E Coast Preview Committee

“General patronage.”
Nat Legion of Decency 13 '38

Trade Paper Reviews

“With nary a guitar or cowboy song to aid it, this gilt-edge Western lacks an entertainment flavor from beginning to end. It is strong, virile, two-fisted hoof and saddle business as only Buck Jones and Company know how to deliver. In place of the recent trend toward vocal renditions, this offers a brand of delightful comedy that would do justice to many so-called comedies.”

Boxoffice p35 S 24 '38

“Above-average Western should register satisfactory returns in its field. Has the usual wealth of horse opera action, plus frequent touches of humor and wit. With Buck Jones as name draw for the moppets.”

Variety p13 S 21 '38

SUBMARINE PATROL! 20th century-Fox 94min N 25 '38

Cast: Richard Greene, Nancy Kelly, Preston Foster, George Bancroft, George (Slim) Summerville, John Carradine
Director: John Ford
Music director: Arthur Lange
Screen writers: Rian James, Darrell Ware, Jack Yellen

Based on the novel of the same title by Ray Milholland. The background is the U. S. Navy during war time when the little torpedo boat destroyers were used to convoy merchant vessels. Richard Greene, son of a wealthy family, is assigned to a destroyer together with many rookies who must learn the discipline of navy life.

Audience Suitability Ratings

“A: hardly; Y: doubtful value.”

— Christian Century p1478 N 30 '38

“Excellent. Highly entertaining, gripping, skillfully-produced comedy drama. Family.”

— DAR

— Fox W Coast Buil N 5 '38

“Stimulating and stirring drama. Naval scenes commendable. Adults.”

Ann Legion Auxiliary

“Family.” Calif Cong of Par & Teachers

“Absorbingly interesting is this fast-moving, colourfully directed picture. ... A worthwhile picture, high in social values. Family.”

Gen Fed of Women’s Clubs (W Coast)

“Exciting social comedy. Family.”

Nat Council of Jewish Women

“Well cast and consistently directed. Informative. Family.”

Nat Soc of New England Women

NEWSPAPER AND MAGAZINE REVIEWS

Boston Transcript p18 D 9 '38

“Hollywood’s latest chapter of Rover Boys at Sea, ‘Submarine Patrol.’ If it weren’t for a couple of swell John Ford touches, you’d never find that this picture was made by the same man who directed ‘The Informer.’”

P. T. Hartung

Commonweal p153 N 25 '38

“Written and directed as an engagingly entertaining comedy-melodrama of the World War. In vivid, exciting, and frequently amusing fashion it brings to life the adventures of the submarine-chasing ‘spltter fleet.’ Though a romantic comedy forms the basic plot, ‘Submarine Patrol’ is sizzling action providing its highlights.”

Jesse Zunser

Cue p14 N 19 '38

“Where thecreative ceases to be nothing but a lot of noise and begins to indicate it is about something, it will command your interest and hold it until the end. I do not see how ‘Submarine Patrol’ can be made altogether pleasant to listen to. When we subtract its demerits from its merits, we find that ‘Submarine Patrol’ is just an ordinary picture which could have been great if it had been feasible to get more sea action into the story instead of the extraneous noisy scenes resorted to give it length.”

Hollywood Spec p10 N 12 '38

Reviewed by Beverly Hills Liberty p14 D 3 '38

Reviewed by Franz Hoellering p38 D 10 '38

“We're now seeing another highly entertaining, gripping adventure, and ‘Submarine Patrol’ is not pretentious at all; it tries to mean something and manages to be something. It goes into the action with a hardy, portly, hardy and heroic user of powder and pyrotechnics. Nevertheless, the film has been put together so unerringly that it is a remarkably lively and satisfying offering. I think it is the best motion picture that Twentieth Century-Fox has exhibited in a long time, for it contains splendid screen craftsmanship as well as obvious entertainment values.”

Osa Ferguson

— New Repub p101 N 30 '38

“The magnificent direction of John Ford has made ‘Submarine Patrol’ a first-rate show. Its story of submarine chasing during the World War is far from novel and there are no stars to hold any interest with intelligent acting or spectacular pyrotechnics. Nevertheless, the film has been put together so unerringly that it is a remarkably lively and satisfying offering. I think it is the best motion picture that Twentieth Century-Fox has exhibited in a long time, for it contains splendid screen craftsmanship as well as obvious entertainment values.”

— N Y Herald Tribune p6 N 19 '38

“Mr. John Ford has made a few cinematic fireworks this year. He needed a good script and it is this that has pitched into this one, hammering it into a straight narrative line, exciting social comedy, Family.”

N Y Herald Tribune p6 N 19 '38

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SUBMARINE PATROL.—Continued
about calling this the best of its type this year.
+ + N Y Times p9 N 19 '38
"It is a fresh angle on an old war. ... The romances and sentimentality are put third to the film's comedy and melodrama. Directed by John Ford with the box office as his guide, 'Submarine Patrol' builds to a blood-and-thunder climax."
+ + Newsweek p23 N 21 '38
Stage 58 P D '38
"If, as Franklin Roosevelt says, the U. S. Navy is inadequate for national defense, his favorite branch of the service is still amply capable of taxing public attention. 'Submarine Patrol' is good, rather full of action and humor, very possibly war news for mass audiences."
+ + Boxoffice p30 N 5 '38
"This is a rip-snorting melodrama, packed full of action and destined for great popularity among men and boys, particularly. This may be a more or less routine story but it is exciting, and the acting is due largely to the brilliant and cagey direction of John Ford, whose 'The Informer' long will be remembered by picture playgoers for mass audience. Cast is good and there are enough names therein to fill any marquee."
+ + Film Curb p7 N 19 '38
"This is one of the best of the new crop of pictures and is deserving of much exploitation. John Ford has given it superb direction and has created such suspense. He has also injected considerable comedy, while romance has not been neglected."
+ Film Daily p6 N 1 '38
Reviewed by J. M. Jerauld
+ Motion Pic Daily p14 O 31 '38
"Packing a powerful comedy wallop, backed up by good action material and a romance that is secondary to both but acceptable, 'Submarine Patrol' is surefire film entertainment directed by a veteran who knows all the tricks. John Ford, and his players are a joy to watch. Cast is good and the requirements are aptly. Although there are no star names in the large cast the picture is great boxoffice and should show excellent returns."
+ + Variety p15 N 2 '38
"Honest, tough sentiment without being maudlin, 'Submarine Patrol' steers well off the beaten path of service stories in a fresh and captivating pattern. Its thrill excitement are matched by unusually rich character presentation, every man jack in the troupe an individual rather than a type, and each given opportunity to justify his talents and careful casting."
+ Variety (Hollywood) p3 O 28 '38
SUEZ. 20th century-Fox 104min O 28 '38
Cast: Tyrone Power, Loretta Young, Anna-bella, J. Edward Bromberg, Joseph Schild-kraut, Henry Stephenson, Sidney Black, Wallace Ford, Maurice Moscovich, Sir Ruman, Nigel Bruce, Miles Mander, George Zucco
Director: Allan Dwan
Original story: Sam Duncan
Screen writers: Philip Dunne, Julian Joseph

As background this film contains an account of the construction of the Suez Canal. The film is not an accurate account and the sequence is in love. He is loved in turn by a regimental sergeant's gamin daughter portrayed by Anna-bella. While the historical sequences are not strictly observed, the film contains such figures as Frans bacon, Hugo, Darius and Prince Said, Viceroy of Egypt.

Audience Suitability Reviews
"The atmosphere is realistic, the photography breath-taking in its beauty and the simmon ter-rifyingly real. The large and capable is almost in accord with the mood and theme of the film. Family. Calig Fed of Business & Professional Women's Clubs (W Coast)

"Excellent. Highly interesting historical drama. Mature-family." DAR
"Interesting film of 'epic' proportions. Little appeal for those under school age. Family." Women's Univ Club, Los Angeles
+ Fox W Coast Bul O 22 '38
"Excellent entertainment for family." Am Legion Auxiliary
"Absorbingly interesting for the older members of the family." Gen Fed of Women's Clubs (W Coast)
"The picture holds interest and historical significance, but lacks dramatic power and fails to grip or stir the emotions. Family. Nat Council of Jewish Women"

"Although there are deviations from the actual facts, the film is interesting and instructive as well. Loretta Young portrays a heroine for children." Nat Soc of New England Women
"A distinguished cast, flawless direction and an instructive and entertaining story make the presentation of the courage and perseverance of the famous Ferdinand de Lesseps a living reality. An outstanding production for family." S Calif Council of Fed Church Women
+ + Fox W Coast Bul O 29 '38
"Adults." Nat Legion of Decency O 27 '38
"A, Y & C: fairly good."
+ + Parents' M p63 D '38
"Scholastic" p30 O 29 '38
"Family."
+ Wkly Guide O 29 '38
Newspaper and Magazine Reviews
"Mr. Zanuck's latest history lesson is ornate and epic in the fashion of romance set down in words of one syllable. Class dismissed." J. K. Huthen

Boston Transcript p20 N 10 '38
"It must have taken plenty of hard work to make this picture, but it is worth seeing especially for some splendid shots of the desert, a beautiful ballroom scene, the wild, destructive simmon sequences and that thrilling historical moment when Dirianni announces the Victoria-de Lesseps Company." F. T. Hartung
+ + Commonweal p21 O 28 '38
"If a vast production budget and unlimited creative and acting talent were all that is re-quired for the making of a great picture, 'Suez' undoubtedly would be that picture. But there is about this immensely spectacular film a curious air of unreality which destroys what-ever dramatic impact it might otherwise have had." Jose Zunser
+ + + Variety p21 O 22 '38
"History gets a typical Hollywood interpreta-tion, but the sandstorm and the construction scenes are excellent; and Annabella is charm-ing. Worth watching for its fine spectacular stuff."
"Suez" p3 O 28 '38
"Mounted on an elaborate scale, physically a tremendous undertaking, technically a triumph, but lacking in elements of popular entertainment, the film is as popular as the novel from which it is derived."
+ — Hollywood Spec p9 O 29 '38

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+ — Hollywood Spec p9 O 29 '38
"Pageantry, romance and drama, as well as the path of the personal story, are projected to the screen in Darryl Zanuck's production of 'Suez,' which takes rank with the finest works to come from Hollywood. No stint was made on production costs and the result is a lavishly decorated film that holds interest even for any type of audience, inside or outside the American market.

Reviewed by J. M. Jersaud
+ + Film Daily p7 O 17 '38

"Suez" is a big, colorful, spectacular portion of entertainment, having star strength and impressive box office elements, indicating prosperous runs. All Dwan gives it strong support in his direction and production work, and Markey, is lavish and impressive on every score. In addition it has exploitation possibilities and will pack a wide film slate to enhance its heavy potential grosses.

+ + Variety (Hollywood) p3 O 15 '38

**SUNSET TRAIL.** Paramount-Sherman
60-68min D 9 '38
Cast: William Boyd, George Hayes, Russell Hopton, Howard Trimby, Charlotte Wynters
Director: Leslie Sclander
Screen writer: Norman Houston
Another in the 'Hopalong Cassidy' series. William Boyd, cowboy, masquerades as a dude in order to rout out a bandit in Silver City.

**Audience Suitability Ratings**
"Another in the 'Hopalong Cassidy' series which is so wholesome, as a Westerner for the young people. Family." Am Legion Auxiliary

"A Western with good acting, clean humor, hard riding and beautiful scenery. Family." Calif Cong of Par & Teachers

"Exceptional for all children." Calif Fed of Business & Professional Women's Clubs

"Mediocre. Mature-family." DAR

"Unusually interesting episode in the 'Hopalong Cassidy' series. Excellent." Gen Fed of Women's Clubs (W Coast)

"More interesting and clever than its predecessors. Family." Nat Council of Jewish Women

"Exceptionally good Western. Family." Nat Soc of New England Women

"Reasonably good entertainment for those who like Westerns. Family." Calif S Califf Council of Fed Church Women

Among Westerns, the 'Hopalong Cassidy' pictures have an excellent rating, and this one is better than usual, because in addition to the features of adventure, fine riding and beautiful California scenery, William Boyd has a chance to vary his part by imitating a tenderfoot in a very ludicrous manner. Adolescents: entertainment for children: exciting." Women's Unly Club, Los Angeles

Fox W Coast Bul N 19 '38

"Generous praise.

Nat Legion of Decency D 15 '38

**Trade Paper Reviews**

"By any measuring stick this rates as one of the best in the Hopalong Cassidy series, packed with the action and excitement which rate him high among screen sagebrushers and possessing a good supply of comedy and thrills." + + Film Daily p7 O 29 '38

"This measures up to the high standard of previous Hopalong Cassidys, and is of real credit to Harry Sherman, the producer. It has
SWING THAT CHEER. Universal
50-63min O 14 '38
Director: Harold Schuster
Original story: Thomas Ahearn. F. Maury Rankin
Third in Universal's Collegiate Series. A college football story in which a hero with a swelled head is cured.

**Audience Suitability Ratings**
- A: pleasant; Y: interesting; C: good.
- Christian Century p1350 N 2 '38
- *The story material is somewhat hackneyed, but brisk direction and a capable cast insure satisfying entertainment to all except the roughest fans, in the game. Family.* E Coast Preview Committee
- + Fox W Coast Bul O 29 '38
- *General patronage.* Nat Legion of Decency O 27 '38
- A. Y. C: College football story.
- + Parents' M p14 Ja 29 '38
- *Family.* Wkly Guide O 15 '38

**Newspaper and Magazine Reviews**
"Tom Brown goes through for Carlton—with a lot of shots from the nearest camera, and might have lent authenticity had they not been so wrong, our Family.*
- Christian Science Monitor p15 N 26 '38
- *So-so footballer. The yarn is another revamp of formula 2b in the little blue book.* Judging the story from the viewpoint of the fans, I believe they would find it uninspired and childish. *That's Halls.*
- Hollywood Spec p14 N 26 '38
Reviewed by R. B. Crisler
N Y Times p311 N 11 '38

**Trade Paper Reviews**
"Although a bit tardy in putting in an appearance, there is a noteworthy contribution to the annual autumn cycle of swineskin classics. Second in this company's collegiate series, the feature register marked improvement over its predecessor in production, story, direction and delivery. "No music suffers from the formula treatment which seems to be the lot of all football pictures, but it is closely-knit and moves with sufficient speed and action to assure sustained interest."
- Boxoffice p101 N 19 '38

"With the football season in full blast, this new Universal release is timely. Well-paced, with a capable cast and a fast-moving story the film is good program material."
- Film Daily p6 N 14 '38
Reviewed by S. A. Kane
- Motion Pict Daily p6 N 14 '38

"This one is merely a feeble rehash of the same old football story that bobs up in several editions at this time each year. A minor item for극."
- Hollywood Spec p15 N 16 '38

**Synopsis**
Most pictures are made with a weather eye for the feminine contingent, but here is one that gives the male customers the edge. And a neat and smartly triggered out program number. It is not for the future offerings in this series live up to the quality of the first two in the Collegiate Series the box office factor should be profuse. For collegians and football addicts, especially, it is a swell hour's entertainment.
- Variety (Hollywood) p3 N 14 '38

**TARNISHED ANGEL. RKO 67min O 28 '38
Director: Leslie Goodwins
Music: Lew Brown. Samuel Faul
Original story: Saul Elkins
Screen writer: Jo Pagan
Sally Eilers, orphaned as a child, finds life difficult. She is in trouble with the police when she is suspected of accepting profits in a shady deal. Later she becomes a racketeer in an effort to save the end of the reforms and marries a childhood sweetheart.

**Audience Suitability Ratings**
"The plot, which has some novelty to recommend it, is interesting throughout. The theme is handled carefully, as its subject matter deserves. Sally Eilers gives a sincere performance, though somewhat lacking in conviction, especially in the preying sequences. Adults and young people.* E Coast Preview Committee
- + But W Coast Bul N 13 '38
- *Obvious, unconvincing melodrama, with poor acting and impossible story. Picture ends with rather poor novel generation.* Adults. Calif Cong of Par & Teachers
- *Mediocre. Stickily sentimental social drama. Adults. DAR*

"While the picture is well cast and the production values are satisfactory, racketeering under the guise of religion is offensive and will limit audience appeal. Adults.* Gen Fed of Women's Clubs (W Coast)
- *A trite story, obvious and tawdry. Adults.* Nat Council of Jewish Women
- *Advisable for lovers of New England Women
- *Good direction and an excellent cast fail to produce a desirable picture which is composed of graft, hypocrisy, gambling, fraud and lack of respect of public law and property. Though the 'Sister Conrie's evangelistic racket will be offensive to many. *Mature—Not recommended.* S Calif Council of Fed Church Women
- + Fox W Coast Bul N 26 '38
- *Adults.* Nat Legion of Decency N 10 '38
- *A: poor; Y & C: no.*
- Parents' M p14 Ja 29 '38

**Newspaper and Magazine Reviews**
"Sally Eilers needs a story. *Tarnished Angel* does Miss Eilers no credit because her part could have been much better done by someone with an idea of comedy. Her fellow players, Paul Guilfoyle and Lee Bowman, are capable assistants and that's all. They haven't the talent to go ahead and make the comedy smart or the straight parts interesting."
- J. G. A
- + Boston Transcript p20 D 2 '38
- *This is a thoroughly bad picture from every point of view. Adults.*
- - Christian Science Monitor p17 D 3 '38
- *All about nice people who are crooks. I am afraid I could not swallow it all, and I do not think the preview audience was too impressed either.*
- + Hollywood Spec p18 O 29 '38

*Miss Eilers is responsible for what sustained interest the film has. The script, while not very smart, follows the pulp-story formula*
THANKS FOR THE MEMORY. Paramount 75-77min N 10 '38
Cast: Bob Hope, Shirley Ross, Charles Butterworth, Otto Kruger, Hedda Hopper, Patricia Wilder, Roscoe Karns, Laura Hope Crews
Director: George Archainbaud
Music and lyrics: Ralph Rainger, Leo Robin. Frank Loesser. Hoagy Carmichael
Music director: Boris Morros
Screen writer: Lynn Starling
Based on the play Up Pops the Devil by Albert Hackett and Frances Goodrich. The title of the film is changed from the original "Pict Broadcast of 1938" in which Miss Ross and Bob Hope sang the title song, "Thanks for the Memory." Shirley Ross plays her role to the letter, and has no more to do than to respond to her husband, Bob Hope, who stays home and concentrates on his new book. A neighbor, Patricia Wilder, and her husband, Bob Hope, visit Shirley, who is leading Shirley to suspect that her husband loves the girl. He on the other hand believes that Shirley is in love with a book publisher. In the end complications are forgotten when Hope learns that Shirley is to have a baby.

Audience Suitability Ratings
"Mediocre. Rather trite. Mature." DAR
"Pleasing light social comedy, attractively set, capably directed, and well cast. Drinking. A pleasant lunch at the Conrad" P. T. Thomas.

"A rather worn-out plot, dressed up in a sophisticated manner, an immediate amount of drinking and slum pacific for a comedy which has an interesting basic theme. Adults and young people." E Coast Preview Committee.

"The domestic life of a newly married young modern couple presents a rather jumbled picture of happiness, misunderstanding and heartbreak. The final happy adjustment is reached. An excellent supporting cast, some snappy lines, pleasing singing and humorous

Hollywood Spec p3 D 10 '38
THANKS FOR THE MEMORY—Cont.
situations fail to make this sophisticated pic-
ture worth while. Irresponsibility and excess-
ive drinking do not suitably limit its appeal.
"Adults." Gen Fed of Women's Clubs (W Coast)
A trivial story, embellished by a good cast
and some excellent repartee. Too much drinking.
"Adults." Nat Council of Jewish Women
"Family, although there is scant interest for
children." Nat Soc of New England Women
"A sophisticated and trivial story consist-
ing of too much drinking, smoking, door-bell
buzzing, telephone ringing and the running in
and out of various screen characters. Sharp-
ly timed. Adults." S Calif Council of Fed Church
Women
+ Fox W Coast Bul N 19 '38
"Adults." Nat Legion of Decency N 10 '38

Newspaper and Magazine Reviews
"Seldom are the films able to recapture a
memorable event without having some heart-
palpating, or at least a well-kept secret as a
backcloth. . . Even with Bob Hope and Shirley
Ross being just as nostalgic and modern and lack-
adaisical as they can, they don't succeed in
carrying through a full-length feature the
spirit of the original song. Only a couple of
times does this new picture rise above the
foolish standards, forced humor and trite story." P. T.
Tompkins
+ — Commonweal p216 D 16 '38
"It is all nicely, smoothly, amusingly played,
and captures in careless, friendly manner the
easy senialities and haphazard hospitalities of
New York's younger literary set." Jesse
Zunser
+ — Cue p47 D 10 '38
"Sentimental comedy of marriage, romance
and squabbles. It starts well but degenerates
into dull and wordy exchanges. Bob Hope and
Shirley Ross are attractive, but the story is
too conventional to give them useful chances.
Just fair." — Film Wkly p23 D 3 '38
"One of those nice little domestic dramas
which takes liberties with plausibilities and
overstates a situation now and then, but
which you can't help liking because they do
not transgress beyond the limits of your
tolerance or ask too much indulgence of your
sense of humor. Thanks for the Memory" is
pleasing entertainment. It drags in spots and
includes scenes which have little to do with
the rest of the film's theme but it is entertain-
ing enough to warrant your dropping into a
house showing it if your taste at the moment is
for the sentimental picture, which could only
be about yourself, attractively mounted, capably
directed, and presenting a cast of efficient
players." + — Hollywood Spec p12 N 12 '38
"One of the most familiar plots in the history
of fiction is camouflaged with remarkable
astuteness in the new film. It is rather hard
to believe, but an abundance of exceedingly
smart dialogue and sincere acting by Bob Hope,
Shirley Ross and an excellent supporting cast
make 'Thanks for the Memory' a smooth and
crassly enjoyable film. When, with un-
usual clarity, it might have been an uninspired
rehash of former pictures. Some may say that
this film belongs to the school of crackpot
comedies, of which there have been far too many
these last two years, but we can't subscribe to
this objection." — N Y Times
+ N Y Herald Tribune p19 D 8 '38
"Bob Hope assumes his rightful stature as
the most debonair and delightful of the screen's
romantic comedians, but this film never involves
anything more serious than the efforts of their
bohemian drinking companions to patch up a
sensless little conglomeral quarrel between Bob
Hope and Shirley Ross. Conscientiously noting
its shortcomings, we still consider "Thanks for
the Memory" one of the most marvelous among the
year's light romantic comedies." B. R. Criteler
+ N Y Times p94 D 8 '38

"[It is] a hopelessly negligible snub." John
Moshier
New Yorker p123 D 10 '38
Newsweek p25 N 28 '38
Trade Paper Reviews
"Bright, effervescent and highly entertaining
comedy of the younger married set, plentifully
sprinkled with sophisticated tokens of pathos to
satisfy every member of the family." + — PICT p14 N 12 '38
"This comedy of domestic life and strife is
full of entertainment. In fact, it rolls up a
healthy total of laughs and guffaws and also
registers capital audience laughs. It is an excellent
vehicle for Bob Hope and Shirley Ross. This
is by far the best performance Hope has given on
the screen so far. Shirley Ross also scores solidly
with her work." — Motion Picture p N 8 '38
Reviewed by Roscoe Williams
+ Motion Pic Daily p6 N 10 '38
"Thanks for the Memory" is a pleasant boy-
loves-girl comedy-drama, with one good theme
song, plus a reprise of yesteryear's sock ballet
hit which lends this film its title. It was smart
for Paramount to rush out this Comedy, which,
although lightweight, will please if not exactly
boff them. It possesses distinction in that the
title is a more or less a part of the contemporan-
eous film, 'Big Broadcast of 1938,' with the se-
quel on the market while the ballad is more or
less fresh in memory." + Variety p16 N 9 '38
"Delightful domestic comedy romance, and
one of the few comedies of this year which
Paramount has turned out in some time. Charming;
funny and heart appealing. "Thanks for the
Memory" is certain of prosperous audi-
ence reception, thanks to swell performances,
superlative direction, a carking screen play
and ample proof of Mel Shauer's shrewd produc-
tion brains." + Variety (Hollywood) p3 N 4 '38

THAT CERTAIN AGE. Universal 95min O 14 '38
Cast: Deanna Durbin, Melvyn Douglas,
Jackie Cooper. Irene Rich, Nancy Carroll.
John Halliday, Jackie Searl, Juanita Quig-
ley
Director: Edward Ludwig
Music: Jimmy McHugh. Harold Adamson
Music director: Charles Previn
Original story: F. Hugh Herbert
Screen writer: Bruce Manning

"That Certain Age" is the story of the years between
childhood and adolescence for the star, Deanna
Durbin. It tells a delicate story—the first love of
a growing girl. Miss Durbin is much older than
the part; the picture and Paramount have much
in its favor. From the Legion Auxiliary
"Adults: refreshing: 14-18: perfect; children:
fine." — Chicago Tribune, of Deanna Durbin &
Co-creators
"Refreshing comedy bound to meet with
popular acclaim because of the appealing
qualities of the story. The production values
are high and the direction equally effective.
Family, Calif Fed of Business & Professional
Women's Clubs.
"Excellent. Another exceptional Deanna
Durbin film, light, amusing, true to life. Family:
D. 30 '38
"Excellent for all. Family." Gen Fed of
Women's Clubs (W Coast)
"The best Deanna Durbin to date. Family." Nat Council of Jewish Women

"In this day of sophisticated youth, this picture will provide a delightful interlude. Good entertainment for the family." S Calif Council of Fed Church Women

"This [is a] delightful story. Adolescents: enjoyable; children: Family. Women's Univ Club, Los Angeles

"A & X: good; C: Little Interest." Parents' M p63 D '58

"A box office record of 22 screen hits, no errors is something to shout about, even in Hollywood where fantastic things happen at the drop of a hat. But that is the film record of fifteen-year-old Deanna Durbin, provided you count her new picture as a hit. And we do—definitely. 'That Certain Age' is certain to be another winner.

"Scholastic p29 O 23 '53

"Family-Juvenile. Outstanding. It should have a strong appeal to all sorts of audiences." + Wkly Guide O 8 '53

Newspaper and Magazine Reviews

"Family." Christian Science Monitor p15 O 22 '53

"It is easy to believe the publicity notes on this picture that many worried mothers wrote to the studio to say how much they were going to be careful what they let Deanna do in the film. Her influence on thousands of young girls is too great to ignore...no mistakes are to be made. Mothers need have no fear. Due to Deanna's genuine charm and the sane handling of the story, America's daughters will not be led astray." P. T. Hartung + compliments p67 T 21 '53

"In the completely delightful and hilarious story of 'That Certain Age,' Deanna has been given a role and a story ideally suited to her excellent talents. A film that will turn this picture into a thoroughly charming, wholesome, sparkling piece of film entertainment." Jease Zueger + Cue p10 N 5 '53

"Four times at bat: four hits. . . It is the absence of a suggestion of acting that makes Deanna a great actress, her naturalness and complete absorption in her part which makes her so appealing. . . . The predominating note of 'That Certain Age' is the good taste it reveals. It required nice handling to keep good taste intact. . . . The presentation of the story, America's daughters will not be led astray." P. T. Hartung + compliments p67 O 21 '53

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"Deanna Durbin has grown a bit older in her latest starring assignment, 'That Certain Age.' But she has lost none of her circumpect charm. Although her new show presents her on the threshold of something or other, she manages to keep her character identification capable and engaging. The script might have been more sturdy, but she manages to make the most of its slight situations, whether she is singing arias delightfully or moaning over a foreign correspondent. . . . The story is extremely funny and has a happy outcome. A film that is destined to pull from the small complications which a childish adoration has on the subject of puppy love. Howard Barnes + N Y Herald Tribune p12 N 5 '53

"It is quite certain that but for Deanna's pert and charming presence the story might be in grave danger of collapsing of its own slightness. . . . Rather less spryly, less infectiously museful, Miss Durbin has finished a film record of cinema craftsmanship similar to 'Mad About Music' (it is only in comparison with herself, after all, that Miss Durbin is made to look a bit too much like a blushing Venus). 'That Certain Age' has a quiet charm, a less boisterous and oftentimes more genuine charmer than its own. In short, Miss Durbin and Universal have done it again." B. R. Crisler + N Y Times p5 N 5 '53

"Charm, if you know what I mean, is the note struck in 'That Certain Age.' . . . I don't suggest that the picture is any big groan about adolescence. It's feathery enough, but it has its element of reality. . . . The picture never gets out of its delicate mood of writing." John Mosher + New Yorker p74 N 5 '53

"Edward Ludwig's direction and Douglas' performance are equally responsible for infusing Deanna's fourth film with the charm and dialect of a previous one." + Newsweek p29 O 17 '53

"The screenplay of 'That Certain Age' is one of the most winning and delicate bits of writing it has been our fortune to hear. . . . Miss Durbin herself is delightful. . . . As Deanna Durbin grows, so grow her great screen personalities." + Stage p60 N 5 '53

"The cinema's ablest specialist in roles of school-age girls since Mary Pickford was in her heyday, Deanna Durbin has a thoroughly matured soprano voice. Almost equally important, however, is the perfection of a performance which might be either saccharine or morbid seem not only wholesome but reasonably pleasant. This performance of Miss Durbin's when Miss Durbin's blitheness is a shade less winsome than winsenaming, but in general she commands as well as can be hoped for. A performance bed between songs, sings as brilliantly as usual." + Time p38 O 10 '53

Trade Paper Reviews

"Deanna Durbin scores again in a gay, tasteful comedy which succeeds in varying the charm of the 'That Certain Age' which is certain to make her latest starring picture a boxoffice smash. The story is suitably written for the sweet little startler her first screen love affair and is, by turns, witty, humorous and tender." Variety p25 O 8 '53

"This is a highly pleasing offering that should pile up heavy grosses at the nation's box-offices and newsworthy for Miss Durbin's very winning display of charm which is certain to make her latest starring picture a boxoffice smash. The story is suitably written for the sweet little startler her first screen love affair and is, by turns, witty, humorous and tender." Variety p25 O 8 '53

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Reviewed by Gus McCarthy + Motion Pict Daily p6 0 4 '53

"Universal hangs through with another Deanna Durbin hit. Under-able production guidance of Joe Pasternak, girl has come through with four in a row since her zoom to prominence two years ago in 'Three Little Girls.' This is a record never before equaled by a newcomer in a two-year stretch. Extended runs will be the rule, everyone down the line. 'That Certain Age' is a cinch to garner plenty of coin. It's brimful of substantial entertainment, carrying all of the charm and wholesomeness which has characterized Miss Durbin's previous pictures, and with a song or two of wrong numbers to display her vocal accomplishments." + Variety p14 O 5 '53

"Love comes to Deanna Durbin in 'That Certain Age,' her transition from child to adolescence into is a beautiful piece of picture making and entertainment which will make a mound of money and give the New Universal another big push ahead. This is a very important picture in Miss Durbin's career, for herself and as an asset to the company." + Variety (Hollywood) p8 S 26 '33

THERE GOES MY HEART. United artists-Roach 81-83min O 14 '38


An episodic fast-moving comedy in which Fredric March, a successful Virginia lawyer is a pampered heires who disappears and finds man in her grandfather's department store; Patsy Kelly, a department store clerk, and Eddie Moran, a foil as a.Virginia Bruce a importance of Patrick in the department store; Alan Mowbray, chiro-
MOTION PICTURE REVIEW DIGEST

THERE GOES MY HEART—Continued

**Audience Suitability Ratings**

*A & Y: inane amusement; C: no interest.*

*Christian Century* p555 D 14 '38

“Good. New comedy angles and a good cast make this trio, closely-knit newspaper yarn enjoyable. Mature-family.”

*DAR*

*Fox W Coast Bull O 1 '38*

“A gay and sparkling comedy aided by a spirited cast. A good example for ‘Motion Pictures Are Your Best Entertainment.’ Family.”

*Am Legion Auxiliary*

“Entertaining, a dirty comedy. Adults, 14-18 & children: fair.”

*Calif Cong of Fair & Teachers*

“Chver direction, fast tempo and a cast of real troupers make this light film fare good entertainment, Family.”

*Calif Fed of Business & Professional Women’s Clubs*

“Excellent entertainment, Mature.”

Gen Fed of Women’s Clubs (W Coast)

“Light, gay and pleasant entertainment is provided in this social comedy by an excellent cast, fast-moving direction and clever repartee. Family.”

Nat Council of Jewish Women

“Improbable but very amusing social comedy. An entertaining, fast-paced, the stasteful drinking scene in the news office does not add to the story and should be cut. Mature.”

Nat Soc of New York Women

“Full of excellent satirical humor and innocent fun. Family.”

*Calif Council of Fed Church Women*

*Fox W Coast Bull O 8 '38*

“The picture is somewhat slow-moving and cumbersome and although it is fairly entertaining, lacks really stimulating qualities. The principal actors are good but have achieved better performances in Frendships, 12-16: passable; children, 8-12: mature.”

*Motion Picture R p7 N '38*

“General patronage.”

*Cleveland Legion of Decency* O 20 '38

“A & Y: good comedy; C: no.”

*Parents’ M p63 D '38*

“Its familiar framework is brightened immeasurably by clever handling and a clever cast. Family.”

*Wkly Guide O 8 '38*

**Newspaper and Magazine Reviews**

“There are a lot of hearty laughs in Hal Roach’s ‘There Goes My Heart,’ thanks mainly to Patsy Kelly. This picture’s chief attraction is its side-splitting scenes and miscellaneous moments. Jack H. Hartung

*Commonweal* p21 O 25 '38

“When this venerable story, reminiscent of a hundred others, reached producer Hal Roach, things began to happen. Roach lifted its face, marcelled its hair, and dolled it up so that this ugly duckling is now practically reborn—it has become fresh, vivacious, witty, deliciously amusing, and vastly entertaining. ‘There Goes My Heart’ is played to the hilt for laughs; it sparkles with lively dialogue and fine impersonations—altogether a thoroughly enjoyable comedy.”

*Jesse Zenser*

+Cue p44 O 15 '38

“Polished acting and frequent amusing moments do not quite conceal the thickness of the concept, but the entertaining—Patsy Kelly is in great form. Moderate entertainment.”

*Film Wkly* p21 N 12 '38

“It has some good points, but it is flavored with tin. This is a good cast and the same Marx line never makes one laugh in a consistent entertainment. . . . In addition to the devastating cloumour of the dialogue delivery, it chatters incessantly through scenes that do not appeal. Story connection is good. The picture has some good points. A chocolate cake has good points, but you would not marvel if you were dealing with marble. It would be a waste of time, therefore, to point out the good points.”

*Hollywood Spec p12 O 1 '38*

“The film has able Fredric March, pleasant Virginia Bruce, a good cast, including an educated goldfish. . . . This ought to be good, if you are a student of the plot.”

*Bevery Hills Club*

+ Liberty p44 O 22 '38

“While the plot structure remains familiar and feeble, there is enough incidental nonsense to make for an enjoyable offering. It gives great opportunity for old-style slapstick. The clowning is random but it is generally refreshing. The gags are genuinely amusing. The support, including chiefly Pat Kelly, can take whatever credit is due for making the film intermittently and mildly entertaining. There is never more than fragmentary merriment in ‘There Goes My Heart,’ but it saves a very bad story through a moderately beguiling show.”

*Howard Barnes*

+N Y Herald Tribune p22 O 14 '38

“It does tend to be a mere coincidence that Hal Roach’s first picture in this new transcontinental bus, ‘There Goes My Heart,—saw the air first piece in this new transcontinental bus, ‘There Goes My Heart,—saw the air first piece in this new transcontinental bus, ‘There Goes My Heart,’ had all the earmarks of ‘My Man Godfrey’ and that his second, ‘There Goes My Heart,’ is ‘It Happened One Night’ sans the transcontinental bus.”

*Jesse Zenser*

W. B. Legation '38

*New Yorker* p87 O 15 '38

“The original yarn by Ed Sullivan, well-known columnist, runs true to the sparter-heiress formula, but Eddie Moran and Jack Jevne have brightened it with innumerable gag situations which Norman Z. McLeod, director, spins together at a breezy clip. The film’s costars are helped in their entertaining capering by a cozy script.”

*Newsweek* p29 O 17 '38

“The director’s bits of funny business are novel. His humor is frequent enough to divert the viewer from minds off what we know is going to happen next. The dialogue, consistently irrelevant to characters and situation, is good in a comically strained kind of way. Some of the scenes are hilarious. If you can forget that Hollywood is a script-writer’s paradise, your enjoyment of this high-paid laziness may subside in time for you to laugh at a good job of rescue work.”

*Stage p66 N '38*

“They meet while the heiress, playing hooky from a tyrannical grandfather, is working in cognac blending in one of her own department stores. While this may not itself set an altitude record for flights of fancy, its effect upon a formula work known to be really bad is repetition is amusingly beneficial. . . . First of a series of four pictures which Producer Hal Roach signed for release under his new distributing contract with United Artists, ‘There Goes My Heart’ appears to presage a happy renaissance, not only for himself but for two round-faced onetime stars who appear in it. Reminder of show business, the roles are Nancy Carroll, pert redhead of early talkies, and Harry Langdon, famed silent comedian.”

*Time p39 O 10 '38*

**Trade Paper Reviews**

“Bright, romantic comedy with moments of entertainment. It was produced under a newly formed C Incorporated Hal Roach’s first for release under the United Artist’s banner and, incidentally, his first million-dollar picture, reflecting in produce
tion values this open-handed expenditure. Fredric March is a rowdy in the male lead, while Patsy Kelly romps home with the comedy honors in a characteristic rowdyish role into which she has been written for the film's choicest laughs-garnering bits.”

— Boxoffice p25 O 1 '38

“It's generally Eddie and Patsy Kelly steals the show. The extreme contrast between her and Virginia Bruce keeps the audience in continuous laughing fits of some type of story. Refreshing.”

— Film Curb p9 O 22 '38

“Shortly after the picture opens, Patsy Kelly gets to work and things begin to roll. One great gag follows another in rapid succession with Patsy the center of all of them. That which the picture is based on is a slice of the first half of the picture. From there on it seems that the powers that be, got the idea that Patsy was running away with the picture, which she was, and then they dropped her. When they did that the whole thing slowed. Instead of the hilarious business with Miss Kelly, the ups and downs of a Fredric March-Virginia Bruce romance was concentrated on, this without any important assistance from any of the other players. There is nothing outstanding about this regular boy and girl romance, certainly it does not reach the entertainment of the first half.”

— Film Daily p6 S 27 '38

Reviewed by Roscoe Williams

— Motion Pict Daily p1 S 26 '38

“Picture is top-notch comedy drama with plenty of laughs and one of the cleverer important coin up and down the line, and generate holdover business in numerous spots. Picture has a pronounced gay element in many clever scenes necessary to provide enjoyable entertainment. There’s a closely-knit story which is generally lacking in a picture containing so many wholesome laughs and comedy sequences as this one.”

— Variety p14 S 28 '38

“Call it romantic comedy, if you will, but ‘riotous fun’ better describes ‘There Goes My Heart.’ Made up of a chain of stand-out performances of the elaborately and efficiently mounted, the picture is sure-fire from the box-office angle, and should pile up receipts that will equal or surpass the cream of Roach’s previous money-makers.”

— Variety (Hollywood) p3 S 23 '38

THREE LOVES HAS NANCY. MGM

67min S 2 38

Cast: Janet Gaynor, Robert Montgomery, Fredric March, Spewack. Guy is very gayish. Reginald Owen, Cornelia Otis

Director: Richard Thorpe

Music: Dr William Axt

Original story: Lee Loeb. Mort Brack

Screenwriters: Bella Spewack. Samuel Spewack. George Oppenheimer, David Hertz

In this farce comedy, Robert Montgomery is a New Yorker who goes on a picture tour to escape a designing female. He meets a naive, innocent girl, Janet Gaynor, who has just been deserted at the altar. She goes to New York to look for her missing fiancé and stays to work with Montgomery and his neighbor Franchot Tone. Both fall in love with her and complications continue when her fiancée returns. Based on the novel of the same title by Lee Loeb and Mort Braun.

SEE ALSO issue of September 26

Audience Suitability Ratings

“A: very good of kind; Y: sophisticated; C: no.”

— Christian Century p1215 O 5 '38

“A gay comedy with many situations overdrawn but the picture bubbles along. Adults.”

Am Legionary

“A well-knit scenario offers brilliant dialogue and fast-moving clean fun for all.”

Calif Cong of Par & Teachers

“Sparkling, gay, sophisticated comedy recommended to mature audiences seeking relaxation. An excellent cast augments the general high standard of the production. The complications are obvious and hilariously amusing. Mature.”

Calif Fed of Business & Professional Women's Clubs

“Good. This [is] sophisticated, rather forced comedy. Poor direction. Adults.”

DAR

“A catchey title has this gay, amusing comedy.”

— Excessively thinking limit not recommended. Mature.”

Gen Fed of Women's Clubs (W Coast)

“Clever, sophisticated comedy. Mature.”

Nat Council of Jewish Women
THREE LOVES HAS NANCY—Continued

"Highly sophisticated, with questionable ethics. It is a great pity that Franchot Tone had to be always drunk or drinking. Adults." S Calif Council of Fed Church Women

- Fox W Coast Bul S 16 '38

"Built upon a stock movie situation, this frothy comedy is good fun because of amusing dialogue and felicitous casting. Adolescents. 12-16: +, sophisticated; C: no interest." + Parents' M p53 N 16 '38

Newspaper and Magazine Reviews

"Perhaps slightly drawn out, the incidents of the story maintain humor and pace most of the way. The best farce so far this season. Adults and young people."

+ Christian Science Monitor p15 S 17 '38

"Amusing romantic comedy, completely remote from life but diverting because of bright situations, clever lines and expert acting. A flimsy undersea story, but interesting." + Film WKly p23 S 24 '38

"Frankly inconsequential, and not above resorting to a bit of slapstick or even to the string of 'tricks' technique of spoken thoughts. Three Loves Has Nancy" gets its laughs and lots of them. That is what counts." + Stage p52 O 29 '38

TITANS OF THE DEEP, Grand national 47min O 28 '38
Director: Otis Barton
Narrator: Lowell Thomas

Original story: Lowell Thomas

Silent film with narration by Lowell Thomas. A melodramatic story of the dangers in a scientific expedition off the shores of Bermuda in which the Bathysphere, a diving caisson so powerful that it can be used to descent several thousand feet to the ocean floor, is used to photograph strange undersea monsters.

Audience Suitability Ratings

"General patronage."

- Nat Legion of Decency D 1 '38

"Family." + WKly Guide N 19 '38

Newspaper and Magazine Reviews

"Titans of the Deep," with Will Beebe and his Bathysphere, makes itself slightly ridiculous about the girl scientist." John Mosher

New Yorker p111 N 19 '38

Trade Paper Reviews

"A really remarkable undersea picture showing monsters of the deep at close range, and built up into an exciting and suspenseful piece of entertainment without any hokum. Here is a new attraction for movie audiences, watching the strange sights of the ocean bed through the window of the Bathysphere along with the scientists." This offering has the excitement of undersea novelties that should prove a welcome relief to audiences of all types. Lowell Thomas does a fine narration that heightens the dramatic tone of the production." + Film Daily p6 N 14 '38

TKIES KHAF, Foreign cinema arts 90min S 14 '38

Director: Henry Szaro
Music: Izo Sajewicz

Destination: Benja

Yiddish dialogue film with English subtitles. Made in Poland. An romantic story laid against a background of folklore and religious customs, this tells of two seminary students who vow to marry their children, a boy and a girl. Ministers, Mature." N Y Herald Tribune p17 S 15 '38

"(It) seems an unnecessarily sad drama. Though it has a certain documentary folk interest, its artistic value is about nil. A sentimental chronicle on a calendar. Some passages, notably those involving the Hogarthian period of the matchmaker, are grotesquely amusing, but most of the film is swathed in a Gothic gloom, over which the figure of the Prophet unexplainably presides. The various materializations and vanishing of Elijah may prove slightly disconcerting to the uninitiate. As far as we were concerned, to tell the truth, this Prophet was a total loss." B. R. Crisler

- N Y Times p29 S 15 '38

Trade Paper Reviews

"A romantic and simple story. This new Yiddish film will appeal to people who understand and are interested in the Yiddish language. The performances of the principals in the cast are good, and a fine supporting cast handles minor roles nicely." + Film Daily p8 S 28 '38

"Literal minded Jews will like this crude, elemental, religious melodrama. It is cheap and tawdry and not to be credited. The picture wouldn't have a ghost of a chance before non-Yiddish audiences. There can be no excuse for projection of the peculiar costumes and mannerisms of the ghetto rabbis in this film without making some plausible by explaining what it's all about, as this picture fails to do. Secondly, the acting as a whole is not worth being commented about." Variety p25 S 21 '38

TOO HOT TO HANDLE, MGM 105-108min S 16 '38

Director: Jack Conway
Music: Franz Waxman
Original story: Len Hammond
Screen writers: Laurence Stallings. John Lee Mahin

This is the tale of two newsreel cameramen who continually play practical jokes upon each other. They fall in love with a famous woman flier, speed from China to the Amazon wilderness where they engage in a voodoo session. Finally, Gable, one of the cameramen, wins Myrna Loy, the other.

Audience Suitability Ratings

"A: depends on taste: Y: doubtful value: C: no." + Christian Century p1550 N 2 '38

"Good. The first half is amusing farce; the last sequence pure serial, hair-breath escapes from voodoo jungle-native's, of interest only to children. Essentially a fine musical scoring, first sequences. Family." DAR + Fox W Coast Bul S 17 '38

"A good evening's entertainment is guaranteed even though the story is strained and the ethics muddled. Adults: entertaining; family: possible; children: too exciting." Calif Cong of Parents & Teachers

"Mature," Calif Fed of Business & Professional Women's Clubs

"Thrilling and highly dramatic. Family-mature," Calif Fed of Women's Clubs (W Coast)

"This picture contains many outstanding scenes. However, because of a loosely-knit story, there is a slightly detached air in some scenes and a slightly disappointing dialogue. Mature." Nat Council of Jewish Women

"A clever picture, which in the hands of an understandably-directed good cast proves ab- 
solutely captivating. Its consistent and the tempo is staggering. The ear- 
ness and sincerity of Miss Loy forms a contrast to the inanities of deceit, lying and cheating which are cloaked by the cleverness, charm and adventure of Chris. A highly entertaining picture with ques- 
tionable ethics. Mature." S Calif Council of 

"For Handle' is certainly entertaining 

If you like thrill upon thrill. It is not a 
significant contribution. It does not fall into that 

the first half-hour of the picture may make you believe that all the people, like reporters, are just big, grown-up boys, the movies tell us, but I wish the movies wouldn't always present them as a gang of cut-ups.," John Mosher 

"New Yorker" p34 S 24 '38

"[It is] a thrilling circus of sustained excitement. For this jungle background 

Richard Rosson and a camera crew went to Dutch Guiana and photographed the gorilla dances and rituals of the Djkus, a Negro 

tribe. As they are used in the film, these climactic scenes are as improbable as a 

sequence from a Tarzan picture. For the most part, however, the reliable performances 

the film's leading players and a cast that 

includes Leo Carrillo and Walter Connolly 

manage to bring 'Too Hot to Handle's' barrage of thrills fairly close to the outskirts 

of plausibility."

"Newswear" p22 S 26 '38

"In spite of unmercifully adolescent prattle- 

prise, 'Too Hot to Handle' is excitingly active 

from one end to the other. It won't keep you 

waiting. "Hollywoodpippin.

"+ - - +" p38 S 23 '38

"As a guide to young men seeking a career 

that will combine adventure and desirable social contacts with high financial 

rewards, 'Too Hot to Handle' can be dismissed as foolishly over-enthusiastic. As entertainment— 

lavishly produced by Laurence Weingarten, 

completely written by Lawrence Stallings and 

John Lee Mahin, directed at breakneck speed by Jack Conway—it can be heartily recom- 

mended. No picture for double features 

because of its length (106 min.), it should persuade those in commercial judg- 

ments who are not too near-sighted to see that the real newsreels that they would do well to give 

Graham McNamee one more chance."

"+ + + + +" + Time p50 S 26 '38

Trade Paper Reviews

"Again teaming Clark Gable and Myrna Loy, 

this feature should prove as torrid at the turnstile as its title for it is boldly 

plotted into a strikingly superior whole every proven entertainment element, and at the same time proves that new ideas can be successfully utilized in the manufacture of films."

"+ + + + +" + Boxoffice p35 S 17 '38

"This new black-and-white G-M release looks like a smash at the box office as it has neatly put 


"It's a blazing action thriller aimed as a 

follow-up to cash in on the same pair's click in 'Test Pilot.' Even more than 'Test Pilot' 

it's hoked far beyond the limit of credibility. But, it is that throbbing, crackling 

dialog, glittering performances and inescapable romantic pull. So it's a sock audience picture 

...

No one who likes action, thrills, drama and romance, unfolded in a 

fashion that never lets the picture drop at any time.

"+ + + + +" + Film Daily h7 S 14 '38

Reviewed by Gus McCarthy

"+ + + Motion Pict Daily p9 S 13 '38

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"Metro coins a sure-fire big money show in this 

swearing comedy melodrama, played for 

thrills and gags. Suggested to me at 

Metro, it takes Clark Gable and Myrna Loy out of the 

usual dramatic formula for an interesting change. It is lighted with excitement. In 

stirring and shocking assignments, has a warm-blooded running romance and manages an 

amazing amount of entertaining. High grade 

on all fronts."

"+ Variety (Hollywood) p3 S 19 '38

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"+ Variety (Hollywood) p3 S 19 '38
MOTION PICTURE REVIEW DIGEST

TORCHY GETS HER MAN. Warner. 60-62min N 12 '38
Cast: Glenda Farrell, Barton MacLane. Tom Kennedy, Willard Robertson. George Guhl
Director: William Beaudine
Screen writer: Albert DeMond
Sixth in the Torchy Blanch series. In this one Glenda Farrell is the newspaper reporter who aids Barton MacLane clear up a mystery. The background is a racetrack. The leads are back in the series after being out for one pic.

Audience Suitability Ratings
"General patronage."
+ Nat Legion of Decency N 17 '38
"A: good; Y: possible; C: no."
+ Parents M p14 3a '39
"Family. Entertaining and clever direction."
+ Wky Guide N 5 '38

Newspaper and Magazine Reviews
Reviewed by E. R. Crisler
NY Times p25 N 18 '38

Trade Paper Reviews
"It is a logically motivated yarn that will appeal to all fans of the earlier action films. In general, sixth in the Torchy Blanch series, this one is eminently suitable for booking in neighborhoods where children and adults will bear its share of the load in other situations." + Boxoffice p34a O 15 '38
"Another good one in the Torchy Blanch series."
+ Film Curb p6 N 19 '38

"An entertaining story packs plenty of laughs and suspense."
+ Film Daily p8 O 17 '38
Reviewed by Gus McCarthy
+ Motion Pict Daily p10 O 13 '38
"[It is] a mildly entertaining programmer that fits acceptably into the B groove for which it was designed. The script takes the standard situation and turns the load of the character."

"The Torchy Blanch series is eminently suitable for booking in neighborhoods where children and adults will bear its share of the load in other situations."

TOUCHDOWN, ARMY. Paramount. 69min O 7 '38
Cast: John Howard, Robert Cummings, Mary Carlisle, Owen Davis, Jr. William Frawley, Benny Baker, Minor Watson, Raymond Hatton
Director: Kurt Neumann
Screen writers: Lloyd Corrigan, Erwin Gel-...
A football story in which West Point is the background. Robert Cummings portrays a star player, and Mary Carlisle is the star who leads him in confinement the day of the big game.

Audience Suitability Ratings
"A: depends on taste; Y & C: probably good."
Christian Century p1247 O 12 '38
"Good. Mature-family." DAR
"The plot is a hardy perennial of no particular merit. It is a competent cast and clever direc-
tion turn it into good entertainment, tinged with excitement and further enlivened by wholesome comedy. Family." E Coast Preview Committee
+ Fox W Coast Bul O 1 '38

"Clean, refreshing and enjoyable is this foot-
ball picture. Family." Am Legion Auxiliary
"A thoroughly enjoyable social drama for all ages, particularly for children: excellent." Calif Cong of Par & Teachers
"Artificially contrived picture with a foot-
ball setting. Good West Point background and with little originality in story. Family." Calif Fed of Business & Professional Women's Clubs
"This picture with its good camera work, ex-
cells. Family."
Quad Club, Calif, and Pac Coast
"Good family film." Nat Soc of New England Women

"An old college theme interestingly presented with exciting and improbable situations fo-
cused around the football team. A refreshing picture with an absence of smoking and drink-
ing. Family." S Calif Council of Fed Church Women

"Football plus the background of West Point always a sure bet for an enter-
taining film. There have been better films on the same subject, but this is worth seeing. Adolescents: 10-15 years; children: 12-17 years. Family." Women's Univ Club, Los Angeles
+ Box W Coast Bul O 15 '38

Newspaper and Magazine Reviews
Those old newsreel clips are marched out of the files to do their customary service as Army beats Navy. Robert Cummings wins Mary Carlisle and we reach for our hat. This is where you come in—probably more than once.
+ Christian Science Monitor p17 O 1 '38
"[It] is a competent, Grade-B, West Point-
football classic, quite in season again.
Jesse Berder
+ Cue p5 O 15 '38
"Robert Cummings pops onto the screen with one of the best comedy performances I have seen this year. The picture, however, is just a stereotyped rendition of an old yarn. [It] is hastily and carelessly produced. What percentage of it is composed of stock shots of the students and their football team I would hate to venture a guess, but I'll say large." Bert Harlen
+ Hollywood Spec p13 O 15 '38
"[This] is a football picture, a football picture, but it is too thin to pack much punch. And it lacks strong personali-
ties. The film itself is a very poor film. The story is druggy in the first few scenes. It is too draggy in its final gridiron moments." Beverly Hills
+ Liberty p64 O 15 '38
"The story itself is well conceived until the end, when a Frank Meredith stunt is needed to bring the film to a close. As a whole the production is neat and efficient. "Touch-
down, Army" is better entertainment than many a football game one might see in a Sat-
urday at the Campus, R. W. Dana.
+ NY Herald Tribune p14 O 28 '38
"The football picture, as a rule, is a slightly depressing commodity. It tends to be some-
thing more or less seasonal, like hay fever or—more appropriately—pumpkin pie. But in the happy event of "Touchdown, Army," something unusual has happened; some irresponsible pixy has broken loose in the Paramount studio and the result (to our mind) is the craziest and funniest football comedy in years." R. R. Crisler
+ NY Times p27 O 28 '38
"Routine football comedy melodrama, dign-
ified slightly by a West Point background."
+ Time p39 O 19 '38

Trade Paper Reviews
"A gripping spectacle story. [It] attack as prime entertainment for all audiences. No small part of the picture's merit is attributable to several structures of the service school, its historical buildings, precision drills and traditions."
UNDER THE BIG TOP. Monogram
63min Ag 31 '38
Cast: Anne Nagel, Marjorie Main, Jack La Rue, Grant Richards
Director: Karl Brown
Music director: Abe Meyer
Original story: Llewellyn Hughes
Screen writer: Marion Orth
A melodrama with a circus background. Two aerobicists love the third member of their act and high above the ground work out their story.

Audience Suitability Ratings
"Adults." 
"Nat Legion of Decency N 10 '38
"& Y: fair; C: possible."
"Parents" M p63 N '38

Newspaper and Magazine Reviews
"There are a good many stock shots, but they are well matched with the others and are interesting in themselves. The story unfolds smoothly, although the latter portion lags in tempo a bit, and the ending is rather summary and arbitrary. Judged by the standards set by the run of independent productions, however, the quality of the picture is generally good, and it should prove a satisfactory dueler." Bert Harlen

— Hollywood Spec p11 S 17 '38
"It's tough getting a new circus theme. This is a variation—well paced, nicely played—of the show-me-go-go plot. Go—nice little picture, compact and well done." Beverly Hills

— Liberty p38 O 1 '38

Trade Paper Reviews
"Suffering badly from a faltering screenplay and heavy-handed direction, which the best efforts of a capable cast cannot transcend, this film, although endowed with more exploitation possibilities than most in its budget range, qualifies only as a programmer."

— Boxoffice p37 S 17 '38
"Grand circus atmosphere tied up to very human story packing thrills of the big top."

Film Daily p6 S 15 '38

Reviewed by Joseph Prelose

— Motion Pict Daily p11 S 14 '38

"Monogram treads the well-beaten circus track in 'Under the Big Top,' a weak tale that will only get by on the duals. Only good feature lies in the excellent performance of Marjorie Main, who as a hardend operator of a circus, is elevated by inconsistent direction, scripting and camera." Variety p58 S 13 '38

"Given proper exploitation, 'Under the Big Top' should prove a business getter for the neighborhoods, for which it is designed. Based on a theme that has been overworked in the duals. Only good feature lies in the excellent performance of Marjorie Main, who as a hardend operator of a circus, is elevated by inconsistent direction, scripting and camera.

Variety p25 S 30 '38

UP THE RIVER. 20th Century-Fox 75min D 9 '38
Cast: Preston Foster, Tony Martin, Phyllis Brooks, George (Slim) Summerville, Arthur Hilton, Alan Dinehart, Jane Darwell, Sidney Toler, Bill Robinson, Edward Gargan
Director: Alfred Werker
Music: Sidney Cramer, Harry Akst
Music director: Samuel Kaylin
Original story: Maurine Watkins
Screen writers: Lou Breslow, John Patrick
A remake of a film made eight years ago featuring Sidney Cramer and supporting him in melodramatic adventure usually accorded prison interior dramas, this one, changed slightly from the earlier treatment, has been made by Joseph Prelose and Arthur Treacher, sent back to prison where they were football stars. They are forced to aid a cellmate and encourage a romance.

Audience Suitability Ratings
"Inferior. Good talent wasted. Last scene of warden assiting convicts to return, after escaping, giving them immunity because they were all black and were zoots. This is unethical. For adults who might be followers of Slim Summervelle."
Am Legion Auxiliary

"Fairly amusing. Adults." Calif Cong of Par & Teachers
"This mediocre picture is in all probability meant to perpetuate the prison life and manage, but uncertain direction and a serious love theme confuse the original idea. Much of the humor is of the burlesque type. The cast is worthy of better material. Adults." Calif Fed of Business & Professional Women's Clubs
"Mediocre. Why make heroes of criminals? Why present prison life as a sort of vacation giving over to games and pursuing lacks lure cast; debatable social values. Adults." DAR

"Amusingly ridiculous is this farce with its outraged sense of fitness, based on 'sports' in prison. While ethics have been discarded in the far-fetched story, effective direction, funny situations, smart, well-timed dialogue, rapid action and a bit of romance supply hilarious entertainment for the not too discriminating adults." Gen Fed of Women's Clubs (W Coast)

"Unethical in treatment." Nat Council of Jewish Women
"A far-fetched plot which nevertheless holds one's interest. Adults." Nat Soc of New England Women

"An entertaining satire on prison life. However, a commendation of prison life as one of recreation, merriment and song is not very good policy. While the prison is only as a sort of background for the adult." S Calif Council of Fed Church Women

"The exact moral influence of a prison film is often difficult to measure. Sometimes a picture serves to stimulate a morbid curiosity or to evoke sentimental pity for those who deserve punishment more than it serves to warn those with criminal leanings. It is doubtful if 'Up the River' will have much influence one way or another in any measure personal for it is such absolute farce... A picture of a type which we shall probably never be made again and never should be. It nevertheless contains a good deal of spontaneous humor. Adolescents:astiuta, per decere et tolerare:se autem:si id non est:se autem:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:si id non est:

Women's Univ Club, Los Angeles

— Fox W Coast Bul N 19 '38

"General patronage." Nat Council of "Decency D 8 '38

"An immensely funny comedy about—all of things—prison life. Family."  
— Wkly Guide D 3 '38

Newspaper and Magazine Reviews
"Going to prison is a very amusing experience, according to 'Up the River,' now Twentytenth Century opus. No one takes the sojourn seriously, but regards it as a sort of resort... The dialogue has some charlie-pro-
UP THE RIVER—Continued

voking gags, and the picture might have been very diverting if it were presented as out-and-out satire. But 'Up the River' has a little bit of that superlativeness, drama, melodrama, romance. It changes its viewpoint several times, with the result the more extravagant portions are made humorous by contrast. The basic difficulty seems to be that there simply is not enough story. Bert Harren

Newsweek p15 N 12 '38

"2 stars is our prediction. Transforming a prison into a comic college-like background seems somewhat immoral, but maybe your Beverly Hills is just old-fashioned." Beverly Hills

— Liberty p55 D 10 '38

"Though the picture is a rowdy and irresponsible comedy, it has its cute side; the very idea of Arthur Treacher as a star halfback, for instance, is cute." E. R. Crisler

N Y Times p11 D 3 '38

As it's humorous about prison life, 'Up the River' must be considered little unusual. Against a setting of cell blocks and prison yards, a Sing Sing background, farce seems extraordinary, and you may find yourself surprised." John Mosher

New Yorker p122 D 10 '38

"This is breezy and broadly comic spoofing of the familiar 'big house' hokum."

Newsweek p25 D 12 '38

"It is an amusing remake of a 1930 comedy."

Time p12 D 12 '38

Trade Paper Reviews

"This might have been the prison picture to end all prison pictures—but it misses fire on several counts. Obviously undertaking, through the medium of broad burlesque to laugh at the more serious and endless cycle of features of Big House theme, the film's main motivation is to laugh at the background of having football teams at penal institutions; while a slightly more serious subplot twines its way through the background, tending to confuse and accentuate weaknesses of story structure and ragged direction."

Boxoffice p33 N 12 '38

"Very amusing comedy lampooning prison system should prove good box office."

Film Daily p4 N 11 '38

Reviewed by Roscoe Williams

+ Motion Pict Daily p8 N 11 '38

"Fast and breezy comedy with prison background, 'River' provides swell entertainment . . . added laugh sequences and dialogue have been hung on the original yarn to greatly enhance audience value. Film will require selling to attract initial attention, as Preston Foster, Tony Martin and Arthur Treacher hardly will carry any marquee value. Word-of-mouth is certain to lift business in the key spots and, when returns are in, picture should give a good account of itself."

Variety p16 N 9 '38

"Carrying far more in the way of entertainment than when presented in its original form eight years ago, this remake of 'Up the River' is packed with laughter. Worth while picture from every angle, it should need a neat profit for those exhibitors who give it sufficient ballyhoo to make up for its lack of marquee monickers."

Variety (Hollywood) p3 N 5 '38

UTAH TRAIL. Grand national 60min Ag 12 '38

Cast: Tex Ritter Horace Murphy, Snub Pollard, Adele Pearce

Director: Al Herman

Music: Bob Palmer. Frank Harford. Rudy Soeter

Original story: Lindsay Parsons. Edmond Kelso

Screen writer: Edmond Kelso

A western melodrama with songs, this portrays Tex Ritter as a detective hired to keep rustlers from stealing cattle and hijacking them on their private railroad.

Audience Suitability Ratings

“General patronage.”

Nat Legion of Decency Ag 25 '38

Trade Paper Reviews

"Poor oats opera that will lean heavily on the Ritter name, and will probably have a slightly incredible story line. It’s laughable, even to children, and none of it’s plausible. Thought that some new scenery might be seen, from the title, is misleading. It’s same old trip through California badlands."

Variety p10 D 12 '38

VACATION FROM LOVE. MGM 65min O 7 '38


Director: George Fitzmaurice


Screen writers: Patterson McNutt. Harlan Ware

A night club musician meets a society girl on the eve of her marriage to an aristocratic suitor. He falls in love with her himself. Then he takes over her father’s radio program and is so busy that he has no time for his wife. On the brink of divorce they are reconciled.

Audience Suitability Reviews

“A: probably enjoyable; Y: amusing; C: little interest."

Christian Century p473 N 30 '38

"The comedy is always lively and sometimes hilarious, with a serious undertone. Acting and production are sincere and convincing. Adults and young people." E Coast Preview Committee

+ Fox W Coast Bul O 15 '38

"Mature social comedy. Adults: matter of taste: 14-18 & children: poor." Calif Cong of Par & Teachers

"Lively musical comedy with fast tempo and capable cast. Mature." Calif Fed of Business & Professional Women’s Clubs

"Mature. Innocuous social comedy. A competent cast works for this weak, improbable story. Mature." DAR

"Appropriately cast and directed, but only mildly amusing. Adults." Gen Fed of Women’s Clubs (W Coast)

"Highly improbable, slow-moving-story. Familiar with the Jewish gangster people." Gay Alliance

"Grothy disappointing comedy undistinguished in acting, dialogue or photography, Careless direction and a silly story. Adults." Nat Soc of New England Women


"Adults." Women’s Univ Club, Los Angeles

— Fox W Coast Bul O 22 '38

"Adults." Nat Legion of Decency O 6 '38

“& Y: entertaining; C: little interest."

+ Parents’ M p63 D '38

"Family. Bright and gay."+

Wky Guide O 1 '38

Newspaper and Magazine Reviews

“What we need most is a vacation from pictures like this. It meanders from force to marital drama and never gets very far as either. Adults and mature young people.”

Christian Science Monitor p55 D 29 '38

"One of the best in its class. A noticeable feature of all Metro pictures is that those which cost under a half-million dollars to make receive the same meticulous attention to detail as that given the most expensive pictures the
VALLEY OF THE GIANTS. Warner 75min S 17 '38


Filmed in 1931 with Wallace Reid as star and directed by B. Kyne. Based on the novel of the same title by Peter B. Kyne. An old-fashioned outdoor thriller in which early timber barons hoped to get rich quickly by ruthlessly chopping down the giant redwoods, many leading on a wasteland of brush and stumps. How they were foiled by the homesteaders makes up the story.

SEE ALSO issue of September 26

Audience Suitability Ratings

"A: depends on taste; Y: thrilling; C: no.

Christian Century p142 S 21 '38

"Good, Adults." DAER p21 24 '38

"The story is above par, with too much time given to bravado. The direction and acting are average. One is impressed not with the story or players, but with the quality of the natural scenery. Mature." Am Legion Auxiliary

"Adults: good; H-18: very good, informative; children: exciting." Calif Cong of Par & Teachers

"A beautiful and thrilling action picture. Family." Gen Fed of Women's Clubs (W Coast)

"Adults." Nat Soc of New England Women

"The film contains a plea for forest conservation and gives a clear idea of the problems that confront the lumber industry. There are few failures in the colorful entertaining; children: exciting and violent. Family." Pressers' Unly Clubs Los Angeles

Fox W Coast Bul B 1 17 '38

"A & Y: very good; C: exciting but good." + + Parents' M p33 N '38

"The production is done to a T in Technicolor and a rip-snorting story,... but not much to make the story ring true..." + + p6 1 17 '38

"It is a conventional picture of its type, touched up with Technicolor. Family." Wkly Guide S 17 '38

Newspaper and Magazine Reviews

"For all its Technicolor tints, this is an unblushing re-hash of all the serial, Hairbreadth, and other western heroics, made for the people who like their melodrama outdoors and unbesegued by the sophistications of city slickers. By all rights, Warners should have put it out in installments. Family." Christian Science Monitor p15 S 24 '38

"It bristles with the kind of action and people that make these Warner Brothers outdoor epics good, if obvious, entertainment." Jesse Zunser + + + + + Chicago Daily S 17 '38

"Produced in Technicolor, this show has form. It prefaces an articulation that previous western themes have lacked. It deals with something a little more conscious than the American people. Discreetly, without vulgar propaganda, it carries the torch for conservation. And it should have been commercially produced in the box-office." Robert Prescott Hollywood Spec p13 O 1 '38

"The oldest living thing—a redwood tree—has perhaps been given the proper treatment—the oldest living... In spite of its obviousness, there is a valid justness which will thrill the kiddies and certain members of an older generation. The grandeur of a redwood in Technicolor (hint from consumer to producer) is more than all that two-by-four talk that goes on about it... The next problem of the Hollywood scripters is to devise a dialogue which does not sound silly in the presence of Nature. God has made the trees... + + Stage p6 O 1 '38

"Valley of the Giants" surrounds its heroic theme with robust climaxes as huge, numerous, tightly packed and ancient as the rings on a redwood. The special production, color photography as a standard item of Hollywood technique will be signalized only when critics give it the final seal of approval by not mentioning it at all. 'Valley of the Giants' is photographically far enough ahead of its time to deserve this type of treatment... It's life blood, however, is a story which, although it is a throwback to silent days, has been (partially) derived through them some of the heroic sweep and thunder of the West's lore of legendary foresters." + + p24 S 19 '38
MOTION PICTURE REVIEW DIGEST

VALLEY OF THE GIANTS—Continued

Trade Paper Reviews

"Lusty entertainment of the timber country with plenty of action that should react favorably at the boxoffice. The scenic background of the redwoods is an impressive canvas for Technicolor which ironically reacts in a slightly unfavorable manner on the plot's realization. Most of the picture is so pretty it's difficult to realize a life and death struggle is ensuing." + Variety (Hollywood) p3 S 23 '38

VESSEL OF WRATH. See The beachcomber

WANTED BY THE POLICE. Monogram 59-Gimlin S 21 '38
Cast: Frankie Darro, Evelyn Knapp, Robert Kont, Matty Fain, Lillian Elliott
Director: Howard Bretherton
Original story: Donn Mullaly. Renaud Hoffman
Screen writer: Wally Tomton
First of a series of four Frankie Darro melodramas. Darro gets a job in a garage and finds himself involved in the stolen car racket. With the help of his sister's sweetheart, a policeman, he extricates himself.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency S 22 '38
"A: fair melodrama; Y & C: no." + Parents' M p44 D '38

Newspaper and Magazine Reviews

"A proxy little film, as straightforward and matter-of-fact as its title, 'Wanted by the Police' has a certain historical distinction inasmuch as the problem boy is played by Frankie Darro, who, by some thyroidal quirk or perhaps from smoking at an early age, has managed to play juvenile delinquents now for the last fifteen years." B. R. Crisler
N Y Times p12 S 26 '38

Trade Paper Reviews

"This packed enough rough-and-tumble entertainment of the gangster melodrama variety to warrant satisfactory reception among action fans, particularly the children who list Frankie Darro among their favorites." + Boxoffice p25 O 1 '38
"Fine work by Frankie Darro in gangster melodrama with good home atmosphere." + Film Daily p6 S 27 '38
Reviewed by C. S. Aaronson
Motion Pic Daily p22 S 23 '38
"Crime picture which is fair for its kind and the type of program for which it is intended. No humor, but wastes little time getting into action. Good for boys and girls." + + Variety p21 S 28 '38
"Initiating the Frankie Darro series of melodramas for Monogram and aimed strictly at the subsequent runs and neighborhood houses, 'Wanted by the Police' stands up well in its class. Preparation obtains considerable action, overcoming several rather maudlin sequences, although the latter will be appreciated by the ladies, will be spiced with children's action, for the rough-and-tumble... Picture should help regain fans and build new ones among the younger picturegoers." + + Variety (Hollywood) p3 S 20 '38

WHERE THE BUFFALO ROAM. Monogram 61-Gimlin O 12 '38
Cast: Tex Ritter, Horace Murphy, Snub Pollard, John Merton. Louise Massey
Director: Al Herman
Music director: Frank Sanucci
Screen writer: Robert Emmett
A western melodrama with songs. Tex Ritter sets out to avenge the murder of his mother and to capture outlaws who are cheating the government.

Audience Suitability Ratings

"General patronage." Nat Legion of Decency N 3 '38
"A, Y & C: good. Western." + Parents' M p34 Ja 3 '39

Trade Paper Reviews

"Building to a smashing climax, this one should prove amply satisfactory to the action-fan trade. An absorbing story that is aimed at the Western-singing beginning, which can be remedied by a return to the cutting room. This feature, aided by eight songs, has managed to outdo its highly limited possibilities." + + Boxoffice p29 O 29 '38
"Tex Ritter's latest vehicle combines songs and the typical western action ingredients in a manner which should make it well liked by Tex fans as well as the singing fans. His likable personality makes itself felt throughout. In the market for this type of fare, this picture does well among the boys." + Film Daily p5 O 27 '38
Reviewed by Roseo Williams
Motion Pic Daily p5 N 2 '38
"'Where the Buffalo Roam' gives Tex Ritter, its star, considerable opportunity to vocalize pleasantly, but save for his baritone, there's little enough to this horse opera to warrant better than dual treatment in the lower brackets. It's really a non Sequitur, it's been done before, and much better." + + Variety p22 N 2 '38

"Blending action with range melodies, 'Where the Buffalo Roam' will serve its purpose as a secondary attraction in the neighborhoods. It carries those elements that appeal to the children, and Tex Ritter and radio's Louise Massey and her Westerners will cause ear-pierking by adults." + Variety (Hollywood) p3 O 24 '38

WILD INNOCENCE. Garfield 65-Gimlin N 10 '37
Director: Ken G. Hall
Screen writer: Edmund Seward
Filmed in Australia. Based on the short story, Wilderness Orphan, by Dorothy Cotterell. Chut, an Australian kangaroo, is adopted by a kindly family when its parents are killed by hunters. When Chut is grown he is sold to a circus, as an outlawed owners. Here he experiences man's cruelty to animals and makes a break for home. This film was made in 1937 and is now re-released.

SEE ALSO issue of December 27, 1937

Audience Suitability Ratings

"A picture that should not be missed by anyone of any age who appreciates the beautiful and the innocent Family." E Coast Preview Committee
+ + Fox W Coast Butl D 18 '37
"General patronage." Nat Legion of Decency D 1 '38
"A, Y & C: good." + Parents' M p51 F '38

Newspaper and Magazine Reviews

"Wild Innocence" in its very restricted field is rather engaging... The story is not one which could possibly have taxed the imagination of a script writer and the action needed.
telescopic lenses rather than directorial skill, but the show is something more than a mere travesty in the Australian bush..." [It is] a mildly entertaining kangaroo film," Howard Barnes

— + N Y Herald Tribune p16 N 11 '38

Review by F. S. Nugent, N Y Times p21 N 11 '38

" ‘Wild Innocence,’ from Australia and about kangaroos, one of the shorts, may make us kangaroo-conscious. The handling of the situations screen well." John Mosher

New Yorker p111 N 19 '38

"Animal lovers will enjoy this excellently photographed Australian film which stars a likeable kangaroo." Newsweek p25 N 21 '38

WOMEN OF NISKAVUORI. See Niskavuori naiset

Y

YOU CAN'T TAKE IT WITH YOU. Columbia 103-126mm S 29 '38


Director: Frank Capra

Music: Dmitri Tiomkin

Music director: Morris Stoloff

Screen writer: Robert Riskin

Based on the play of the same title by George S. Kaufman and Moss Hart. The plot concerns the rich youth in love with a poor girl, member of a slightly mad family. In Barrymore, the grandfather stopped work thirty-five years ago to relax; Spring Byington has been writing plays because a typewriter was delivered to the house by mistake eight years ago; Samuel S. Hinds experiments with fireworks which explode; Ann Miller studies dancing with a Russian dancer, Mischa Auer. Into this turmoil the rich youth brings his capitalist parents.

SEE ALSO issue of September 29

Audience Suitability Ratings

"A & Y: excellent; C: good."
+ + Christian Century p1275 O 19 '38

"Outstanding entertainment. Family." E Coast Preview Committee

+ + Fox W Coast Bul O 1 '38

"A strong theme, original plot, clever satirical dialogue, memorable character delineation and technical excellence are the elements which make this one of the really great films of the year. It is outstanding family entertainment." Calif Cong of Pa. & Teachers

"This picture [is] in the highest brackets of satisfying entertainment. Family." Gen Fed of Women's Clubs (W Coast)

"[T]hese prove itself not only immensely entertaining but drives its lesson with rare discernment. Family." Nat Council of Jewish Women

"So much has been said and written of this popular comedy that further comment seems almost redundant. However, in our opinion, the picture is even better than the stage play. The whole [has] morality and an honesty which strike a spiritual significance. Adolescents: excellent; children: yes. Family." Wrens Univ Club, Los Angeles

+ + Fox W Coast Bul O 8 '38

"A, Y & C: excellent."

"A & Parents" M p33 N 28 '38

"This picture just with the exception of Lionel Barrymore, who lumbers along as Lionel Barrymore, instead of the priceless character Grandpa really is. Frank Capra has pointed up every side-splitting situation to its best ad-
vantage, and extra credits go to Robert Riskin for adapting a successful stage play to the screen without losing a single trick."
+ + Scholastic p13 O 1 '38

Newspaper and Magazine Reviews

"An excellent film comedy with a genuine theme. Family."
+ + Christian Science Monitor p16 O 29 '38

"Another Frank Capra triumph, with a lot of credit this time to the acting of the comedy stage hit, George S. Kaufman and Moss Hart. Has the human interest. Mischa Auer has said that this mad whimsey was dead. 'You Can't Take It With You' proves it isn't when it's authentic. Grade A. Charity. And the picture is superbly directed." Beverly Hills
+ + Liberty p53 O 15 '38

"It may be a disappointment that any Frank Capra comedy should be heavy and overdue which makes 'You Can't Take It With You' seem such a dud. ... Capra and Riskin have made a good show out of a weak sister before. Yet there is little throughout to suggest the felicity in his own medium which has been the Capra hallmark all the way from 'The Bitter Tea of General Yen' to 'Mr. Deeds.' ... As a picture it is simply Shangri La in a frame house." Otis Ferguson
+ + New Repub p188 S 21 '38

"The screen version of 'You Can't Take It With You' is simply an entertaining and amusing film, a sugar-coated pill as will ever be swallowed nationally. Cheers." + + Stage p63 O 38 '38

Trade Paper Reviews

"You Can't Take It With You is not just a story. It is a philosophy, a page out of the lives and manners of people we all know or would like to be. It is, at the same time, great entertainment, a picture for young and old alike. Further, it will be as well liked in Iron Mountain, Minn., as it is in New York or Chicago. It is universal in its appeal, enduring in its quality and truth." + + Film Curb p37 S 24 '38

YOUNG DR. KILDARE. MGM 81mm O 21 '38


Director: Harold S. Bucquet

Music: David Rose

Screen writers: Willis Goldbeck, Harry Ruskin

Based on the short story of the same title by Max Brand. This is the first in a new series. A young intern decides not to assist his father in a small town practice but to enter a New York hospital. He gets a chance to do some amateur detective work when he insists that a girl who tried to commit suicide is sane while the hospital staff wants to treat her as insane.

Audience Suitability Ratings

"A & Y: very good; C: doubtful interest." + + Christian Century p1446 N 23 '38


+ Fox W Coast Bul O 22 '38

" Definitely worthwhile is this stirring drama—first in a new series. A strong story, simply told, with outstanding direction and photography. Exceptional for adults and family. Children-mature. Calif Cong of Pa. & Teachers

"Significantly well-directed with pertinent handling of a controversial subject that is most commendable. Mature." Calif Fed of Business Women of Metropolitan Women's Club

"An appealing story, understanding and expert direction and the very human and particularly fine characterizations of an excellent cast give this picture high entertainment value. ... The infusion of timely comedy adds much to the entertaining qualities of this family." Gen Fed of Women's Clubs (W Coast)
"This minor-league 'Men in White' is reported to be the first of a series. We think it might better have been called 'Jimmy Kildare. Interne,' since it is produced by John Kildare at the Medical Center.' Then we could have 'Jimmy Kildare' and the A. M. A., 'Surgeon Jimmy Kildare,' and 'Nurse Jimmy Kildare in the Tropics.' . . . Is there a doctor in the house?'"

— Stage p60 N '38

"Jimmy Kildare" ends in somewhat inconclusive fashion, permitting cinemaddicts to suppose that its hero will be running his own clinic in the next installment. As entertainment [it] may be recommended."

+ Time p11 N 7 '38

Trade Paper Reviews

"Herewith is initiated another of the currently popular cycle of series pictures with a feature that presages no mean future for itself and its successors. . . In brief, this first of the Dr. Kildare series may be depended upon as a sure bet at the theatre turnstiles."

+ Boxoffice p38 02 23 '38

"It provides an excellent background, an interesting character and a worthwhile idea for a series. It is as pretty routine. . . . This is good entertainment.""

+ Film Corp p6 02 28 '38

"'Young Dr. Kildare' is not a pretentious offering, but it has a neat story, some good hokum, and an able cast to make it first-class entertainment for the neighborhood picturegoers. There have been a number of screen stories concerning the medical profession and there will be many more, but given a fresh and intelligent treatment they make enjoyable entertainment.""

+ Film Daily p7 01 12 '38

Review in C. S. Anderson's Motion Pic Daily p11 01 13 '38

"Metro has the makings of another fine series in 'Young Dr. Kildare.' While it probably won't achieve the box office potential of the 'Judge Hardy' string, due chiefly to its lack of juvenile appeal, the picture indicates that it may presage a success which is surefire for adults. Lack of marquee strength indicates that it won't pull them to the theaters, but it will please them once they're seated."

+ Variety p12 01 19 '38

"Metro's newest entry into the series field gets away to an auspicious start. 'Young Dr. Kildare' is an offering adorned with mass appeal. Spindly written, directed and acted, it paves the way for typical potboilers for editions that are to follow.""

+ Variety (Hollywood) p8 01 12 '38

THE YOUNG IN HEART. United artists—Selznick 90min 02 27 '38


Director: Richard Wallace

Screen writers: Paul Osborn. Charles Ben nett

Based on the novel, The Gay Banditti, by J. A. B. Wibby. Roland Young portrays the head of a family who all live by their wits. Young operates as a card sharp at a Riviera resort. When a man is ordered to take a young woman on a train which is wrecked and find an old lady who has fallen heir to a large fortune. They plan to take the money from her but her sweet gentle nature so influences them that they decide to go straight.

Audience Suitability Reviews

"David O. Selznick's productions are pictures to be admired. The screenplay is the best to date by Selznick's organization; the acting is up to expectations. It has something to say and it says it eloquently. It combines subtle direction, and interesting story and setting, and an unusual and human story which has spiritual significance. . . . To those who wish to enjoy brilliant, smart dialogue, deep dramatic and intrmirey and interesting human situations, it offers subtle humor and a heartwarming belief in the inherent worth of faith as applied to daily living, we recommend 'The Young in Heart.'"
Adolescents, 12-16: yes; children, 8-12: possible, too subtle for general appreciation. Family. Women's Univ Club, Los Angeles. + + Motion Picture Nov 38

"A fine cast does much to make this story convincing and entertaining. Family." Am Legion Auxiliary + + Motion Picture Nov 38

"Gay, charming social comedy with many amusing situations and some that are deeply touching. Excellent dialog, very good acting, delightful dialogue and attractive settings. Family." Calif Cong of Par & Teachers

"Exceptional. An excellent photoplay, highly diversified, charming and funny, produced by the wit and heart of its author, the collaboration of the various talents involved is evident. Family." Calif Cong of Par & Teachers

"This is a most refreshing and enjoyable picture for the older members of the family. Adults and young people." Gen Fed of Women's Clubs (W Coast)

"Gay, charming, refreshing comedy with an undercurrent of truth and inspiration, made with a delightful, expert cast. Family-mature." Nat Council of Jewish Women

"This [is] a delightful social comedy. Family, exclusive, with a few of younger children. Nat Soc of New England Women

"A picture which runs the gamut of comedy to sentiment, yet keeps it all entertaining. The ethical values cannot be considered as the characters are clearly revealed in all their Jim for generations. Family. Excellent. The story is characteristically handled, with considerable pathos, wit, tenderness and the governing element in every scene is a desire to maintain its exclusive appeal to its intended audience. Family." Nat Legion of Decency N 19 38

"& Y: excellent; C: mature but very good." + Parents' P 38 3a 38

"Outstanding feature of this picture is the wittiest of American family situations, and a splendid cast." + Wky Guide N 12 38

Newspaper and Magazine Reviews

"It is a generally happy event, at once funny and sentimental. . . . Although you never really believe that such amiable folk as the Carlsons have spent a lifetime toying with the gentler confidence games, they are more amusing when taken to task than when being reformed." J. K. Hutchens + Boston Transcript p18 D 9 38

"The acting is good, and occasionally the human drama is very touching. It is a bit thin and certainly not a worthy product for this talented group." E. T. Hartung + Mot Film Rev p105 N 12 38

"[It is] a delightful, tender, sentimental, and beautifully finished comedy-drama. It is a love story and a comedy of characters. It is touching and understanding in its deliciously amusing tale. . . . It is excellent comedy, filled with delicately balanced humor. The performances are perfection itself." Jesse Zusner + Cue p10 N 5 38

"One of the best. A threadworn theme—deviltry's redemption by contact with decency—it nevertheless comes to us with the freshness of this morning's sunrise, proving again that to a screen production the story is not as important as the manner in which it is told. Before 'The Young in Heart' is well under way, we know how it is going to end, knowledge which increases our interest in it and permits us to watch and enjoy its intelligent interest in the manner in which it shapes its course to the known end." + Hollywood Spec p8 N 12 38

"Most of all, 'The Young in Heart' has a wittily charming story, touched in spots with a deeper irony worthy of the earlier René Claire. . . . This result is gained by excellent teamwork; an expensive production; the successful use of almost everything that film technique of today can produce. . . . Direction by Richard Wallace which is restrained, exactly to the point, and never lets the actor run away; and last but not least, the script, which 'is not be better.'" Franz Hoellering + Nation p18 N 12 38

"The film 'The Young in Heart' makes a success out of itself almost in spite of itself. In the first place, it has to worry over that old chestnut about the reform of the incorrigible by sweetness and trust . . . But the story picks up after a while in general tone, and first thing you know they have climbed the impossible mountain, making the unfading charm of the natural, the conventional shifts rather charming and gay." Ferguson

"New Repub p101 N 30 38

"Considerable ingenuity and an appreciable amount of time and effort has gone into the production of 'The Young in Heart,' making it a reasonably faithful copy of the original, while losing little of the insouciance that is the story's chief strength. Time has been bridged particularly well to become a part of the film drama, and the camera has moved with the same poised grace. Miss Young has a great deal to do in the picture, and the spark needed to make it absorbing is because its whimsical air and rather droll characterizations, although amusing, poorly counteract the occasional touches of realism. . . . 'The Young in Heart' doesn't strike any depths, but it is thoroughly entertaining." R. W. Dana + N Y Herald Tribune p14 N 4 38

"This week we are required to be interested in you must be acknowledged, too, that, thanks doubtless to some ingenious showmanship, the subject isn't made entirely appalling. It may be difficult, of course, that you ought to acquire a charm, a beguiling and roseate hue beyond their deserts, in 'The Young in Heart.' . . . It's a delight coming to the theatre whenever I see that villains and scamps are about to turn good on us. I feel I should run before this play falls to pieces under my eyes. In this case, though, I didn't mind; I just beamed at the nonsense of the old-fashioned happy ending, with everybody becoming all in a minute just sweetness and light." John Mosher + New Yorker p114 N 12 38

"The family—whether eccentric, whimsical, or merely folksy—has been one of Hollywood's outstanding characterizations in the past of screen making. With 'The Young in Heart,' David O. Selznick sponsors another diverting menace. [This family is one of the most delightful clams the film cycle has brought to the screen. . . . Droll, witty and heartwarming. 'The Young in Heart' is smooth film making in every department. Richard Wallace brilliantly directs an almost perfect cast. In way of additional interest, the Selznick film marks three promising debuts."

"Newweek p23 N 11 38

"Sentimental comedy of the warmest kind. . . . We give you the Carlsons and their friends. They do it with a wonderful time."

"Stage Wp 38 D 38

"[It] never permits its audience much doubt about how the lion and lamb relationship of the story will be resolved. Yet, Richard Wallace is himself. However, if it has often been told, before the story has rarely been told better . . . [It] is the most delightful and most civilized cinematic comedy of the year."

"Time p14 N 14 38

Trade Paper Reviews

"Through an adroit blending of comedy, philosophy and satire, 'The Young in Heart' becomes a thoroughly human and entertaining document whose success in acclaim and revenue is due in no small measure to customers who enjoy a garnish of subtlety with their screen fare. In production values it is of the highest order, and it is one of the very few truly international product, with every detail reflecting meticulous and unsparring attention."

"Hollywood Spec p8 N 12 38

"It is a simple story of love and faith and will appeal with its abundance of understanding and truth to every age and all ages." + Film Curb p6 N 12 38

"Here is refreshing entertainment which should please all types of individuals. It has been well executed in all departments, while introduces two newcomers to the screen, Minne Dupre and Myron Craig, who do splendid work. . . . Richard Wallace's direction results in a heavy total of laughs, injects several clever touches and keeps the interest sustained to the end." + Film Daily p6 N 3 38
THE YOUNG IN HEART—Continued

Reviewed by C. S. Aaronson

+ + Motion Pict Daily p5 N 4 '38

"This is a beautiful and deeply touching picture which has everything to insure boxoffice success. Skillfully adapted from I. A. R. Wylie's poignant magazine story, it has been tastefully produced, sympathetically directed and persuasively played. It has potent marquee name, will draw enthusiastic press and word of mouth comment and it will be intensely satisfying to audiences. It can't miss."

+ + Variety p15 N 2 '38

"This is David O. Selznick's finest picture. Commercially as promising as it is artistically eloquent, it has advantages of a capital cast, sound story, excellent direction, topnotch production, but above all touching human quality which gives it true greatness in its spiritual theme. The fact that the screen play and the creative personnel seem to present this spiritual quality in rather a shamefaced manner, until even the hardest-boiled customer will have been won over, gives it all the more strength and wallop as entertainment."

+ + Variety (Hollywood) p8 N 1 '38

YOUTH MARCHES ON. Oxford group.

Regal 20min S 24 '38

Director: Dick Bird

The international Oxford Group, a spiritual movement for young people, herein explains its purposes of good fellowship. The slight plot concerns a Canadian cowboy who goes to England and becomes a member of the Group who are spreading the gospel of brotherhood.

"Newspaper and Magazine Reviews

"The highest compliment one can pay the film is that it is sincere, stirring in its theme and surprisingly well made, considering the taboo limitations of those connected with it." R. W. Dana

+ N Y Herald Tribune p15 S 13 '38

Reviewed by John Mosher

New Yorker p14 O 8 '38

Trade Paper Reviews

"The film does not push over propaganda, it being a very simple and cheery exposition of the main idea of brotherhood and usefulness. . . (It) has been produced by members of the group, and is surprisingly good considering it lacks production advice. The photography is of a high order. This film can be shown in any theater, and will prove a refreshing interlude."

+ Film Daily p6 O 5 '38

YOUTH TAKES A FLING. Universal

77min S 30 '38


Director: Archie Mayo

Music: Jimmy McHugh. Harold Adamson

Music Director: Charles Previn

Screen writer: Myles Connolly

In this light romantic comedy, Joel McCrea, brought up on a Kansas farm, has a yearning to go to sea. After teaching himself navigation, he goes to New York, ready to join a ship's crew. When he cannot succeed in getting a berth, he becomes a truck driver for a department store and meets Andrea Leeds who falls in love with him. She pursues him even to Charleston. He asks her if he is ready to sail and in the end he gives up the sea and settles down with Andrea.

"Clean, wholesome comedy. A consistent story with any amusing situations. Family." Am Legion Auxiliary

"Adults: amusing; 14-18: fair; children: little interest." Calif Cong of Par & Teachers

"Simply the right kind of picture. The picture is not entirely consistent in mood, and Andrea Leeds is not effective as a comedienne." Calif Fed of Business & Professional Women's Clubs

"This is [an] a most appealing and enjoyable picture. Mature. Gen Fed of Women's Clubs (W Coast)

"Light entertainment for the family." Nat Council of Jewish Women


"A nice clean story of common, every day people presented in an amusing form. Mature." Screen Cnrl. of Fed Church Women

"The way it is all worked out furnishes good comedy, and the cast is pleasing. It is a simple story of everyday people whose reactions to various situations are true to life. Adults: mature; children: little interest. Family." Women's Union Church, Los Angeles

+ Fox W Coast Bul 8 O 8 '38

"Adults." Nat Legion of Decency O 6 '38

"A & X; Youth: C; little interest."

+ Parents' M p4 D '38

"Family. This [is an] amusing picture."

+ Wkly Guide O 1 '38

Newspaper and Magazine Reviews

"Whatever the pretensions of this mild romantic comedy, they are invalidated by a dull script, uninspired direction and acting which frequently belies the word. Adults and young people.

"American Christian Monitor p17 O 1 '38

"Typical of the picture's shabby idea of romance is the non-Catholic heroine's going from her job at Fifth Avenue department store to St. Patrick's Cathedral to pray at Saint Joseph's altar for a tall, handsome aviator and then seeing Joel as soon as she returns to the store." P. T. Hartung

Commonweal p21 O 28 '38

"The bald-faced callowness of the [story] is glossed over with some humor, and if the picture were wittier and gayer, all might be well with 'Youth Takes a Fling.' Instead, the film just lingers along, more talky than moving, and pedestrian in the slow humor of its successive sequences." Jezse Zinser

+ Films in Review O 12 '38

"With a frail story to start with, the picture had to rely chiefly on direction and performances for its entertainment qualities. Both were under Archie Mayo's guidance. Joel McCrea gives what appeals to me as the best performance of his career as a screen actor."

+ Hollywood Spec p11 O 1 '38

"In theory, at least, 'Youth Takes a Fling' is a slight romantic comedy. In practice, it is the frequently terrifying record of a manhunt which must make every bachelor at the Rivoli quake in his shoes and deserve to be roundly abused by haughty feminists. There's no chivalry about it and an underrun of menace in its humor; girl is out to get boy, and in some scenes makes us grin occasionally, we grin nervously, not at all sure the joke isn't on us. The Leeds-McCrea battle is too much like a death duel between a snake and a hypnotized cuckoo to be fun." F. S. Nugent

+ The Picture Showman p17 O 3 '37

"There may be some prettiness about the general handling of the harmless story, some touches of comedy or moonlight that can full one, but it is an achievement of Miss Leeds that her shopgirl seems appealing and not mere nuisance in her persistent pursuit of a man she can't stand her." John Mosher

+ New Yorker p68 O 22 '38

"A slow-paced but fairly engaging comedy romance."
"The youth of today, we believe, is just a teensy bit wiser than herein portrayed. There are patches of genuine local color here and there, but inaction is something you can't piece together indefinitely. Sissy stuff."

--- **Stage** p60 N '38

"Youth Takes a Fling" is a mildly pleasant comedy.

--- **Time** p32 O 11 '38

**Trade Paper Reviews**

"This has its quota of entertainment. Not as much as it might, but pleasantly enough to please the rank-and-file. It is unfortunate the story content is so shallow and, because it is shallow, has to be stretched far beyond its basic worth. This makes for the prime difficulty in another girl-gets-boy formula worn pretty thin by now."

--- **Boxoffice** p25 O 1 '38

"As a light romantic drama with a good smattering of comedy, this should make enjoyable entertainment. The story material may just be average, but Joel McCrea injects such enthusiasm into his role and Andrea Leeds, except for a few spots in which she is somewhat too tragic, is so sweetly romantic that one must like the picture."

--- **Film Daily** p6 S 27 '38

"Universal reached into the Goldwyn bag of talent to borrow director Archie Mayo, Joel McCrea and Andrea Leeds for this one. Combining the trio with producer Joe Pasternak, studio had expectations that picture would turn out as something to shout about. Missing that high goal, it nevertheless is good standard entertainment with many light and diverting passages... Picture has been given all-around production of high quality. Main handicap is dragginess of portions of the script. First two reels are particularly slow."

--- **Variety** (Hollywood) p3 S 22 '38
ANNUAL INDEX

Under the names of the leading actors and actresses will be found the productions in which they have taken part during the year 1938. Under the director’s name will be found a list of the films which he directed during the year; under the headings Screen Writers and Music, additional credits are given.

Under the headings Books, Plays and Short Stories (Adapted) will be found the author, title of published work and the title of the film. When the title of the film differs from the title of the book, the film’s title is given in parentheses, thus:

Curwood, James Oliver
Swift Lightning (Call of the Yukon)

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Abbot, Brian
Wild innocence

Abdy, Harry

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Men with wings
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Gold mine in the sky
Man from music mountain
Old barn dance
Prairie moon
Rhythm of the saddle
Under western stars
Burns, Bob
Arkansas traveler
Radio City revels
Tropic of holiday
Wells Fargo
Burns, George
College swing
A damsel in distress
Burt, Benny
Hawaiian buckaroo
Burton, Frederick
The duke comes back
Bush, James
Crashin’ thru danger
Tupa Tapa
Bushell, Anthony
Girl thief
Hideout in the Alps
Buster, Bud
Drums of destiny
Buster, Jimmy
Buttersworth, Charles
Every day’s a holiday
Thanks for the memory
Byington, Spring
Down on the farm
Everybody’s baby
Jezabel
Love on a budget
Penrod and his twin brother
Safety in numbers
A trip to Paris
You can’t take it with you
Byrd, Ralph
Born to be wild
Down in Arkansaw

Cabet, Bruce
Bad man of Brimstone
Sinners in paradise
Smashing the rackets
Tenth Avenue kid
Cagney, James
Angels with dirty faces
Boy meets girl
Cahoon, Wynn
Who killed Gall Preston?
Women in prison
Cather, Louis
Fast company
Calleia, Joseph
Algers
Bad man of Brimstone
Marie Antoinette
Callego, Cecilia
Outlaw express
Calloway, Cab
Manhattan merry-go-round
Campbell, Louise
Build Dog Drummond’s peril
Buddog Drummond’s re-venge
Men with wings
Scandal street
Campeau, Frank
King of the Sierras
Cane, Catherine
Love on toast
Canova, Judy
Thrill of a lifetime
Cardona, Rene
Rancho Grande
Carey, Harry
King of Alcatraz
Law west of Tombstone
Part of missing girls
Sivy giant
You and me
Carini, Luigi
Lancieri di Savoia
Carleton, Jane
Spy ring
ACTORS AND ACTRESSES—
Dee, Jacqueline
Davis, Cecil
Cunningham, Cecil
Blond coal
Doe and daughter of Shanghai
Currie, Finnlay
Edie of the world
Currie, Gladan
Mannequin
Curts, Billy
Teror of tiny town
Curtis, Dick
Call of the Rockies
South of Arizona
West of Cheyenne

Daix, Jacqueline
The tender enemy
Dale, Esther
Condemned women
Marriage forbidden
Dale, Virginia
No time to marry
Start cheering
Dallo
Gunn and illusion
Daly, Jack
Kathleen
D'Arcy, Alexander
She married an artist
Dare, Dorothy
Rose of Tralee
Dare, Irene
Breaking the ice
Darren, Frank
Cassidy of Bar 20
Darrieux, Danielle
Abused confidence
Avocat d'amour
The rage of Paris
Darro, Frankie
Juvenile court
Darnell, Jules
Hans
Daryas, Lili
Affairs of Maupassant
Davis, Bell, Jane
Jury's secret
Little Miss Broadway
Time out for murder
Up the river
Davenport, Harry
Cowboy and the lady
The Higgins family
Saleslady
Young fugitives
Davis, Bette
Josie
Davis, Joan
The sisters
Davis, Joan
Hold that co-ed
Josette
Just around the corner
Love and kisses
My lucky star
Sally, Irene and Mary
Davis, Johnnie
Brother rat
Cowboy from Brooklyn
Garden of the moon
Hollywood hotel
Mr. Chump
Davis, Owen Jr
Touchdown, army
Davis, Ruth
Big broadcast of 1938
Doctor Rhythm
Dax, Jean
Glory of faith
Dean, Man Mountain
The gladiator
Deane, Shirley
Everybody's baby
Live on a budget
Prairie moon
Safety in numbers
Trip to Paris
De Cordoba, Pedro
Marriage forbidden
Doe, Frances
If I were king
Wells Fargo
De Guingand, Pierre
The call
De Havilland, Olivia
Adventures of Robin Hood
Four's a crowd
Gold is where you find it
Hard to get
Dell, Gabriel
Crime school
Dell, Rio, Dolores
International settlement
Delubac, Jacqueline
Peaches of the crown
Story of a cheat
McFarney, Derrick
Blond coal
The girl was young
Delisle, Katherine
Under suspicion
Denning, Richard
Campus confessions
Denny, Reginald
Arrest Bulldog Drummond
Blockade
Bulldog Drummond in Africa
Bulldog Drummond's peril
Bulldog Drummond's revenge
Deson, Rosine
Story of a cheat
De Sica, Vittorio
Infinito dell'amore
Desmond, Cleo
Spirit of youth
De Noni, Tamara
Forbidden territory
De Souza, Herbert
Voodoo
Despres, Suzanne
L'equipage
Deste, Latik
She married an artist
Devine, Andy
Doctor Rhythm
In old Chicago
Meet with wings
Personal secretary
The storm
Strange faces
Swing that cheer
Yellow Jack
You're a sweetheart
Dickinson, Dick
Black bandit
Dickson, Gloria
Gold diggers in Paris
Racket busters
Secrets of an actress
Dillaway, Donald
Cipher bureau
Dynamite Delaney
Dinehart, Alain
The first hundred years
Up the river
Dione quintuplets
Five of a kind
Dubonnoz, Ivan
Country bride
Dix, Richard
Blind alibi
Sky giant
Dixon, Jean
Joy of living
Dodd, Claire
Fast company
Romance in the dark
Three loves has Nancy
Dolby, Jane
The little flower of Jesus
Donat, Robert
The citizen
Donlevy, Brian
Battle of Broadway
In old Chicago
Sharpshooters
We're going to be rich
Donnelly, Ruth
Affairs of Annabel
Annabel takes a tour
Army girl
Meet the girls
Personal secretary
A slight case of murder
Dorat, Charles
They were five
Dorsey, Theron
Abused confidence
Dorokhine, Nikolai
Defense of Volochayevsk

Dorziat, Gabrielle
The lie of Nina Petrovna
Douglas, Donald
The gladiator
Headin' East
Law of the Texan
Douglas, George
Rebellious daughters
Douglas, Melvyn
Arsene Lupin returns
Doe and company
I'll take romance
Shining hour
That certain page
There's always a woman
The toy wife
Douglas, Robert
Girl in the street
Downing, Harry
Phantom gold
Downs, Johnny
Algiers
Hold that co-ed
Thrift of a lifetime
Doyle, Maxine
Fury below
Drake, Elin
Sez O'Reilly to McNab
Drake, Frances
Lone wolf in Paris
She married an artist
There's always a woman
Drew, Ellen
If I were king
Sing you sinners
Drew, Roland
Lady in the morgue
Duff, Amanda
Just around the corner
Dumbrell, Douglas
Crime takes a holiday
Mysterious rider
Sharpshooters
Storm over Bengal
Duna, Steffi
A clown must laugh
Flirting with fate
Rascals
Dubnar, Dixie
Freshman year
Walking down Broadway
Duncan, Arletta
Crime afoot
Duncan, William
The frontiersman
Dunn, Emma
Young Dr Kildare
Dunn, James
Shadows over Shanghai
Dunn, Josephine
Birth of a baby
Dunne, Irene
Joy of living
Dunstan, Cliff
Room service
Dupree, Minnie
The young in heart
Durante, Jimmy
Little Miss Broadway
Sally, Irene and Mary
Start cheering
Durbin, Deanna
Mad about music
That certain age
Dvorak, Ann
Gangs of New York
Manhattan merry-go-round
Dvora, Adolf
Niederajda

Eagles, Jimmy
All American sweetheart
Eisen, Buddy
Girl of the golden West
My lucky star
Eddy, Helen Jerome
City streets
Eddy, Nelson
Girl of the golden West
Rosalee
Edward, Cliff
Little adventures
Edwards, Edgar
Woman against the world
Ellis, Ericson-Hannes, Eldridge, Ericsson, Evans, Elliott, Eilers, Ellison, Eliott, Ekman, Ekman, Hans, Ekman, Martin, Elder, The great John Ericsson, Eldredge, John, Shil the octopus, Eldridge, George, Paroled from the big house, Eliot, Kathleen, Paroled—to die, West of rainbow's end, Elliott, Lillian, Wanted by the police, Ellis, Edward, Little Miss Broadway, A man to remember, Ellis, Mary, Glorious night, Ellis, Patricia, Block-heads, Gaiety girls, Lady in the morgue, Romance on the run, Ellision, James, Mother Carey's chickens, Next time I marry, Vivacious lady, Ellis, France, Ballerina, Elviry, Down in Arkansaw, Emmy, Fred, Let's make a night of it, Ericson-Hannes, Greta, Sun over Sweden, Ericsson, Nils, Sun over Sweden, Erikson, Leif, Ride a crooked mile, Ernest, George, Down on the farm, Everybody's baby, Love on a budget, Safety in numbers, Up to Paris, Erwin, Stuart, Checkers, I'll take romance, Passport husband, Second honeymoon, Three blind mice, Evans, Madame, Army girl, Singers in paradise, Evans, Muriel, Boss of lonely valley, Law for Tombstone, Evers, Ann, Frontier town, Riders of the Black Hills, Everton, Paul, Gun law, Outside the law, Fabre, Saturnin, Generals without buttons, Pain, Marty, Port of missing girls, Wanted by the police, Fairbanks, Douglas Jr, Having wonderful time, Jerry living, The rage of Paris, The young in heart, Fallon, Gabriel, Men of Ireland, Farguette, Gabriel, Glory of faith, Farmer, Frances, Ride a crooked mile, Farnum, William, Sante Fe stampede, Farr, Patricia, All American sweetheart, Lady behave, Farrell, Charles, Just around the corner, Moonlight sonata, Farrell, Eve, Elephant hotel,寺院, Torchy gets her man, Fay, Dorothy, Law of the Texan, Prairie justice, Stranger from Arizona, Fay, Frank, Meet the mayor, Nothing sacred, Faye, Alice, Alexander's ragtime band, In old Chicago, Sally, Irene and Mary, You're a sweetheart, Fazenda, Louise, Down on the farm, First lady, Swing your lady, Field, Fritz, Affairs of Annabel, Artists and models abroad, Campus confessions, Go chase yourself, I'll give a million, Fellows, Edith, City streets, Little adventuress, Little Miss Roughtneck, Fenton, Leslie, Boys town, Ferguson, Ron, Blind alibi, Fernandel, Life dances on, Fernandez, Esther, Rancho Grande, Fidler, Jimmy, Garden of the moon, Field, Charlotte, Pride of the West, Field, Virginia, Charlie Chan at Monte Carlo, Mr Moto takes a vacation, Mr Moto's last warning, Fields, Charlotte, Mysterious rider, Fields, Gracie, We're going to be rich, Fields, Stanley, Algeria, Painted desert, Fields, W. C., Big broadcast of 1938, Fiske, Richard, Little adventuress, Fiske, Robert, Drums of destiny, Religious racketeers, Fitzgerald, Barry, Bringing up baby, Flagstad, Kirsten, Big broadcast of 1938, Flynn, Errol, Adventures of Robin Hood, Dawn patrol, Four's a crowd, The sisters, Fonda, Henry, Blockade, I met my love again, Jezabel, Mad Miss Manton, Spawn of the North, Fontaine, Joan, Blond chest, A damsel in distress, Maid's night out, Ski giant, Fontenay, Catherine, The tender enemy, Foran, Dick, Boy meets girl, Cowboy from Brooklyn, Four daughters, Over the wall, Secrets of an actress, She loved a fireman, The sisters, Forbes, Ralph, Annabel takes a tour, Kidnapped, Woman against the world, Women are like that, Ford, Cecil, Man of Ireland, Ford, Judith, Code of the ranger, Ford, Wallace, Dark sands, Exiled to Shanghai, He loved an actress, Forte, Josef, Pals of the saddle, Foster, Preston, Army girl, Double danger, Everybody's doing it, Lady in the morgue, Last warning, The storm, Submarine patrol, Up the river, Foulger, Byron, It's all in your mind, Fowley, Douglass, Arizona wildcat, City girl, Inside story, Time out for murder, Fay, Charles, Dare devil drivers, France, C. Y., I was king, Francell, Jacqueline, The call, Franciscan, Victor, Sacrifice d'honneur, Francis, Kay, Comet over Broadway, First lady, My Bill, Secrets of an actress, Women are like that, Francis, Noel, Sudden Bill Dorn, Frawley, William, Mad about music, Professor beware, Sons of the legion, Touchdown, army, Frederick, Pauline, Thank you, Mr Moto, Frenay, Pierre, Grand illusion, Foreman, Jane, Radio City reveils, Yffe, Wil, See O'Reilly to McNab, To the victor, Gaae, Franciska, The buccaneer, Gabin, Jean, Grand illusion, They were five, Gable, Clark, Test pilot, Too hot to handle, Gadd, Renee, Dangerous secrets, Gale, June, Pardon our nerve, Gallaudet, John, The main event, Gale, Raymond, Glory of faith, Garat, Henry, Avocate d'amour, Garcia, Allan, In old Mexico, Gardiner, Reginald, A damsel in distress, Everybody sing.
ACTORS AND ACTRESSES—Continued
Gardner, Arthur
Religious racketeers
Gardner, Joan
Girl thief
Garfield, John
Four daughters
Garan, Edward
Up the river
Garan, William
Crime of Dr Hallet
The crowd spears
The devil's party
Personal secretary
You're a sweetheart
Garland, Judy
Everybody sing
Listen, darling
Love finds Andy Hardy
Thoroughbreds don't cry
Gateson, Marjorie
Making the headlines
Gaynor, Norma
Three loves has Nancy
Garrett, John
The young in heart
Garner, Glenn
Bar 20 justice
Gear, Luella
Charlotte.
Gehrig, Lou
Rawhide
George, Florence
College swing
Geoffrey, Gladys
Love is a headache
Marie Antoineet
Geva, Sara
Gangs of New York
Manchester merrv-go-round
Gibson, Diana
Adventure's end
Gibson, Wynne
Flirting with fate
Gangs of New York
Gigli, Beniamino
Solo per te
Gilbert, Billy
Breaking the ice
Happy landing
My lucky star
Rosabelle
Gilbert, Walter
Dynamite Delaney
Gill, Gwen
Irish and proud of it
Gillingwater, Claude Sr
Just around the corner
Little Miss Broadway
There goes my heart
Gillis, Ann
Adventures of Tom Sawyer
Little orphan Annie
Peck's bad boy with the circus
Gilman, Lucy
Gangster's boy
Glennon, James
The Higgins family
Manchester merrv-go-round
Gleason, Lucille
The Higgins family
Gleason, Russell
Down on the farm
Everybody's baby
Purdy below
The Higgins family
Love on a budget
Safety in numbers
A trip to Paris
Glynne, Mary
Emil
Goddard, Paulette
Dramatic school
The young in heart
Goldstein, Michael
The singing blacksmith
Gombell, Minna
Blockheads
Comet over Broadway
Gorcey, David
Little tough guys in society
Gorcey, Leo
Crime school
Gordon, Bert
Outside of paradise
Gordon, C. Henry
Black doll
Invisible enemy
Tarzan's revenge
Gordon, Mary
City streets
Gordon, Richard
Birth of a baby
Grable, Betty
Campus confessions
College swing
Give me a sailor
Graham, Margot
The buccaneer
Crime over London
Graettedt, Greta
Last express
Grant, Cary
Bringing up baby
Holiday
Grieve, Bonita
Beloved brat
Merrily we live
My Bill
Nancy Drew, detective
White banners
Grapevine, Charley
Artists and models abroad
Grave, Serge
L'escadre
Generals without buttons
Story of a cheat
Gravel, Fernand
Fools for scandal
The great Waltz
The lie of Nina Petrovna
Gray, Linda
Shadows over Shanghai
Grayson, Donald
Call of the Rockies
Cattle raiders
Outlaws of the prairie
Greene, Barbara
Moonlight sonata
Greene, Richard
Four men and a prayer
My lucky star
Submarine patrol
Greer, Clare
Emil
Grey, Nan
Black doll
Danger on the air
Girls' school
Reckless living
The storm
Grey, Virginia
Ladies in distress
Griffith, Bill
Whirlwind horseman
Gruber, L
Tkies khaf
Guil, George
Morrych gets her man
Guilfoyle, Paul
Blind alibi
Crashing Hollywood
Double danger
I'm from the city
Quick money
Sky giant
Tarnished angel
Guity, Sacha
Pearls of the crown
Story of a cheat
Guizar, Tito
Big broadcast of 1938
Rico Grande
Tropical holiday
Gustaf, Sigrid
Adventures of Marco Polo
Algers
Guthrie, Tyrone
The beachcomber
Gwynn, Edmund
South Riding
A Yank at Oxford

Haiden, Sara
You're only young once
Hadley, Reed
Female fugitive
Hale, Alan
Adventures of Marco Polo
Adventures of Robin Hood
Algers
Listen, darling
The sisters
Valley of the giants
Hale, Jonathan
The saint in New York
Haley, Jack
Alexander's ragtime band
Hold that coat
Rebecca of Sunnybrook Farm
Thanks for everything
Hall, Huntz
Crime school
Hall, Porter
Arkansas traveler
Bulldog Drummond's peril
Men with wings
Prison farm
Scandal street
Stolen heaven
True confession
Hall, Ruth
Meet the mayor
Hall, Thurston
Campus confessions
Extortion
Professor beware
Squadron of honor
There's always a woman
Hall, William
Spy ring
Halliday, John
Arsene Lupin returns
Blockade
That certain age
Halop, Billy
Angels with dirty faces
Crime school
Little tough guy
Halpern, Dina
The dybbuk
Halton, Charles
Penrod and his twin brother
Hamilton, Hale
Meet the mayor
Hamilton, Margaret
I'll take romance
Stablemates
Hamilton, Neil
Army girl
Lady behave
The stadium murders
Hampton, Hope
The road to Reno
Harding, Lynn
Pears of the crown
Hardy, Oliver
Block-heads
Swiss miss
Harlan, Kenneth
Law of the Texan
Under western stars
Whirlwind horseman
Harlee, Connie
Harlem on the prairie
Harris, Edna Mae
Spirits of youth
Harrison, Rex
The citadel
Storm in a teacup
Hart, Gordon
Overland stage raiders
Hart, Mary
Billy the kid returns
Come on, rangers
Harvey, Forrester
Mysterious Mr Moto
Harvey, Harry R
King of the Sierras
Harvey, Harry Sr
King of the Sierras
Hattton, Raymond
Come on, rangers
The Texans
Touchdown, army
Havley, Monte
The duke is tops
Hayden, Harry
Saleslady
Haaland, Ingjald
En saga
Hackett, Karl
Colorado kid
Feud maker
Paroled—to die
Phantom ranger

Hadden, Sara
You're only young once
Hadley, Reed
Female fugitive
Hale, Alan
Adventures of Marco Polo
Adventures of Robin Hood
Algers
Listen, darling
The sisters
Valley of the giants
Hale, Jonathan
The saint in New York
Haley, Jack
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Meet the mayor
Hamilton, Margaret
I'll take romance
Stablemates
Hamilton, Neil
Army girl
Lady behave
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Hampton, Hope
The road to Reno
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Pears of the crown
Hardy, Oliver
Block-heads
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Under western stars
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Harris, Edna Mae
Spirits of youth
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Harvey, Harry Sr
King of the Sierras
Hattton, Raymond
Come on, rangers
The Texans
Touchdown, army
Havley, Monte
The duke is tops
Hayden, Harry
Saleslady
HAYDEN, Russell
Bar 20 Justice
Cassidy of Bar 20
The frontiersman
Heart of Arizona
In old Mexico
Mysterious rider
Partners of the plains
Pride of the West
Sunset trail
Hayes, Bernadene
My old Kentucky home
Prison nurse
Hayes, George
Bar 20 Justice
The frontiersman
Heart of Arizona
In old Mexico
Pride of the West
Sunset trail
Hayes, George [English actor] Emil
Hayes, Lorraine
Law commands
Hayward, Louis
Condemned women
Midnight intruder
The rage of Paris
The saint in New York
Hayward, Richard
Irish and proud of it
Hayworth, Rita
Confessed
Juvenile court
Pray to dance
Renegade rangers
The shadow
Who killed Gall Preston?
Healy, Ted
Hollywood hotel
Love is a headache
Hendricks, Ben
Sergeant Murphy
Henie, Sonja
Happy landing
My lucky star
Herkos, Anders
The great John Ericsson
Hess, William
Arizona wildcat
Campus confessions
Mama runs wild
A man to remember
Hepburn, Katharine
Bringing up baby
Holiday
Herbert, Holmes
Say it in French
Herbert, Hugh
Four's a crowd
Gang Busters in Paris
The great waltz
Hollywood hotel
Men are such fools
Shi the octopus
Horeau, Jean
Alexander's rapt time band
Five of a kind
Happy landing
I'll give a million
Hervey, Irene
Say it in French
Heyburn, Weldon
Dynamite Delaney
Saleslady
Mysterious rider
Hidebrand, Weyler
Klart till drabbin
Hillers, Wendy
Pygmalion
Hillard, Harriet
Cocoanut Grove
Hillard, Patricia
Troopship
Hillie, Verna
Rebellious daughters
Hinds, Samuel S.
Double danger
Forbidden valley
Personal secretary
Secrets of a nurse
Test pilot
You can't take it with you
Young Dr Kildare
Hines, Johnny
Too hot to handle
Hirst, Paul
Arizona break
Hobbs, Hallwell
You can't take it with you
Hodgson, Valerie
Drums
Hogan, Horace
Girl in the street
Hodges, Joy
Personal secretary
Service de luxe
Hoefler, Paul
Prize of India
Hohl, Arthur
Crime takes a holiday
Kidnapped
Stalmates
Holden, Fay
Judge Hardy's children
Love finds Andy Hardy
Out West with the Hardys
You're only young once
Holden, Gloria
Girls' school
Hollywood in Hawaii
Holden, Jack
Pride
Holm, Eleanor
Tartan's revenge
Holm, Rut
Sun over Sweden
Holt, Jack
Crime takes a holiday
Flight into nowhere
Making the headlines
Outside the law
Reformatory
Under suspicion
Holt, Tim
Law west of Tombstone
Killed Renegade ranger
Holt, Ula
Tartan and the green gods
Hope, Bob
Big broadcast of 1938
College swing
Give me a sailor
Thanks for the memory
Hopkins, Miriam
Wise girl
Hopper, Hedda
Thanks for the memory
Hopton, Russell
Crime takes a holiday
Horbiger, Attila
Affairs of Maupassant
Horn, Lena
The duke is tops
Horton, Edward Everett
Bluebeard's eighth wife
College swing
Hitting a new high
Holiday
Little tough guys in society
Houdini, Madame Harry
Religious racketeers
Houston, George
Frontier scout
Hovick, Louise
Battle of Broadway
My lucky star
Sally, Irene and Mary
Howard, John
Arrest Bulldog Drummond
Bulldog Drummond in Africa
Bulldog Drummond's peril
Bulldog Drummond's revenge
Hitting a new high
Perfidity
Prison farm
Touchdown, army
Howard, Leslie
Pygmalion
Howard, Shemp
Headin' East
Hoyt, Kenneth
Down on the farm
Everybody's baby
Love on a budget
Safety in numbers
A trip to Paris
Howell, Virginia
Little adventuress
Huber, Harold
Gangs of New York
Mr Moto's gamble
Mysterious Mr Moto
Transport husband
While New York sleeps
Hudson, Rochelle
Mr Moto takes a chance
Rascals
Storm over Bengal
Hughes, Carol
Gold mine in the sky
Man from music mountain
Under western stars
Hughes, Charles A.
The frontiersman
Hughes, Helen
Tapa Topa
Hughes, Lloyd
Clipped wings
I demand payment
Numbered woman
Hughes, Stanley
Freshman year
Hulbert, Claude
Girl thief
Hulbert, Jack
Gaiety girls
Hull, Henry
Eyes town
Three comrades
Yellow Jack
Hull, Warren
Hawaii calls
Hume, Denice
Peck's bad boy with the circus
Hunt, Martha
Born to the West
Come on, leathernecks
Hunter, Henry
Prescription for romance
Hunter, Ian
Always goodbye
Comet over Broadway
Secrets of an actress
The sisters
Hurst, Paul
In old Chicago
Josette
Last express
My lucky star
Hussey, Ruth
Rich man, poor girl
Spring madness
Huston, Walter
Of human hearts
Hutchinson, Josephine
Crime of Dr Hallet
Hymer, Warren
Arson gang busters
Bluebeard's eighth wife
Telephone operator
Hyton, Olaf
Lone wolf in Paris
Ince, Ralph
Girl thief
Inkljoff
The Volga boatman
Wife of General Ling
Irving, George
Maid's night out
Irving, Margaret
Little Miss Roughneck
Ho, Michio
Booloog
Jackson, Thomas
Crime takes a holiday
International crime
Jagger, Dean
Exiled to Shanghai
James, Allan
The Duke comes back
Janney, William
Clipped wings
Jaray, Hans
Affairs of Maupassant
Karns, Roscoe
Scandal street
Thanks for the memory
Tip-off girls
Kath, Kurt
Tkees khar
Keane, Robert Emmett
Born to be wild
Keating, Fred
Doctor Rhythm
Prison train
Kecckly, Jack
Six shootin' sheriff
Keeler, Ruby
Mother Carey's chickens
Kene, Tom
Drums of destiny
Law commands
Painted trail
Keith, Rosalind
Array gang busters
Clipped wings
 Keller, Robert
Alvin in trouble
Island in the sky
While New York sleeps
Kellaway, Cecil
Blond cheat
Double danger
Everybody's doing it
This marriage business
Kelly, John
Female fugitive
Kelly, Lew
Lawless valley
Kelly, Nancy
Submarine patrol
Kelly, Patsy
Cowboy and the lady
Merrily we live
There goes my heart
Kelly, Paul
The devil's party
Island in the sky
Juvenile court
The missing guest
Nurse from Brooklyn
Torchy Blane in Panama
Kelly, Tommy
Adventures of Tom Sawyer
Peck's bad boy with the circus
Keen, Bert
Rhythm of the saddle
Slander house
Kemp, Matty
The demand payment
Kemp, Paul
The charm of La Boheme
Kennedy, Edgar
Babe doll
Hollywood hotel
Peck's bad boy with the circus
True confession
Kennedy, Phyllis
Artists and models abroad
Vivacious lady
Kennedy, Tom
Blondes at work
Torchy Blane in Panama
Torchy gets her man
Kent, Dorothea
Goodbye Broadway
Having wonderful time
Last express
Prescription for romance
Strange faces
Young fugitives
Youth takes a fling
Kent, Robert
Gang bullets
The gladiator
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Kilburn, Terry
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Kinsky, Leonid
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Kruger, Alma
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McCoy, Tim
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MacNeil, O'Reilly to McNab
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Marsh, Anthony
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Mathews, Herbert
Always goodbye
Mad about music
Woman against woman
Martel, Jeanne
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Orphan of the Pecos
Martel, June
Santa Fe stampede
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Matthews, Jessie
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Matthews, Lester
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Mauch, Billy
Penrod and his twin brother
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Penrod and his twin brother
Penrod's double trouble
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True confession
Merman, Ethel
Alexander's ragtime band
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Merritt, George
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Merton, John
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Rosalie
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Lady objects
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Powell, Dick
Cowboy from Brooklyn
Hard to get
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Down on the far
Everybody’s baby
Keep smiling
Love on a budget
Safety in numbers
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Purcell, Dick
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Rice, Florence
Beg, borrow or steal
Fast company
Navy blue and gold
Paradise for three
Vacation from love
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That certain age
Richards, Addison
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Richards, Grant
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Starlight, place and show
Rishov, G.
Poet and Czar
Roadman, Betty
Headlines at home
It's all in your mind
Rogers, Jason
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Robert, Lyda
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Roberts, Beatrice
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Roberts, J. H.
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Manna runs wild
Robertson, Willard
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Robeson, Paul
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Robinson, Frances
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Senses up baby
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Rockwell, Jack
Black bandit
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Rogers, Buddy
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Having wonderful time
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Mars attacks the world
Time out for murder
While New York sleeps
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Come on, rangers
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Rolf, Tutta
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Romance, Viviane
They were five
Romero, Cesar
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Five of a kind
Happy landing
My lucky star
Rooney, Mickey
Boy's town
Hold that kiss
Judge Hardy's children
Lord Jeff
Love finds Andy Hardy
Love is a headache
Out West with the Hardys
Stablemates
Thoroughbreds don't cry
You're only young once
Roosevelt, Andre
Man hunters of the Caribbean
Rosay, Francoise
Life dances on
Rosenberg, Michael
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Rosenblum, Maxie
His amusing night
Mr. Moto's gamble
Ross, Lanny
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Prison farm
Thanks for the memory
Rouvel, Jean
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Ruggles, Charles
Breaking the ice
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His exciting night
Service de luxe
Rumann, Sigmund
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Nothing sacred
The saint in New York
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Runge, Boris
Lonely white sail
Russell, Mary
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Squadron of honor
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Four's a crowd
Man-proof
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Sayers, Jo Ann
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Barones and the butler
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Seastrom, Victor
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Mystery house
Patient in room 18
She loved a fireman
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Irish and proud of it
Shirley, Anne
Condemned women
Girls' school
Law of the underworld
A man to remember
Mother Carey's chickens
Sheridan, Sylvia
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Simons, Sacrifice d'honneur
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A Christmas Carol
Thoroughbreds don't cry
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Men are such fools
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Secrets of an actress
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Jesstrand, Arnold
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Sixty glorious years
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We're going to be rich
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Stanley, Edwin
The missing guest
Stanley, Eric
Little Miss Thoroughbred
Patient in room 18
Stanley, Louise
Gun packer
Gunsnake trail
Land of fighting men
Thunder in the desert
Stanley, Robert
Unashamed
Stanwyck, Barbara
Always goodbye
Mad Miss Manton
Starrett, Charles
Call of the Rockies
Cattle raiders
Colorado trail
Outlaws of the prairie
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Start cheering
West of Cheyenne
Stevens, Bob
Colorado kid
Desert patrol
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Paroled—to die
Thunder in the desert
Stephens, Marvin
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Speed to burn
Stephenson, Henry
Baroness and the butler
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Marie Antoinette
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Wise girl
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There goes the groom
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Stewart, James
Navy blue and gold
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Shopworn angel
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You can't take it with you
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Stockdale, Carl
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Stockfield, Betty
The slippery episode
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Stone, Lewis
Bad man of Brimstone
The chaser
Judge Hardy's children
Love finds Andy Hardy
Out West with the Hardys
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Yellow Jack
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Stone, Milburn
Port of missing girls
Stone, June
Down in Arkansas
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Strange, Glenn
Black bandit
Strange, Robert
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Fast company
Stuart, Binkle
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Stuart, Gloria
Change of heart
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Keep smiling
Lady objects
Rebecca of Sunnybrook Farm
Time out for murder
Sullivan, Margaret
Shining hour
Shopworn angel
Three comrades
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The cinderella
Dinner at the Ritz
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Summervale, George (Slim)
Five of a kind
Kentucky moonshine
Rebecca of Sunnybrook Farm
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Sunderland, Scott
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I'm from the city
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Ardent Bulldog Drummond
Bulldog Drummond in Africa
Kidnapped
The boy wife
You can’t take it with you
Warren, Bruce
Held for ransom
Warwick, Robert
Gangster’s boy
Spy ring
Watkin, Pierre
Illegal traffic
Watson, Ebbs
Boys town
Watson, Delmar
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Watson, Lucile
The young in heart
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Born to the West
Overland stage raiders
Pals of the saddle
Santa Fe stamped
Weaver, Frank
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Weaver, Leon
Down in Arkansaw
Weaver, Marjorie
Hold that co-ed
I’ll give a million
Kentucky moonshine
Sally, Irene and Mary
Second honeymoon
Three blind mice
Weidler, Virginia
Scandal street
Too hot to handle
Weiss, Florence
The cantor’s son
The singing blacksmith
Welch, Elizabeth
The song of freedom
Welch, Phyllis
Professor beware
Welden, Ben
Night hawk
Prison nurse
Tenth Avenue kid
Welden, Marion
Colorado kid
Desert patrol
Feud maker
Knight of the plains
Wells, Jacqueline
Flight into nowhere
Highway patrol
Little adventures
Little Miss Roughneck
The main event
Paid to dance
Spring madness
When G-men step in
Welsh, Sylvia
Woman against the world
West, Buster
Radio City revels
West, Joseph
Prairie justice
West, Mae
Every day’s a holiday
Westergren, Hakan
Sara lar sig folkvett
Westley, Helen
Alexander’s ragtime band
Baroness and the butler
I’ll take romance
Keep smiling
Rebecca of Sunnybrook Barn
She married an artist
Weston, Doris
Born to be wild
Submarine D-1
Whalen, Michael
Change of heart
Inside story
Island in the sky
Pardon our nerve
Speed to burn
Time out for murder
Walking down Broadway
While New York sleeps
Whelan, Arleen
Gateway
Kidnapped
Thanks for everything
White, Alice
King of the newboys
Telephone operator
Whiting, Jack
Give me a sailor
Sailing along
Whitney, Ray
Border G-man
Gun law
Painted desert
Renegade ranger
Whitney, Eleanor
Campus confessions
Thrill of a lifetime
Whitney, Robert
Headless at home
Whittaker, Charles
Phantom gold
Whitco, Robert
City girl
Little tough guy
Wilcox, Walter
Reckless living
Swing that cheap
Young fugitives
Wilcoxon, Henry
Arizona wildcat
Dark sands
Five of a kind
If I were king
Keep smiling
Mysterious Mr Moto
Prison nurse
Wilezowna, Janina
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Brothers of the West
Wild, Patricia
Little Miss Broadway
My lucky star
Thanks for the memory
Williams, Warren
Arsene Lupin returns
The first hundred years
Wives under suspicion
Williams, Emil
The citadel
Williams, Guinn
Crashin’ thru danger
Down in Arkansaw
I demand payment
Pardon our nerve
Wise girl
Williams, Hugh
Dangerous secrets
Three on a week end
Williams, John
Williams, Larry
Torchy Blane in Panama
Williams, Maxton
Overland express
Wills, Norman
Outlaws of the prairie
Willim, Pierre-Richard
Life dances on
Wilson, Marie
Boy meets girl
Broadway musicians
Fools for scandal
Invisible menace
Winchell, Walter
Love and lies
Wing, Toby
Silks and saddles
Winninger, Charles
Every day’s a holiday
Goodbye Broadway
Have to get
Nothing sacred
You’re a sweetheart
Winters, Linda
Prison train
Withers, Googie
Gaiety girls
Withers, Grant
Held for ransom
Mr Wong, detective
Telephone operator
Witner, Jane
Always in trouble
Arizona wildcat
Checkers
Keep smiling
Rascals
Witmer, John, Cora
Just around the corner
Marie Antoinette
Three loves
Nancy
Wong, Anna May
Dangerous to know
Daughter of Sing-Sing
When were you born?
Wood, Harlene
Feud of the trail
Woodbury, Joan
Cipher bureau
Crashing Hollywood
Night spot
Passport husband
While New York sleeps
Woods, Donald
Black doll
Dangers on the air
Romance on the run
Woods, Harry
Hawaiian buckaroo
Rolling caravan
Stagecoach days
Woolcy, Monty
Artists and models abroad
Worden, Hank
Stranger from Arizona
Worms, Jean
Abused confidence
Wray, Fay
Jim’s secret
Wray, John
A man to remember
Wyman, Jane
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Wynters, Charlotte
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Yacht Club Boys
Artists and models abroad
Coconut Grove
Thill of a lifetime
Yonnell, Jean
The call
Young, Loretta
Four men and a prayer
Second honeymoon
Suez
Three blind mice
Young, Robert
Josette
Navy blue and gold
Paradise for three
Rich man, poor girl
Shining hour
Three comrades
The toy wife
Young, Roland
Sailing along
The young in heart

Zabroni, Erneta
Pearls of the crown
Zacharewicz, Witold
Halka
Zhakov, O.
Professor Mamlock
Ski battalion
Zhang, M.
The bear
Peter the first
Zhuraviev, D.
Poet and Czar
Zorina
Goldwyn follies
Zubov, A. T.
Mother and sons
Zucco, George
Suez
BOOKS (Adapted)
Alhoff, Fred
I am the law
Ashby, Herbert
Gangs of New York
Ashbee, Detective
(The de Moko (Algiers)
Baldwin, Faith
Comet over Broadway
Parsons, such fools
Banning, Margaret Culklin
Enemy territory (Woman against woman)
Baschirtha, Marie
Diary of Marie Bashiratha (Diary of Maupassant)
Baum, Vicki
Jane Wiltur (Helene)
Berg, Louis
Prison nurse
Bernard, Tristan
Le voyage impreveu (The slapper episode)
Blanding, Don
Stowaways in paradise (Hawaii calls)
Brign, Myron
The sisters
Brown, Forrest
Boss of lonely valley
Bruce, George
The crowd roars
Navy blue and gold
Brush, Katharine
Listen, darling
Marry for money (Maneu- niqua)
Burns, Ros. Edgar Rice
Tarzan and the green god- ness
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Carey, Lucian
The duke comes back
Charteris, Leslie
The saint in New York
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Hell's kitchen has a pantry (The devil's party)
Coriess, Alles
Summer lightning (I met my love again)
Cowan, William Joyce
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Cronin, A. J.
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Curwood, James Oliver
Swift lightning (Call of the Yukon)
Davis, Forrest
Smashing the rackets [ser- rial articles]
Dickens, Charles
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Douglas, Loyd C.
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Eberhardt, Mignon C.
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Prils, Jon
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Gaard, David
Four men and a prayer
Gorky, Maxim
My childhood (Childhood of Maxim Gorky)
Gray, Zane
Born to the West
Mysterious rider
Gutry, Sacha
Le roman d'un tricheur (Story of a cheat)
Harvy, Stuart
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Haviland-Taylor, Katharine
Faulkner are such men (A man to remem- ber)
Hawks, William Edward
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Heburn, Felice
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Holby, Winfried
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Hurst, Fannie
Sister act (Four daughters)
Hymer, John B.
The lost garden (Law of the underworld)
Jones, L. Bedford and
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Kastner, Erich
Emily and the detectives (Emil)
Three men in the snow (Paradise for three)
Katayev, Valentin
Jolly white sail
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Laves, Lewis E.
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Lea, Fanny Heaslip
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Locke, Lee and Brcasts, Mort
Three loves has Nancy
McCarthy, Julian Hundy
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McCulley, Johnstone
Adventures of the Rio Grande
McNeile, H. C. (Sapper)
Challenge (Bullock Drum- mond in Africa)
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Bullock Drummond)
Return of Bullock Drum- mond (Bullock Drum- mond's revenge)
The third round (Bullock
Drummond's peril)
Marquand, J. P.
Thank you, Mr Moto
Mason, A. E. W.
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Morand, Paul
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Benefits forgot (Of human hearts)
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Bar 20)
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Openden, E. Phillips
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Pergaud, Louis
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Percy, Jenny
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Powell, Michael
Edge of the world
Pushkin, Alexander
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Ripley, Clements
Cold is where you find it
Robinson, Lewis
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Saunders, John Monk
Flight commander (Dawn
of the giant)
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Stevenson, Robert Louis
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Tey, Josephine
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Peter the first
Twain, Mark
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Verhaeren, Emile
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Whyte, John Greenleaf
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Whiting, Kate Douglas
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Willoughby, Barrett
Spawn of the North
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A damsel in distress
Wood, Madeline
Shimmer house
Wylie, L. A. R.
The gay banditt (Young in heart)
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Winston, Vivacious lady
Wylie, Philip
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Xanipple, pseud
Death catches up with Mr Eulock (Danger on the air)
Zweig, Stefan
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Fort of missing girls
Under the big top
Brown, Melville
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Bucquet, Harold S.
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Sustanele, Alfonso Rivas
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You're a sweetheart
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This marriage business
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Ceder, Ralph
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Clements, William
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Clifton, Elmer
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Cline, Edward P.
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Coleman, C. C. Jr
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When G-men step in
Collins, Arthur G.
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Dare, Danny
The main event
Darcy, Jacques
Generals without buttons
DeColn, Henri
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De Courville, Albert
Man with 100 faces
De Fuentes, Fernando
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Del Ruth, Roy
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Diece, Samuel
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Edgren, Gust
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Flanigan, Victor
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Florey, Robert
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Ford, John
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Peirce and his twin brother
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Colorado Young Romance
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Colorado Topa
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Savchenko, Igor
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Penrod’s double trouble
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Sally, Irene and Mary
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The rage of Paris
The road to Reno
Service de luxe
Simmers in paradise
State police
That certain age
Wives under suspicion
Young fugitives
You’re a sweetheart
Young takes a fling
Prevost, Henris
Intermezzo
Pushkov, V.
City of youth
Pye, Merrill
Rosalie
Queer, Arthur
Cowboy and the lady
Swiss miss
Rainier, Ralph
Artists and models abroad
Big broadcast of 1938
Give me a sailor
Romance in the dark
The Texans
Thanks for the memory
Raukverger, M.
Lonely white sail
Ray, Cyril
Edge of the world
Raynor, Ha
Mr Doodle kicks off
Rogerson, Eric
The great John Ericsson
Revel, Harry
Hold that co-ed
In old Chicago
Josette
Lock and hitches
Love finds Andy Hardy
My lucky star
Rebecca of Sunnybrook Farm
Sally, Irene and Mary
Thanks for everything
Riesenberg, Hugo
Ride of the Rio Grande
Robertson, Hugh
Edge of the world
Robin, Leo
Artists and models abroad
Big broadcast of 1938
Give me a sailor
Romance in the dark
The Texans
Thanks for the memory
Rock, Jack
Big broadcast of 1938
Rodgers, Richard
Fools for scandal
Rodhe, Bengt
En saga
Romberg, Sigmund
Gold of the golden West
Ronell, Ann
Algiers
Blockade
Rosenberg, Hilding
People of Bergslagen
Rose, Charles
Port of missing girls
Rose of the Rio Grande
Under western stars
Rotter, Fritz
Affairs of Maupassant
Ruby, Herman
Blond cheat
Sajewicz, Isao
Tkies khat
Samuels, Walter G.
Flinging with fate
The gladiator
Rollin’ plains
Sanfrancisco
Black bandit
Guilty trails
Where the buffalo roam
Scholl, Jack
Boy meets girl
Broadway musketeers
She loved a fireman
A slight case of murder
Swing your lady
Scott, Raymond
Love and hitches
Rebecca of Sunnybrook Farm
Scott, Vincent
Alders
Shaparin, Y. A.
Mother and sons
Sherman, Al
Night hawk
Sherwin, Manning
College swing
Shostakovich, Dmitri
Defense of Volochayshev
Shvarts, L.
Childhood of Maxim Gorky
Sigier, Maurice
Sailing along
Silvers, Louis
Baroness and the butler
Four men and a prayer
Just around the corner
Kentucky moonshine
Little Miss Broadway
My lucky star
Straight, place and show
Siora, Gerson
The dybbuk
Smallens, Alexander
The river
Smith, Paul
Snow white and the seven dwarfs
Snell, David
Love finds Andy Hardy
Young Dr Kildare
You’re only young once
Somers, W. Debro
Rose of Steele
Sooter, Rudy
Utah trail
Spies, Harold
Just around the corner
Little Miss Broadway
Sally, Irene and Mary
Sprague, Howard
Unashamed
Steiner, Max
Four daughters
Gold is where you find it
The sisters
Tovarch
White banners
Stept, Sam
Having wonderful time
Stoll, Georgie
Doctor Rhythm
Every day’s a holiday
Listen, darling
Stoloff, Morris
City streets
Colorado trail
Girls school
Holiday
Lady objects
Law of the plains
Lone wolf in Paris
Paid to dance
The shadow
Start cheering
West of Cheyenne
You can’t take it with you
Stolz, Robert
The charm of La Boheme
Stone, Gregory
Girls school
Ride a crooked mile
Stothart, Herbert
Girl of the golden West
Marie Antoinette
Of human hearts
Rosalie
Strauss, Johann II
The great Waltz
Streinikov, N.
Poet and Czar
Styne, Jule
Hold that co-ed
Straight, place and show
Sylvain, Jules
Kart till drabbing
Sara lar sig folkwitt
Seyffer, J. E.
The call
Talbot, Irving
Blockade
Thompson, Virgil
The tender
Tinturin, Peter
Outside of paradise
Romance on the run
Under western stars
MUSC—Continued
Tomkin, Dimitri
The great wait
You can’t take it with you
Tobias, Charles
Having wonderful time
Torbett, Dave
Down in Arkansas
Tours, Frank
Everybody’s doing it
Joy of living
Mother Carey’s chickens
She’s got everything
Smashing the rackets
Tyrrel, W. L.
Hideout in the Alps
Van Parys, Georges
Abroad with confidence
Avocate d’Amour
Walter, George
Dame’s secrets
Ward, Edward
Boy’s town
Hold that kiss
Lord Jeff
Love is a headache
Mannquin
Meet the mayor
Navy blue and gold
Paradise for three
The toy wife
Vacation from love
Warren, Harry
Garden of the moon
Gold diggers in Paris
Hard to get
Wars, Henryk
Nienzardia
Washington, Ned
Romance in the dark
Tropic holiday
Waxman, Franz
Arsene Lupin returns
A Christmas Carol
Dramatic school
Man-proof
Port of seven seas
Shining hour
Test pilot
Three comrades
Too hot to handle
Webb, Roy
Affairs of Annabel
Blond cheat
Border G-man
Gun law
Having wonderful time
Ice from the city
Law west of Tombstone
Lawless valley
Mad Miss Manton
A man to remember
Mr Doodle kicks off
Painted desert
Renegade ranger
Weller, Paul
Breaking the ice
Welli, Kurt
You and me
West, Edward
A Yank at Oxford
Whittier, Richard
Cowboy from Brooklyn
Hollywood hotel
Whitley, Ray
Painted desert
Wolf, Albert
The tender enemy
Wright, Bob
The first hundred years
Three comrades
Vacation from love
Yeelen, Jack
Happy landing
Rebecca of Sunnybrook Farm
Young, Victor
Army girl
Breaking the ice
Fighting with fate
The gladiator
Yvain, Maurice
These were five
Zahler, Lee
Phantom gold
Zeller, Wolfgang
Wajan
Zeno, Norman
Love and kisses
Zhivotov, A.
Ski battalion
PLAYS (Adapted)
Ansky, S.
The dybbuk
Arsene, A. P.
L’Enemie (The tender enemy)
Bahr, Hermann
The yellow nightingale (Romance in the dark)
Barry, Philip
Holiday
Singin’ dance (Spring madness)
Barry, Tom
Coward (My Bill)
Belasco, David
Girl of the golden West
Bernstein, Henri
Verin (Orage)
Biro, Lajos
Counsel’s opinion (Divorce of Lady X)
Bryce, Eugenie
Storm over Patsy (Storm in a teacup)
Brown, Eugene
Damaged goods (Marriage forbidden)
Bus, Feketo, Ladislaus
The lady has a heart (Baroness and the butler)
Chapoy, Anton
The bear
Davis, Owen
Jajbel
Deval, Jacques
Sou it in French
Tovarch
Dickie, Paul and Page, Mann
Gobbling Hollywood
Dowling, Edward and Wood
Cyrus
Sally, Irene and Mary
Duffy, Alfred and Grant, Marion
Hunted men
Ege, Henrik N.
The silver spoon (Let’s make a night of it)
Ellis, Edith
Wax, collars (Rich man, poor girl)
Flavin, Martin
Gamalal code (Penitentiary)
Fodor, Ladislaus
Wives under suspicion
Frank, Bruno
Sturn in Wasserglas (Storm in a teacup)
Frank, Paul and Fraser, Georg
Josefette
Gallagher, Donald, Murphy, Ralph and Spee, Ralph
The gorilla (Sil the octopus)
Gleason, James A.
Shannons of Broadway (Goodbye Broadway)
Grant, Neil
Hideout in the Alps
Hackett, Albert and Goodrich, John
Up pops the devil (Thanks for the memory)
Harmon, Nancy
Shute, James and Casey, Rosemary
Round engagement (Fools for scandal)
Hunt, Frank
Manhattan merry-go-round
Kaufman, George S., and Dayton, Katharine
First lady
Kaufman, George S., and Hart, Moss
You can’t take it with you
Kavanaugh, Katharine
His exciting night
Kober, Arthur
Having wonderful time
Leoncavallo, Ruggerio
I Pagliacci (A clown must laugh) (opera)
Lyndon, Barre
Amazing Dr Clitterhouse
McCarthy, Julian, Huntly
If I were king
The vagabond king (If I were king) (opera)
McGuire, William Anthony and Bolton, Guy
Rossalie
Meibach, Henri and Halévy, Ludovic
Frou Frou (The toy wife)
Montusok, Stanislav
Halka
Monks, John Jr and Finklehoffe, Fred F.
Brother rat
Moreau, Eugene, Siraudin, Paul and Delacour, A.
The literary of Lyons
Murray, John and Borets, Allan
Room service
Nichols, Anne
Give me a sailor
Nicholson, Kenyon and Robinson, Charles
Swing your leg
North, Carrington and Miles, William
Among those present (Head-leys at home)
Novello, Ivor
Glamorous night
Novello, Ivor and Collier, Constance
The rat
Pagnol, Marcel
Fanny (Porc of seven seas)
Periman, Van Terss
Scoop (That’s my story)
Pinkil, David
Yankel der schmidt (The singing blackmail)
Powys, Stephen
Three blind mice
Puccini, Giacomo
La Bohème (The charm of La Bohème) (opera)
Runyon, Damon and Caesar, Ire (Plains of glory)
Taratoga chips (Straight, place and show)
Runyon, Damon and Lindsay, Howard
A slight case of murder
Savoir, Alfred
Bluebeard’s eighth wife
Schrann, Joseph
Larger than life (He couldn’t say no)
Shaw, George Bernard
Pygmalion
Shipman, Samuel
The lost game (Law of the underworld)
Sidney, Howard and De Kruif, Paul
Yellow Jack
Sloan, Robert and Pelletier, Louis Jr
Howdy stranger (Cowboy from Brooklyn)
Spenwall, Bella and Samuel Boy meets girl
Szekeley, Hans and Egedy, Zoltan
School of drama (Dramatic school)
Tervapa, Juhan and Niskayunen nalaet
Verneuil, Louis and Berr, Georges
Mon crime (True confession)
Wallace, Edgar
Dangerous to know
Wiggin, Kate Douglas
Rebecca of Sunnybrook Farm
CUNNINGHAM, Jack
Arkansas traveler
Painted desert
Professor beware
D'Abbes, Ingram
The song of freedom
Dalrymple, Din
The citadel
Divorce of Lady X
South Riding
Dane, Clemente
Troopship
Darling, Scott
Boy of the streets
King of the Sierras
The marines are here
Daves, Delmer
Professor beware
She married an artist
Davies, Jack
Girl thief
Davies, Eddie
Radio City revels
Daw, Isabel
Girl of the golden West
De Benedetti, A.
Il trionfo dell'amore
Decin, Henri
Abused confidence
DeGaw, Boyce
Girl of the golden West
De Grandcourt, Charles
Sixty glorious years
Delafeld, E. M.
Sonlight sonata
DeLeon, Walter
'Big broadcast of 1938
College swing
Meet the mayor
De Maris, Merrill
Snow white and the seven dwarfs
DeMond, Albert
Blondes at work
Little Miss Thoroughbred
Torchy gets her man
De Wohl, Louis
Crime over London
De Wolf, Karen
Always in trouble
Checkers
Everybody's baby
Passport husband
Safety in numbers
Walking down Broadway
Dickey, Basil
Flying fists
Diltz, Charles
Tora Tora
Doty, Douglas
Always goodbye
Drake, Oliver
Breaker G-man
Gun law
Lawless valley
Painted desert
Purple vigilantes
Renegade ranger
Wild horse rodeo
Dreher, Carl
Crime of Dr Hallet
Duff, Warren
Angels with dirty faces
Gold diggers in Paris
Gold is where you find it
Racket busters
Submarine D-1
Duffy, John
Men of Ireland
Duncan, Sam
Suez
Dunham, Phil
The duke is tops
Fury below
Dunne, Philip
Triumph, Ian
Suez
Duvivier, Julien
They were five
Dymow, Ossip
The singing blacksmith
Edwards, Edgar
Convicted
Woman against the world
Edwards, Weston
Six shootin' sheriff
Eliscu, Edward
His exciting night
Little tough guys in society
Elkins, Saul
Tarnished angel
Women in prison
Elitz, Clyde E.
Boolo
Ellis, Robert
Charlie Chan at Monte Carlo
Down on the farm
Love on a budget
Pardon our nerve
Rascals
Road demon
Sharphooters
Speed to burn
A trip to Paris
Emery, Gilbert
Always goodbye
Emmett, Robert
Gun packer
Man's country
The Mexican kid
Painted trail
Where the buffalo roam
Endore, Guy
Carefree
Englander, Otto
Snow white and the seven dwarfs
English, Richard
The Higgins family
Englund, Ken
Artists and models abroad
Big broadcast of 1938
Epstein, Julius J.
Four daughters
Secrets of an actress
Epstein, Marie
Ballarina
Epstein, Philip G.
Mad Miss Manton
Escamol, E. R.
Rothchild
Ettinger, Don
Hold that co-ed
My lucky star
Rebecca of Sunnybrook Farm
Farr, Walter
Four men and a prayer
A Yank at Oxford
Fessler, Michael
Valley of the giants
Feltka, Jan
Nedorajda
Feddy, Jean
Dark eyes
Fields, Dorothy
Joy of living
Fields, Herbert
Fools for scandal
Joy of living
Fields, Joseph A.
Fools for scandal
Rich man, poor girl
Finkel, Aben
Jezbel
White banners
Fish, G.
Ski battalion
Fitgerald, F. Scott
Three comrades
Flanagan, E.
Kid comes back
Flick, Pat C.
His exciting night
Wide open faces
Flournoy, Richard
Blondie
Wide open faces
Foote, Bradbury  
Of human hearts  
Forbes, Harry  
Clipped wings  
Ford, Corey  
Sprint cheering  
Foster, Lewis  
Illegal traffic  
Gibney,  
Gotta,  
Golden,  
Gottlieb,  
Goldbeck,  
Gittens,  
George,  
Glasmon,  
Gilliat,  
Geraghty,  
Geraghty,  
Futter,  
Garth,  
Gelsey,  
Gaidar,  
Fuller,  
Foster,  
Ford,  

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MOTION PICTURE REVIEW DIGEST 135

Gibney,  
Gotta,  
Golden,  
Gottlieb,  
Goldbeck,  
Gittens,  
George,  
Glasmon,  
Gilliat,  
Geraghty,  
Geraghty,  
Futter,  
Garth,  
Gelsey,  
Gaidar,  
Fuller,  
Foster,  
Ford,  

SCREEN WRITERS—Cont.

Hyland, Frances
Arizona wildcat
Change of heart
City girl
Everybody's baby
Island in the sky
Keep smiling
While New York sleeps
Inger, Boris
Happy landing
I'll give a million
Jackson, Felix
Mad about music
The race of Paris
Jackson, Frederick
Say it in French
Stolen heaven
In Wells Fargo
Jackson, Horace
Men are such fools
Women are like that
Jacobs, Harrison
Ear 20 justice
The frontiersman
I am a criminal
In old Mexico
Partners of the plains
Jacobs, William
Penrod and his twin brother
Sergeant Murphy
Jacoby, Michel
Love, honor and behave
Jacquard, Ciela
Jocqu'sin' plans
Jacquard, Jacques
Rollin' plans
James, Edward
Young fugitives
James, Rian
Submarine patrol
Jarrett, Arthur
Birth of a baby
Jarrett, Dan
Flirting with fate
Hawaiian bucharoo
Killed abroad
Jarrico, Paul
Little adventureness
No time to marry
Jeanson, Henri
The life of Nina Petrovna
Life dances on
Jepson, Selwyn
Sailing along
Jevne, Jack
Merrily we live
There goes my heart
Joschimson, Felix
Affairs of Maupassant
Johnson, Robert Lee
Kane's revenge
Johnson, Agnes Christine
Out West with the Hardys
Jordan, Anne
Night spot
Joseph, Edmund
Everybody's doing it
Josephson, Julien
Suez
Kacyzna, S. A.
The dybbuk
Kahn, Gordon
I stand accused
Mama runs wild
Tenth Avenue kid
Kapler, A.
Lenin in October
Karkhi, Natan
Mother and sons
Katayev, Valentin
Lonely white sail
Kaufman, Charles
Blond cheat
Exposed
The saint in New York
Kelly, Mark
Mr Doodle kicks off
Kelso, Edmond
Frontier town
Outlaws of Sonora
Overland stage raiders
Rollin' plains
Utah trail
Kent, Robert E.
All American sweetheart
Highway patrol
Juvenile court
Paid to dance
Who killed Gail Preston?
Kennon, Charles
Lady objects
The road to Reno
Kenyon, Curtis
Love and kisses
Thanks for everything
Keasel, Joseph
Lequipage
The Volga boatman
Kimble, Lawrence
Beloved brat
Love, honor and behave
In Wells Fargo
King, Hugh
The storm
Kirwan, Patric
Drums
Troopship
Klein, Herbert
Love is a headache
Klein, Wally
Hard to get
Knapp, Jack
Bicycle
Koblick, Edward
Night moonlight sonata
Kohlbrenner, Arthur
Having wonderful time
King, Ben Grauman
Adventure's end
Young fugitives
Kohner, Frederick
Mad about music
Kraft, John W.
I am a criminal
Rebellious daughters
Slander house
Telephone operator
Kraly, Hans
A desperate adventure
Krasna, Norma
The first hundred years
Krems, Milton
Secrets of an actress
The sisters
Krugold, Joseph
Lady behave
Kruseda, Carl
It's all in your mind
Kuller, Sid
Kentucky moonshine
Kussel, Harold
There goes the groom
La Blanche, Ethel
Flirting with fate
Hardin's East
Man hunters of the Caribbean
Laidlow, Betty
Danger on the air
Personal secretary
Laird, Jack Jr.
Kentucky moonshine
Lake, Stuart N.
Wells Fargo
Lamb, Harold
The buccaneer
Lampin, G.
The slipper episode
Langdon, Harry
Block-heads
Laszlo, Aladar
Blond cheat
Lauder, Frank
Lady vanishes
Lauren, S. K.
A damsel in distress
Mother Carey's chickens
There goes the groom
Lawrence, Vincent
Man-proof
The pilot
Lawson, John Howard
Adlers
Blockade
Lee, Leonard
Beg, borrow or steal
Lehman, Gladys
Lady objects
She married an artist
There's always a woman
Leigh, Rowland
First lady
Secrets of an actress
Lennon, Thomas
The crowd roars
Secrets of a nurse
Leon, Maurice
Gold diggers in Paris
Hard to get
Hollywood hotel
Swing your lady
Leslie, Dudley
Lesser, Ted
College swing
Levien, Sonya
Cowboy and the lady
Four men and a prayer
In old Chicago
Kidnapped
Lewy, Newman
Jury's secret
Lewis, Cecil
Pymajillon
Lewis, Ray
The show goes on
L'Herber, Marcel
Sacrifice d'honneur
Lindsay, Howard
Artists and models abroad
Big broadcast of 1938
Lipsman, William R.
Dangerous to know
Hunted men
Love is a headache
Lipscomb, W. P.
Pymajillon
Litvak, Anatole
L'equipe
Lively, Robert
Danger on the air
Personal secretary
Lively, William
Unashamed
Loeb, Lee
The main event
Three loves has Nancy
Logan, Helen
Charlie Chan at Monte Carlo
Down on the farm
Love on a budget
Pardon our nerve
Rascals
Road demon
Sharpshooters
Speed to burn
A trip to Paris
Logue, Charles
Crime takes a holiday
Lorentz, Pare
The river
Lowe, Edward T.
Building Drummond's revenge
Love, Sherman L.
Dare devil druers
I demand payment
Mystery house
Lucas, William
Love finds Andy Hardy
Our West with the Hardys
Lunde, Helge
En saga
Lustig, Jean
Orage
McCall, Mary C. Jr.
Breaking the ice
Dramatic school
It's all yours
McCready, Leo
Cowboy and the lady
Macaulay, Richard
Brother rat
Garden of the moon
Gold diggers in Paris
Hard to get
Hollywood hotel
McConville, Bernard
Call the measurers
Man from mountain
Old barn dance
Overland stage raiders
Riders of the Black Hills
McCoy, Horace
Dangerous to know
Hunted men
King of the newboys
MacDonald, Philip
Mr. Moto's last warning
Mr Moto takes a vacation
Mysterious Mr Moto
McVoy, J. P.
Just around the corner
McGowan, Dorrell
Came on, leathernecks
Down in Arkansas
Ladies in distress
The stadium murders
Under western stars
McRobb, Robert F.
Sons of the legion
McGowan, Stuart
Come on, leathernecks
Down in Arkansas
Ladies in distress
The stadium murders
Under western stars
McGuinness, James Kevin
Arsene Lupin returns
Lord Jeff
McGuire, William Anthony
Rosalie
McNutt, Patterson
Vacation from love
McPherson, Harry
Starlight over Texas
MacPherson, Jerome
The buccaneer
Macrae, Arthur
Gissey girls
Mahin, John Lee
Too hot to handle
Malcolm, Richard
Bad man of Brimstone
Stablemates
Malleon, Miles
Sixty glorious years
Malloy, Doris
Love on toast
Manney, Dorothy
Safety in numbers
Manning, Bruce
Mad about music
That range of Paris
Service de luxe
That certain age
March, Joseph Moncure
Flirting with fate
Her jungle love
Marmion, George Jr
The gladiator
Marischka, Ernst
The charm of La Boheme
Marks, Clarence
Terror of Tiny town
Wide open faces
Martin, Al
Peck's bad boy with the circus
Martin, Charles M
Law of Tombstone
The missing guest
Martin, Francis
Big broadcast of 1938
College swing
Masen, Basil
Dangerous secrets
Mattoli, Mario
Il trionfo dell'amore
Maury, Jacques
Generals without buttons
Mayer, Edwin Justus
The buccaneer
Mechan, John Jr
Boy, now, he loved an actress
Meinhof, Helen
Next time I marry
Melson, Charlie
Flirting with fate
The gladiator
Swiss miss
Mercader, G. R.
Fury below
Merzbach, Paul
Girl thief
Miles, William
Headley at home
Miller, Frank
Girl thief
Miller, Seton I.
Adventures of Robin Hood
Dawn patrol
Pendleton
McMillen, Bertram
Scandal street
The Texans
Minkin, Adolph
Professor Mamlock
Misrahi, Toya
Dr. Epameinondas
Moffett, Jeff
Always in trouble
Mollitt, John C.
Ride a crooked mile
Tropic holiday
Moncini, Giaci
I'll give a million
Mooney, Martin
Equation of honor
Moore, Daniel
The storm
Moran, Eddie
Merrily we live
There goes my heart
Morarty, D. A.
Dawn over Ireland
Morris, N. Brewer
Breaking the ice
Mulford, Clarence E.
Bar 20 Justice
In old Mexico
Mulhauser, James
The gladiator
Prescription for romance
Mulhaly, Donn
Wanted by the police
Murfin, Jane
I'll take romance
Musselman, M. M.
Klucky moonshine
Straight, place and show
Musikant, R.
Ski battalion
Muzikant, Y.
Ski battalion
Myton, Fred
Desert patrol
Harlem on the prairie
Knight of the plains
Terror of tiny town
Two gun justice
Nash, Oden
Shining hour
Natanson, Jacques
Natteford, Jack
Billy the kid returns
Come on, rangers
Gold mine in the sky
Heroes of the hills
International crime
Rawhide
Negroson, Jean
Beloved brat
Swiss miss
Nepovvy, Lucien
Sacrifice d'honneur
Neville, Grace
All American sweetheart
Little Miss Roughneck
Neville, John T.
 Barefoot boy
County fair
Drums of destiny
Female fugitive
Gang bullets
My old Kentucky home
Numbered woman
Neville, Robert
Peck's bad boy with the circus
Prescription for romance
Nible, Fred Jr
All American sweetheart
City streets
Little Miss Roughneck
Pendleton
Nichols, Dudley
Bringing up baby
Carefree
Norman, Charles
Wise girl
North, Carrington
Headley at home
O'Callahan, Donal
Dawn over Ireland
O'Connor, Frank
Relicious racketeers
O'Toole, E. R.
Lightning Carson rides again
O'Donnell, Joseph
Lance of fighting men
Phantom ranger
Songs and bullets
O'Herlihy, Mortimer
Little tough guys in society
Radio City revels
The song in New York
O'Keefe, Walter
Go chase yourself
Olmstead, Harry F.
Colorado kid
Outlaws of the prairie
Paroled—to die
Ophuls, Max
The tender enemy
Oppenheimer, George
The crowd roars
I'll take romance
Man-proof
Paradise for three
Three loves has Nancy
A Yank at Oxford
Ornitz, Samuel
Army girl
King of the newboys
Little orphan Annie
Orr, Gertrude
Call of the Yukon
Slander house
Orth, Marian
Romance of the Lumberjacks
Sally
Under the big top
Osborn, Paul
The young in heart
Otvos, A. Dorian
Flirting with fate
Goodbye Broadway
Owen, Reginald
Stablemates
Owen, Senna
Thrill of a lifetime
Pagano, Ernest
Carefree
A dameel in distress
Vivacious lady
Pagano, Jo
Tarnished angel
Page, Marco
Fast company
Pagnol, Marcel
Merlusse
Palmer, Stuart
Arrest Bulldog Drummond
Bulldog Drummond's peril
The stadium murders
Paramore, Edward Jr.
Three comrades
Parker, Jefferson
Crime takes a holiday
Flight into nowhere
Making the headlines
Under suspicion
Parker, Norton S.
Border wolves
Last stand
Outlaw express
Prison break
Western trails
Parrott, James
Block-heads
Swiss miss
Parsonnet, Marion
Boy, borrow or steal
Love is a headache
Parsons, Lindsey
Rollin' plains
Utah trail
Parros, Frank
Romance in the dark
Paterson, Paul
Kidnapped
Patrick, John
Battle of Broadway
Five of a kind
International settlement
Mr Moto takes a chance
Up the river
Peach, L. Dugarde
Hideout in the Alps
Perez, Paul
The missing guest
Perkins, Albert R.
Prescription for romance
SCREEN WRITERS—Cont.

Perry, George Sessions
Pertwee, Michael
Man with 100 faces
Pertwee, Roland
Dinner at the Ritz
Petrov, Vladimir
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DIRECTORY OF PRODUCERS

Academy. See Conn
Alliance. Alliance Films Corp, 1270 6th Av., N.Y.
Ambassador. Ambassador Film Distributors, Inc, 630 9th Av., N.Y.
Amkino. Amkino Corp, 723 7th Av., N.Y.
Associated British. Associated British Picture Corp, Ltd, Film House, Wardour St, London, W. 1
Atlantic. Atlantic Pictures Corp, 1501 Broadway, N.Y.

Beacon. Beacon Films, Inc, 729 7th Av., N.Y.
Best. Best Film Co, Inc, 530 9th Av., N.Y.
British & Dominions. British & Dominions Film Corp, Ltd, Film House, 142 Wardour St, London, W. 1
Burstan. J. Burston & A. Mayer, 1501 Broadway, N.Y.

Capitain. Capitanil-Films, Via XX, Settembre 3, Rome
Capitol. Capitol Film Productions, Ltd, 293 Regent St, London, W. 1
Commodore. Commodore Pictures Corp, 1600 Broadway, N.Y.
Conn. Conn Pictures Corp, Conn Studios, 6040 Sunset Blvd, Hollywood, Calif.
Criterion. Criterion Film Productions, Ltd, 28 Brook St, London, W. 1

Darmour. Larry Darmour Productions, 5823 Santa Monica Blvd, Hollywood, Calif.
Deka. Deka-Film, Berlin SW 58, Hedemannstrasse 13
Disney. Walt Disney Productions, Ltd, 2719 Hyperion Av, Los Angeles, Calif.; 1270 6th Av., N.Y.
Diversión. Diversión Pictures, Inc, 1501 Broadway, N.Y.
Dublin. Dublin Film Co, 723 7th Av., N.Y.
DuWorld. DuWorld Pictures, Inc, 729 7th Av., N.Y.

Eastern Service. Eastern Service Studios, 35-11 83rd Av, Jamaica City, N.Y
Empress. Empress Pictures, Inc, 218 W 49th St, N.Y.

Fine Arts. Fine Arts Pictures, 7250 Santa Monica Blvd, Hollywood, Calif.
First national. See Warner
Fox. See 20th century-Pox
Franco-American. Franco-American Film Corp, 65 6th Av, N.Y.
French motion picture. French Motion Picture Corp, 126 W 46th St, N.Y.
Futter. Futter Corp, Ltd, 1126 N Beachwood Drive, Hollywood, Calif.; 1501 Broadway, N.Y.

Gainsborough. Gainsborough Studios, Poole St, Islington, N. 1, London
Gallic. Gallic Films, Inc, RKO Bldg, N.Y.
Garrison. Garrison Film Dist Co, 729 7th Av., N.Y.
Gaumont British. Gaumont British Picture Corp of America, 1600 Broadway, N.Y.; Gaumont British Picture Corp, Ltd, 142-150 Wardour St, London, W. 1
General foreign sales. General Foreign Sales Corp, 729 7th Av, N.Y.
Goldwyn. Samuel Goldwyn, Inc, 7210 Santa Monica Blvd, Los Angeles, Calif; 729 7th Av, N.Y.
Guaranteed. Guaranteed Pictures Co, Inc, 729 7th Av, N.Y.

Hoffberg. J. H. Hoffberg Co, Inc, 729 7th Av, N.Y.
Ideal. Ideal Pictures Corp, 729 7th Av, N.Y.
Imperial. Imperial Pictures, Inc, 729 7th Av, N.Y.
Inspiration. Inspiration Pictures, Inc, 729 7th Av, N.Y.
Invincible. See Chesterfield

Lenauer. Lenauer International Films, Inc, 202 W 58th St, N.Y.
Lenfilm. Lenfilm, Leningrad, U.S.S.R.
Libkow. Libkow Film, Marszałkowska 94, Warsaw

MGM. Metro-Goldwyn-Mayer Corp, 1540 Broadway, N.Y.; 7350 Washington Blvd, Los Angeles, Calif.
Major. Major Pictures Corp, 1040 N Las Palmas Av, Hollywood, Calif.; 2 W 46th St, N.Y.
Mascot. Mascot Pictures Corp, 1776 Broadway, N.Y.
Melody. See Ambassador
Metropolis. Metropolis Pictures Corp, 154 W 58th St, N.Y.
Million dollar productions. Million Dollar Productions, Inc, 1564 Broadway, N.Y.
Modern. Modern Film Corp, 729 7th Av, N.Y.
Moscow film studios. See Amkino

New star. New Star Films, Inc, 1560 Broadway, N.Y.
Nuovo mondo. Nuovo Mondo Motion Pictures, Inc, 630 9th Av, N.Y.

Olympic. Olympic Pictures Corp, 1600 Broadway, N.Y.

Pioneer. Pioneer Pictures, Inc. 1041 N Formosa Av, Los Angeles, Calif.
Principal. Principal Productions, Inc. RKO Bldg, Radio City, N.Y.; 7000 Romaine St, Los Angeles, Calif.
Regal. Regal Distributing Corp. 729 7th Av, N.Y.
Reliable. Reliable Pictures Corp. 565 5th Av, N.Y.; 6066 Sunset Blvd, Hollywood, Calif.
Reliance. Reliance Pictures, Inc. 1501 Broadway, N.Y.
Roch. Hal Roach Studios, Inc. 8822 Washington Blvd, Culver City, Calif.; 1540 Broadway, N.Y.
Scandinavian. Scandinavian Talking Pictures, Scandinavian Talking Pictures, Inc. 220 W 42d St, N.Y.
Selenick. Selenick International. Selenick International Pictures, Inc. 9236 Washington Blvd, Culver City, Calif.; 220 Park Av, N.Y.
Sherman. Harry Sherman Productions, Inc. 7258 Santa Monica Blvd, Hollywood, Calif.; 1270 6th Av, N.Y.
Spectrum. Spectrum Pictures Corp. 729 7th Av, N.Y.
Sunray. Sunray Films, Inc. 220 W 42nd St, N.Y.
Supreme. Supreme Pictures Corp. 1501 Broadway, N.Y.; 1508 N Vine St, Hollywood, Calif.
Swiss. Swiss-Praessens films. Praessens Film A. G., Zurich, Switzerland
Syndicate. Syndicate Pictures Corp. RKO Building, Radio City, N.Y.
Talisman. Talisman Pictures Corp. 4518 Sunset Blvd, Hollywood, Calif.
Trekalog. Trekalog Films, Inc. 1270 6th Av, N.Y.
Twickenham. Twickenham Film Studios, Ltd, 111 Wardour St, London, W. 1
Van Beuren. Van Beuren Corp. 580 5th Av, N.Y.
Victory. Victory Pictures Corp. 9077 Venice Av, Los Angeles, Calif.
Wanger. Walter Wanger Productions, Inc. 1045 N Formosa Av, Los Angeles, Calif.; 729 7th Av, N.Y.
Warsaw Film Co. 729 7th Av, N.Y.
World. World Pictures Corp. 729 7th Av, N.Y.
OUTSTANDING FILMS OF THE YEAR

This is the season when many groups gather their “Ten Best” selections of various types. The editor has attempted to select the ten best films of the year on a basis of the opinions of some 40 critics in the three separate fields of audience evaluation; newspapers and periodicals; and the trade paper division. This is a difficult undertaking because it must be remembered that the audience suitability ratings by the special reviewing organizations are chiefly to pass on questions of morality and propriety; while magazines and newspapers wish to inform the adult patron of artistic and entertainment qualities; and the purpose of the trade paper reviews is to inform the exhibitor of probable commercial value. Sometimes there is a wide gulf between these three groups, but in general, the following ten may be said to have gained the highest critical appreciation. The ten are given in alphabetical order. Others crowd closely after and they are included in a supplemental list which follows:

TEN BEST AMERICAN FILMS

ADVENTURES OF ROBIN HOOD
ALGIERS
ANGELS WITH DIRTY FACES
THE CITADEL (Filmed in England by MGM)
FOUR DAUGHTERS

IN OLD CHICAGO
MARIE ANTOINETTE
SING YOU SINNERS
SNOW WHITE AND THE SEVEN DWARFS
YOU CAN'T TAKE IT WITH YOU

SECOND LIST

ALEXANDER’S RAGTIME BAND
BOYS TOWN
GREAT WALTZ
HOLIDAY
IF I WERE KING

A MAN TO REMEMBER
OF HUMAN HEARTS
TEST PILOT
THAT CERTAIN AGE
THE YOUNG IN HEART

TEN BEST FOREIGN FILMS

BALLERINA
BEACHCOMBER
DRUMS
EDGE OF THE WORLD
GENERALS WITHOUT BUTTONS

GRAND ILLUSION
LADY VANISHES
LIFE DANCES ON (UN CARNET DE BAL)
PYGMALION
TO THE VICTOR
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<td>*Juvenile Court</td>
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<td>*King of Alcatraz</td>
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<td>King of the Sierras</td>
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<td>*Lady Objects</td>
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<td>Ledy Vanishes</td>
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<td>Law of the Texan</td>
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<td>Lightning Carson Rides</td>
<td>47</td>
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<tr>
<td>Again (2 +)</td>
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<td>*Listen, Darling</td>
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<td>Little Adventuress</td>
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<td>4 + 8 —</td>
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<td>Little Tough Guys in Society</td>
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<td>(10 + 8 —)</td>
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<td>Lullaby (2 —)</td>
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<td>(16 + 7 —)</td>
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<td>A Man to Remember</td>
<td>51</td>
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<td>(33 +)</td>
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<td>Man With 100 Faces</td>
<td>52</td>
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<td>Marriage Forbidden</td>
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<td>(2 +)</td>
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<td>(5 + 5 —)</td>
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<td>(4 + 4 —)</td>
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<td>(6 + 4 —)</td>
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<td>(5 + 2 —)</td>
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<tr>
<td>(12 + 7 —)</td>
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<td>Mother and Sons</td>
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<td>(5 + 5 —)</td>
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<td>(18 + 8 —)</td>
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<td>(7 + 1 —)</td>
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